[illegible]ARY N[illegible]ER

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[illegible] New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
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VOL. [illegible] NEW YORK, WEDNESDAY, JANUARY 4, 1956 PRICE 25 CENTS

DAVID SARNOFF RESEARCH CENTER

[illegible] future of entertainment takes form

[illegible] Center of RCA [illegible] neered and developed com- [illegible] and black-and-white [illegible] work on electronic [illegible] for entertainment. [illegible] and plays back [illegible] color—in a frac- [illegible] which has an [illegible] capacity for rhythmic variety. The synthesizer is potentially able to reproduce any music or sound in the world.

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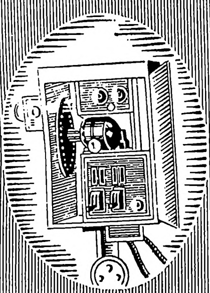
VARIETY

VOL. 201 No. 5 NEW YORK, WEDNESDAY, JANUARY 4, 1956 PRICE 25 CENTS

50 YEARS OF SHOWMANSHIP



By Abel Green

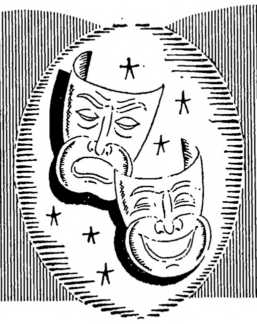
Half-a-century of VARIETY totals over 2,500 issues, roughly 175,000 pages. Representative samplings from this vast trove have been appraised, processed, and are digested in this present Golden Jubilee Edition.

It starts toward the end of 1905, in which year the N. Y. Hippodrome (now a garage) opened on 6th Ave. (now Avenue of the Americas) with R. H. Burnside's "A Yankee Circus on Mars" . . . then it was called an "extravaganza" . . . it would be a "spectacular" today . . . by either name science-fiction hocus-pocus . . . Broadway had recently been electrified by Bernard Shaw's "Mrs. Warren's Profession" and the arrest after the opening night of Arnold Daly and his leading lady, Mary (no kin) Shaw . . . after eight months a technical charge of "disorderly conduct" was quashed . . . but Daly pre-dated Mae West in going to the clink for an offense against prevailing mores.

The 1905-1906 period was marked by beginnings which would have large consequence in the subsequent events of show biz . . . Prof. George Pierce Baker founded his Workshop at Harvard, the student theatre for writing and production (later transferred to Yale), which spawned such talents as John V. A. Weaver, Sidney Howard, George Abbott, S. N. Behrman, Edward Sheldon, John Dos Passos, Thomas Wolfe, Philip Barry, et al . . . At the period with which we start Maude Adams was new in "Peter Pan," Mrs. Leslie Carter appeared for Belasco and Richard Mansfield was perform-

(Continued on page 95)

ALEXANDER'S RAGTIME BAND



Rendezvous At 50

Over the years Variety has enjoyed extraordinary prestige and acceptance, sometimes to its own astonishment. This trade paper has been profiled ad infinitum in magazines, books and editorials. The quotations, and internationally, have been beyond numbering. Think, too, how many times the flying V masthead has been prop, plot detail or atmosphere on theatre screens and television sets. A recent Philco dramalet was titled "L. A. to N. Y." in frank reference to the weekly travel listing.

All of these palms are the more remarkable since they were not sought. Only during 1955, in anticipation of the once-in-a-lifetime of a Golden Jubilee, has Variety indulged in anything like "systematic" promotion, and this would seem minor indeed to modern publication merchandisers. Even so, Variety declined offers of a number of television producers to make its milestone the occasion of a network salute, preferring that the Golden Jubilee Number speak for itself.

The reader now holds in his or her hands the net heft and weight of a profound nostalgia—ours, and Show Business'—on the marking of these 50 years of independent theatrical journalism. The independence must be emphasized, for it cost us a lot on occasion and several times threatened our survival.

With the Golden Jubilee Edition we can not hide our sentimental feelings and will not withhold our grateful acknowledgments. The point is stressed elsewhere that outnumbering our enemies during half a century were our friends. Take this issue as evidence. Also see "Jimmy Walker Called It Sime's Square."

The present editorial text has been painstakingly and affectionately collated and has never been matched, we believe, for sweep, scope and abiding value. This is one to read with care, a bedside volume and a keepsake. In the broadest sense the editors of Variety have had the collaboration of all show business.

Come-lately showmen may never have heard of Frohman and may live by Nielsen. To them Ackerman & Harris could be clothiers and the smalltime "death trail" of decades ago a quest for ore veins. But though the old days and ways may be unfamiliar to some of our latterday readers even an ad agency Boy Scout may turn aside from his Trendex and ponder with profit the yesteryears of Sullivan & Considine, Alexander Pantages, Burlesque-that-was and so much else which is reprised in these pages.

The Bard of Avon's classic crack, "All the world's a stage," is surely updated by the stage moving smack into the family parlor. The struggles to come—theatre screen vs. home screen, and pay-to-see vs. sponsorship—will be duly reported in the years ahead in the weekly issues of this journal—we hope. Meantime showmen of the old media will counter with George M. Cohan's "Nothing's ever been invented that'll keep a guy home—except a dame." A more partisan crack, Sam Goldwyn's, runs, "If you wanna see bad pictures, stay home!"

Technological unemployment overtook hundreds of vaudeville acts when the old circuits expired, but vaudeville in other forms continues today, highlighted by the great television vaudecasts and the big floor shows of the cafes. Broadway's own legit has been called "a fabulous invalid," forever counted out yet always coming back. The moral seems clear enough. Amusement forms may be modified, but the essentials endure, although it is true that minstrel shows and show boats, both American inventions, are picturesquely has-been.

Celluloid, amplitude modulation and electronics not to mention trains and planes altered entertainment. But no matter how many changes of form, or even of personnel, the show is still the thing and talent reigns supreme. For example, it took a half century of tradition, a Frohmanesque buildup, and a combination of Sir James M. Barrie and Maude Adams to create the aura of "Peter Pan" which comes alive as a contemporaneous reality via Mary Martin, mated to the electronic medium. This is a sampling of all that has happened in these recent crowded months and will happen within this coming year, not to say years, as the whole wealth of entertainment becomes as familiar to the public as its hometown newspaper.

Which, once again, brings into sharp focus the fundamental —there is no substitute for talent. All the gadgetry and wizardry from Schenectady to Menlo Park to Princeton, N. J., will never or can ever replace talent. That goes for the performer, the playwright, the producer.

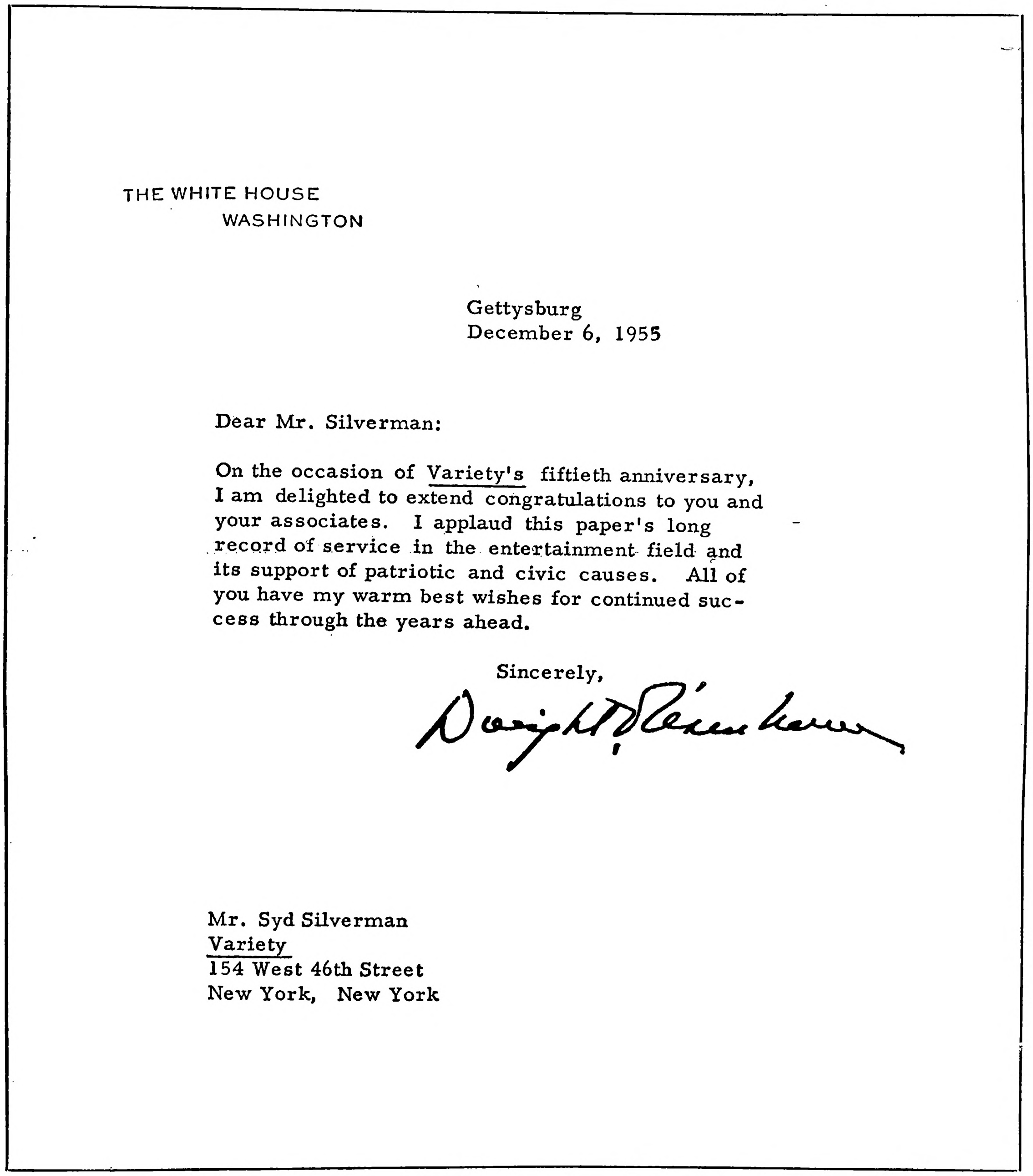
That gets us back to Variety—"a pub," as we're listed in the phone directory. Here, too, there is no substitute for talent or short-cut to experience. The responsible stewards of this paper had to live this textbook of 516 pages. Sime, of course, created the pattern 50 years ago.

In his first 16-page 5c issue of Dec. 16, 1905, Sime Silverman outlined "policy." He said, in part,

> "Variety will be conducted on original lines for a theatrical newspaper. The first, foremost and extraordinary feature will be *fairness.* Whatever there is to be printed of interest to the professional world *will be printed without regard to whose name is mentioned or the advertising columns.*
>
> "*'All the news all the time'* and *'absolutely fair'* are the watchwords.
>
> "Nothing will be suppressed which is considered of interest. *We promise you this and shall not deviate.*
>
> "The reviews will be written conscientiously, and the truth only told. If it hurts it is at least said in fairness and impartiality."

The story begins with Sime and for us who have been entrusted to preserve these principles for the next generation, this is the proper sign off with one word added.

"Thanks."



THE WHITE HOUSE
WASHINGTON

Gettysburg
December 6, 1955

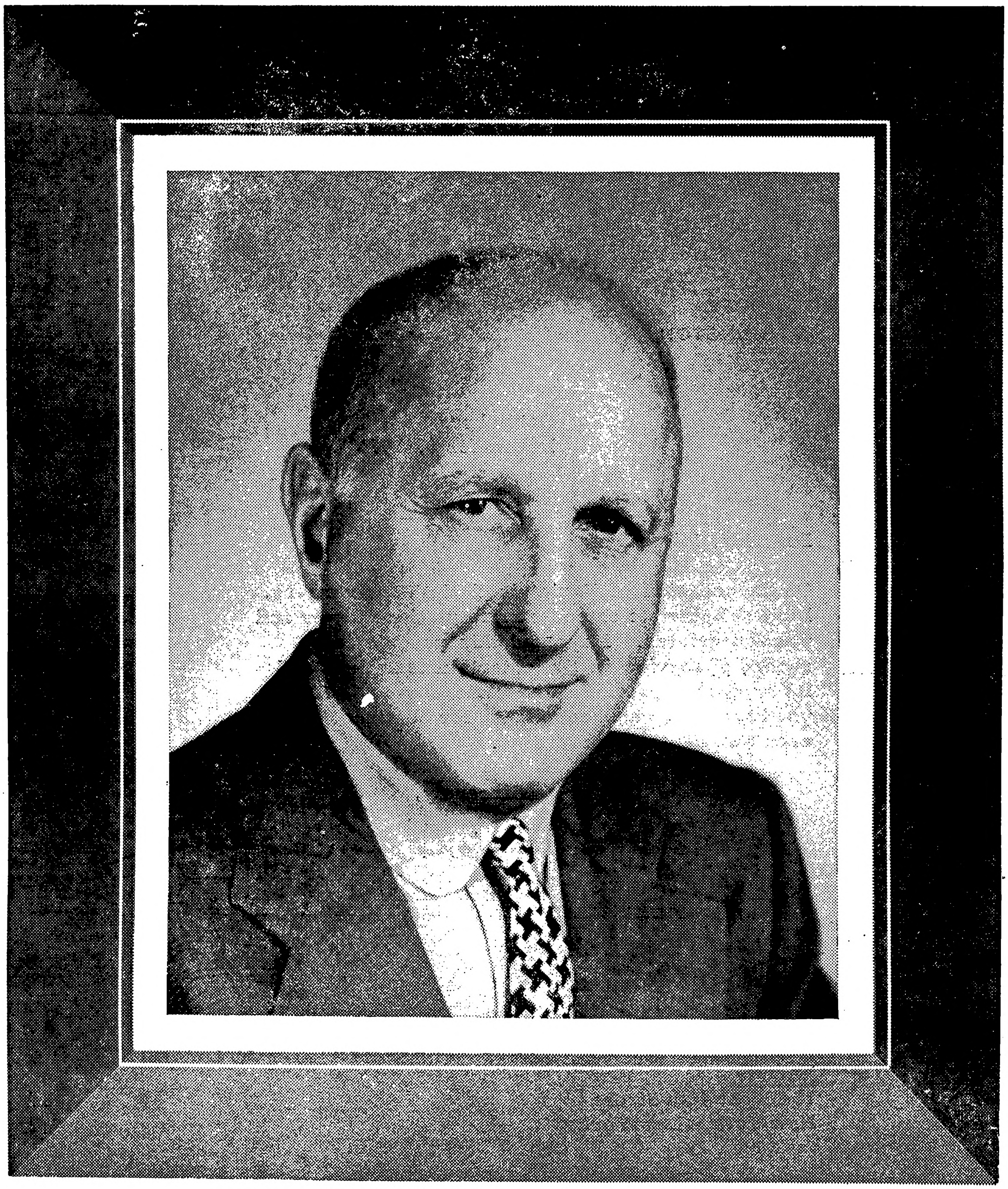
Dear Mr. Silverman:

On the occasion of Variety's fiftieth anniversary, I am delighted to extend congratulations to you and your associates. I applaud this paper's long record of service in the entertainment field and its support of patriotic and civic causes. All of you have my warm best wishes for continued success through the years ahead.

Sincerely,

Dwight D. Eisenhower

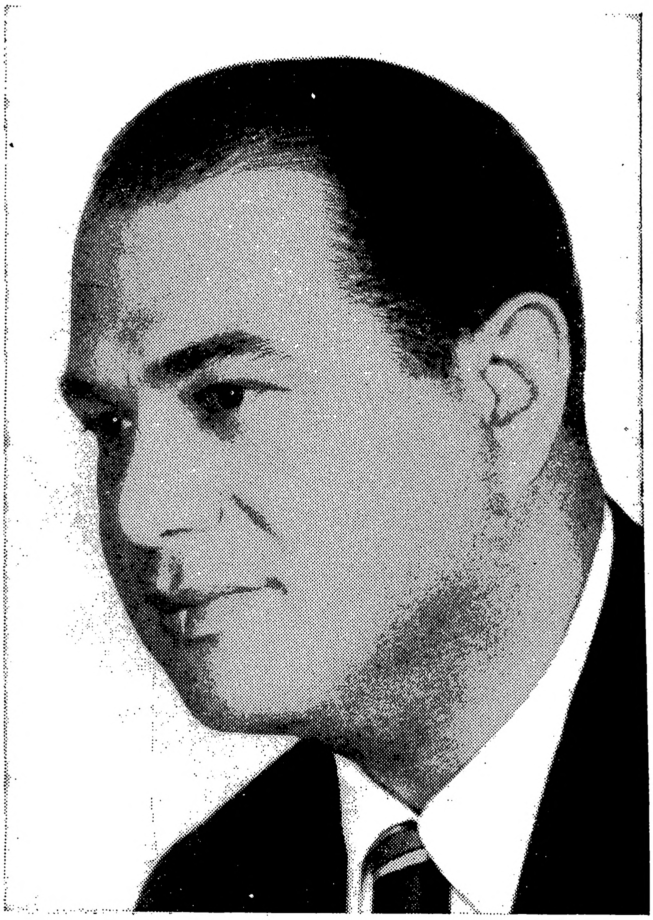
Mr. Syd Silverman
Variety
154 West 46th Street
New York, New York



Anniversary Congratulations to Variety

BARNEY BALABAN

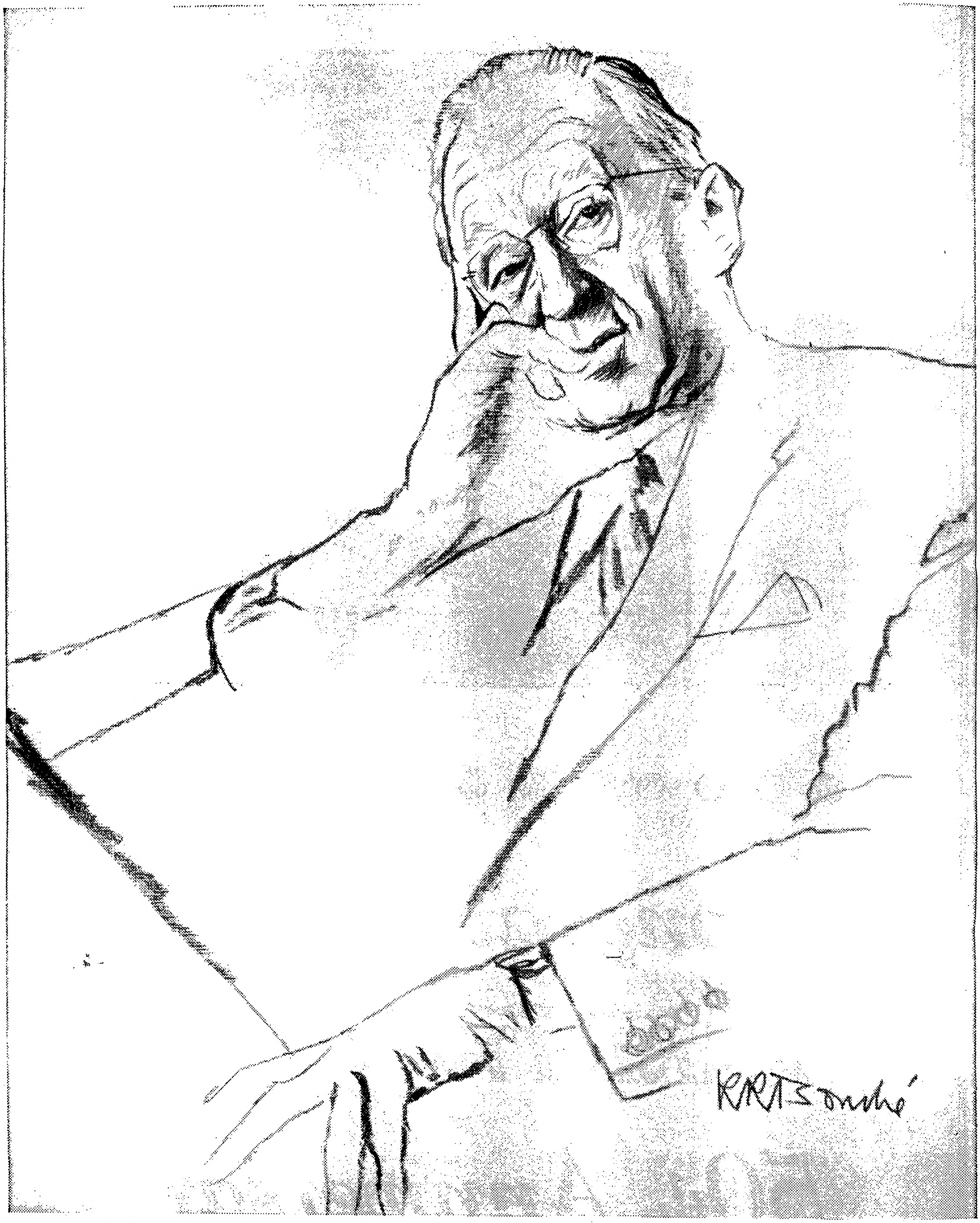
PRESIDENT, PARAMOUNT PICTURES CORPORATION



Congratulations VARIETY on your 50th Anniversary

ROBERT S. BENJAMIN

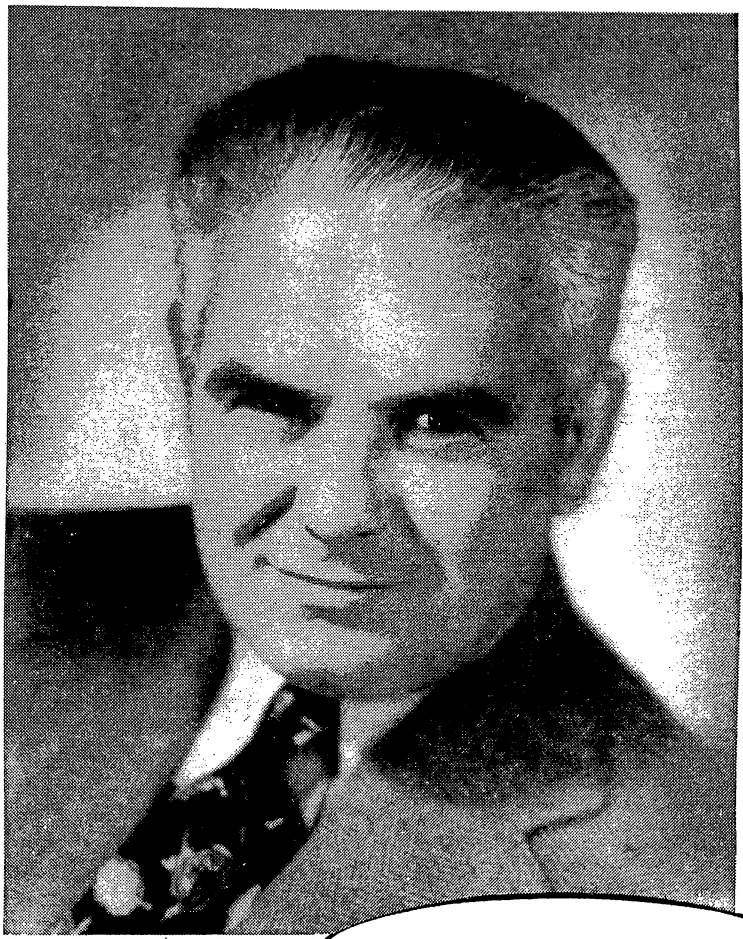
Chairman of the Board, United Artists



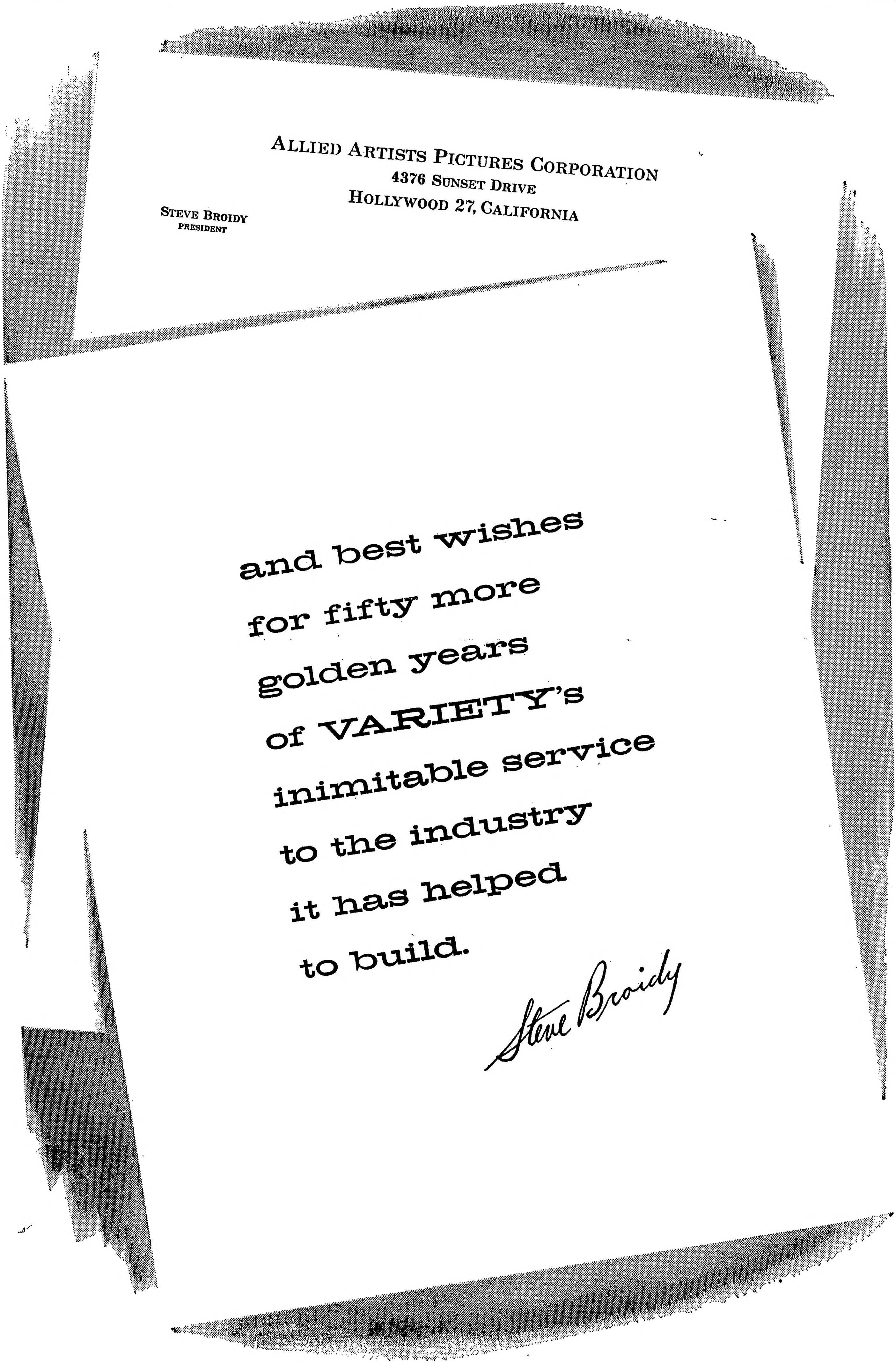
"Keep going—you're doing swell!"

MILTON H. BIOW

My very best wishes
on your 50th Anniversary.



NATE J. BLUMBERG
Chairman of the Board
Universal Pictures Co., Inc.

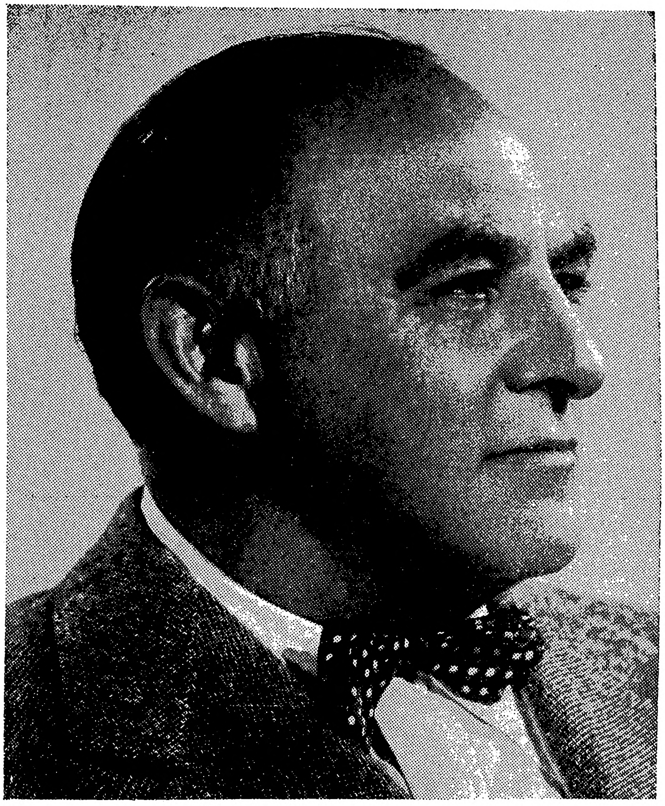


ALLIED ARTISTS PICTURES CORPORATION
4376 SUNSET DRIVE
HOLLYWOOD 27, CALIFORNIA

STEVE BROIDY
PRESIDENT

and best wishes
for fifty more
golden years
of VARIETY's
inimitable service
to the industry
it has helped
to build.

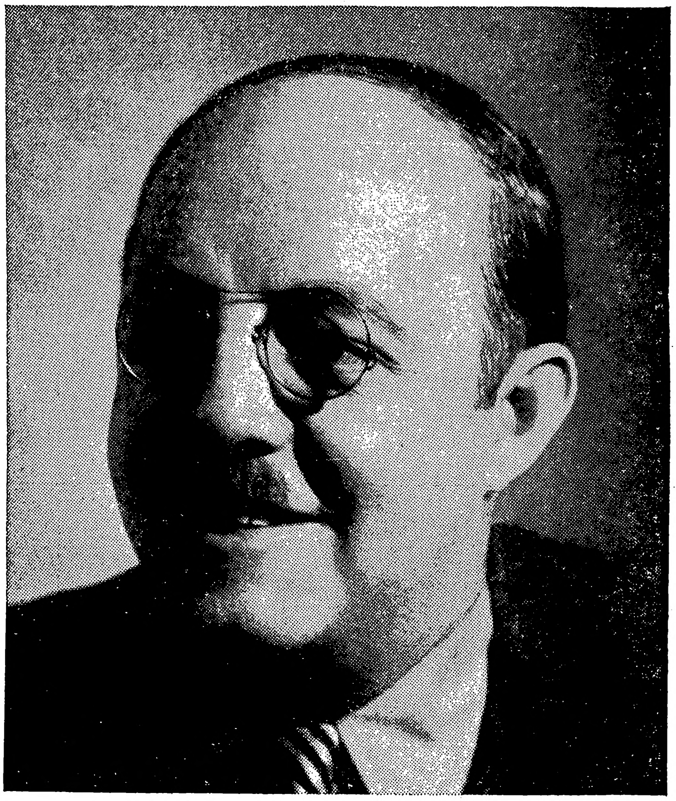
Steve Broidy



On behalf of our entire company,

congratulations on your birthday.

HARRY COHN
PRESIDENT
COLUMBIA PICTURES CORP.



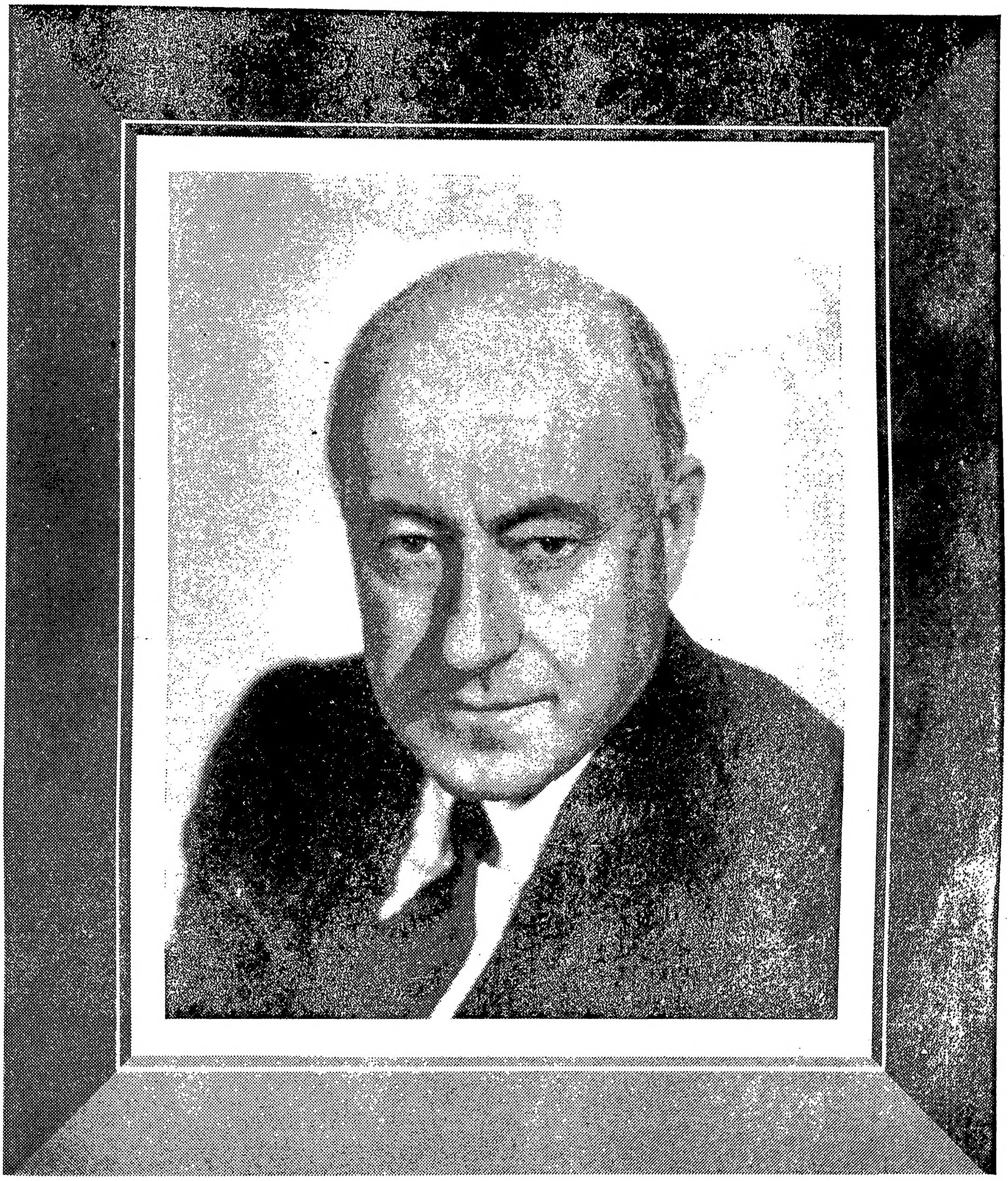
My very best wishes

on your fiftieth anniversary.

JACK COHN

EXECUTIVE VICE-PRESIDENT

COLUMBIA PICTURES CORP.



Anniversary Congratulations to Variety

CECIL B. DeMILLE

PRODUCER • DIRECTOR . . . PARAMOUNT

Congratulations
to
Variety

Walt Disney

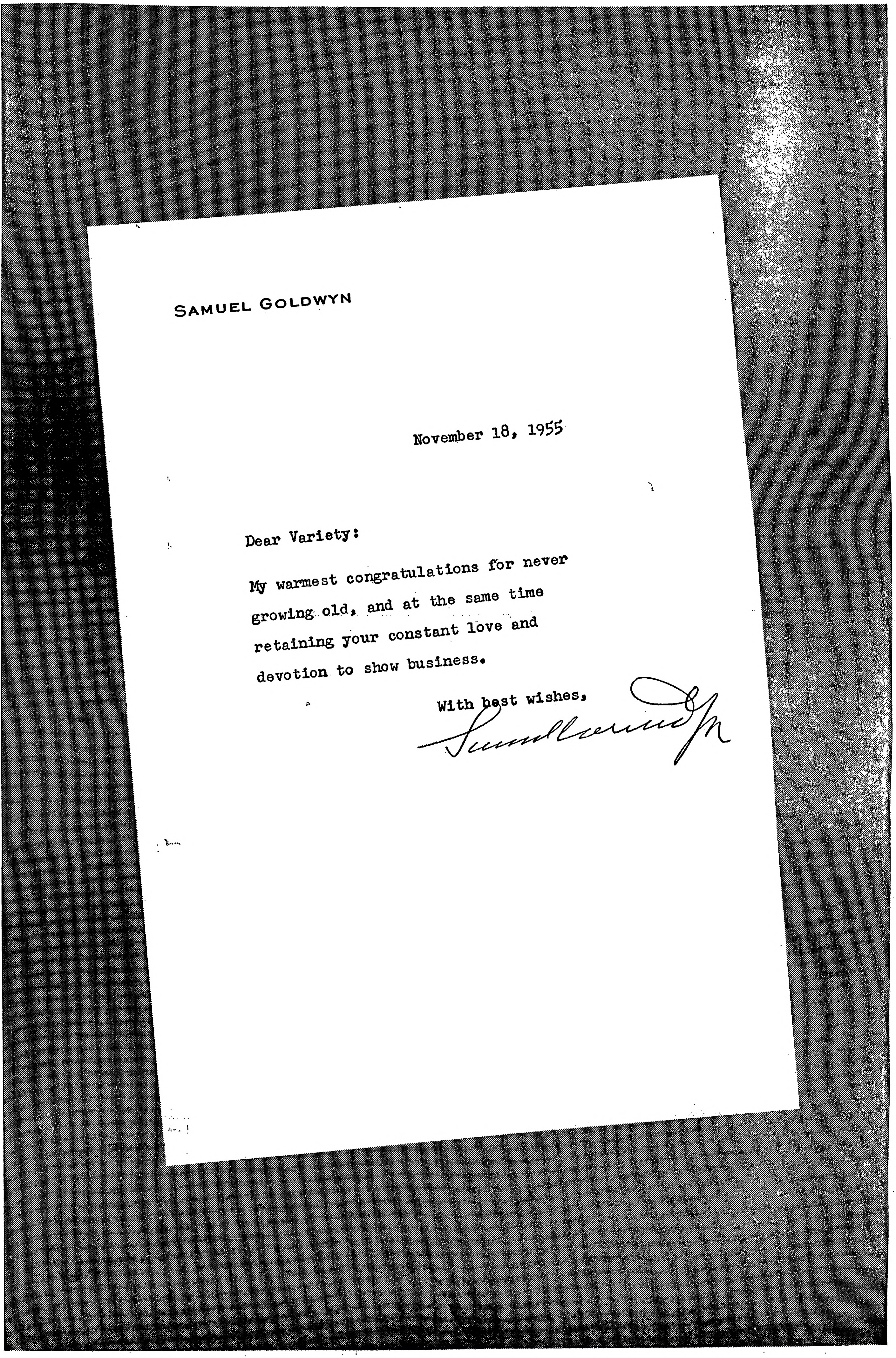
Congratulations on your 50th Anniversary

S. H. FABIAN
President
Stanley Warner Corp.

Congratulations
to the newspaper
that's in entertainment
all the way—
from the company
that's in entertainment
all the way!

Leonard H Goldenson

President, AMERICAN BROADCASTING-PARAMOUNT THEATRES, INC.



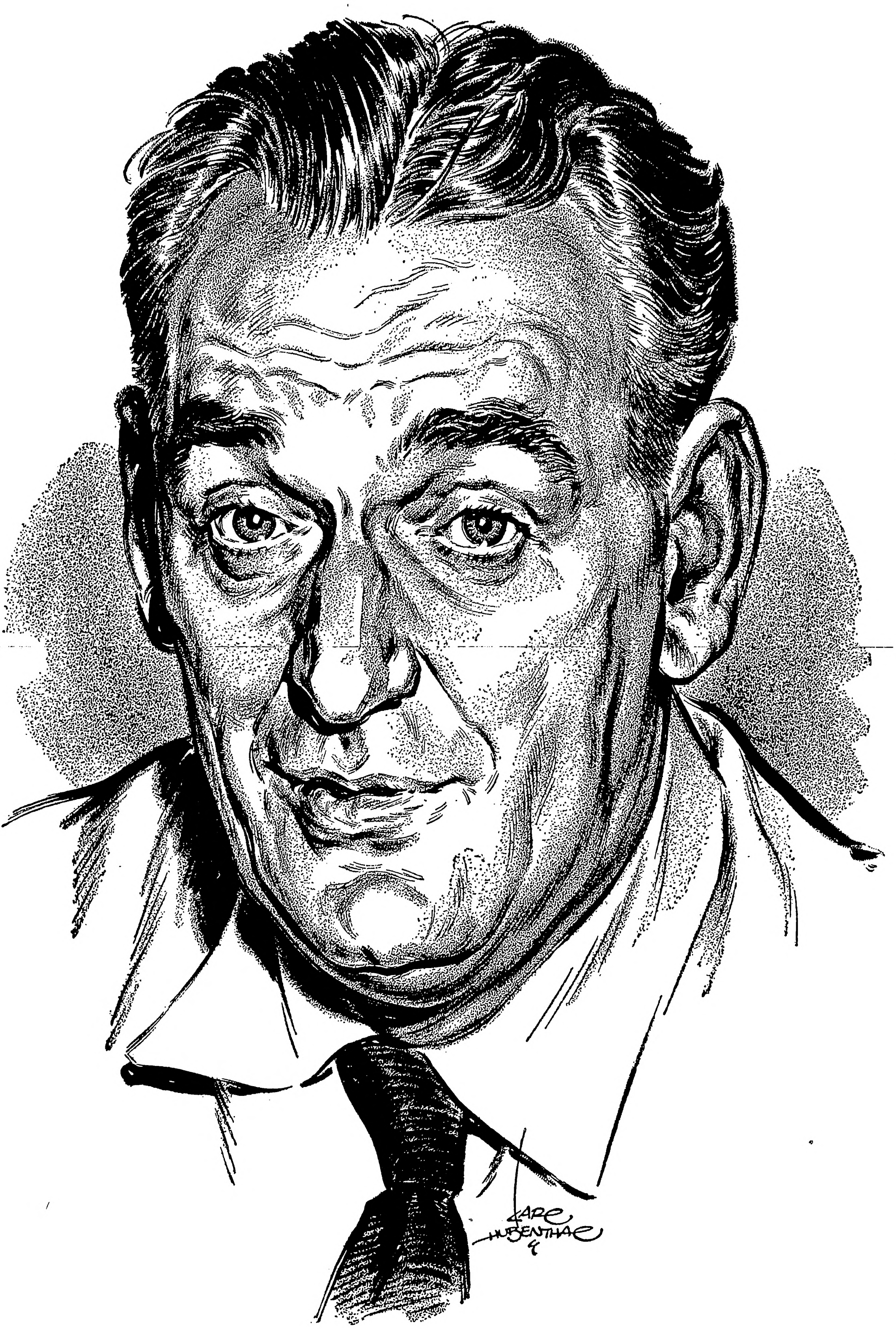
SAMUEL GOLDWYN

November 18, 1955

Dear Variety:

My warmest congratulations for never growing old, and at the same time retaining your constant love and devotion to show business.

With best wishes,


CARL HUBENTHAL

Congratulations to the Bible of Showbusiness...

John H. Harris

Congratulations

DR. HERBERT T. KALMUS

President and General Manager-Technicolor

Congratulations
to VARIETY
on fifty years of
fine reporting.
May the years
to come
be as golden
as this one!

Sincerely,

Robert E. Kintner

President, AMERICAN BROADCASTING CO.

Photo by Editta Sherman

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Congratulations VARIETY on your 50th Anniversary

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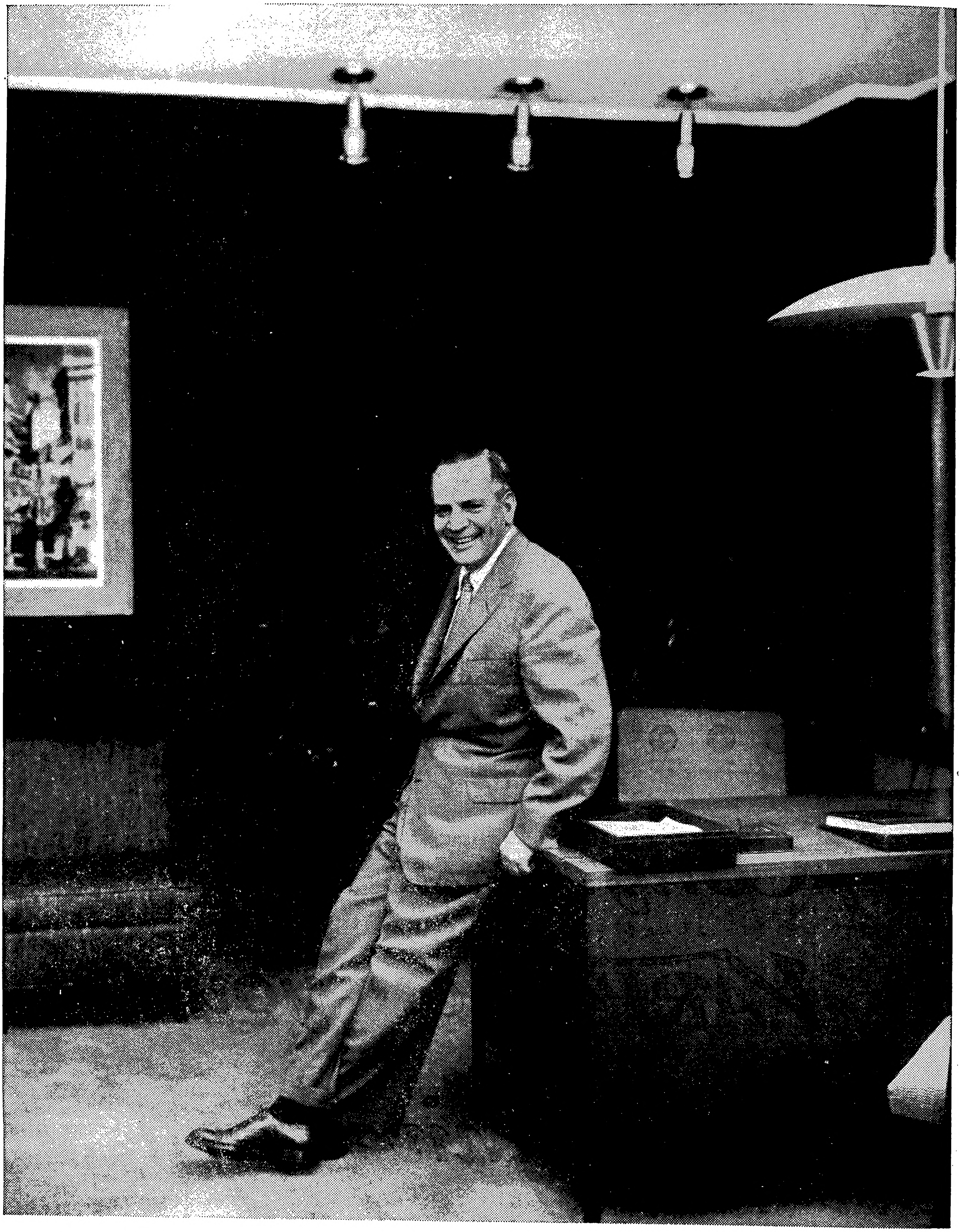
ARTHUR B. KRIM

President, United Artists



Variety's first 50 years were great. Here's to the future!

Bill Lewis

KENYON & ECKHARDT, INC.

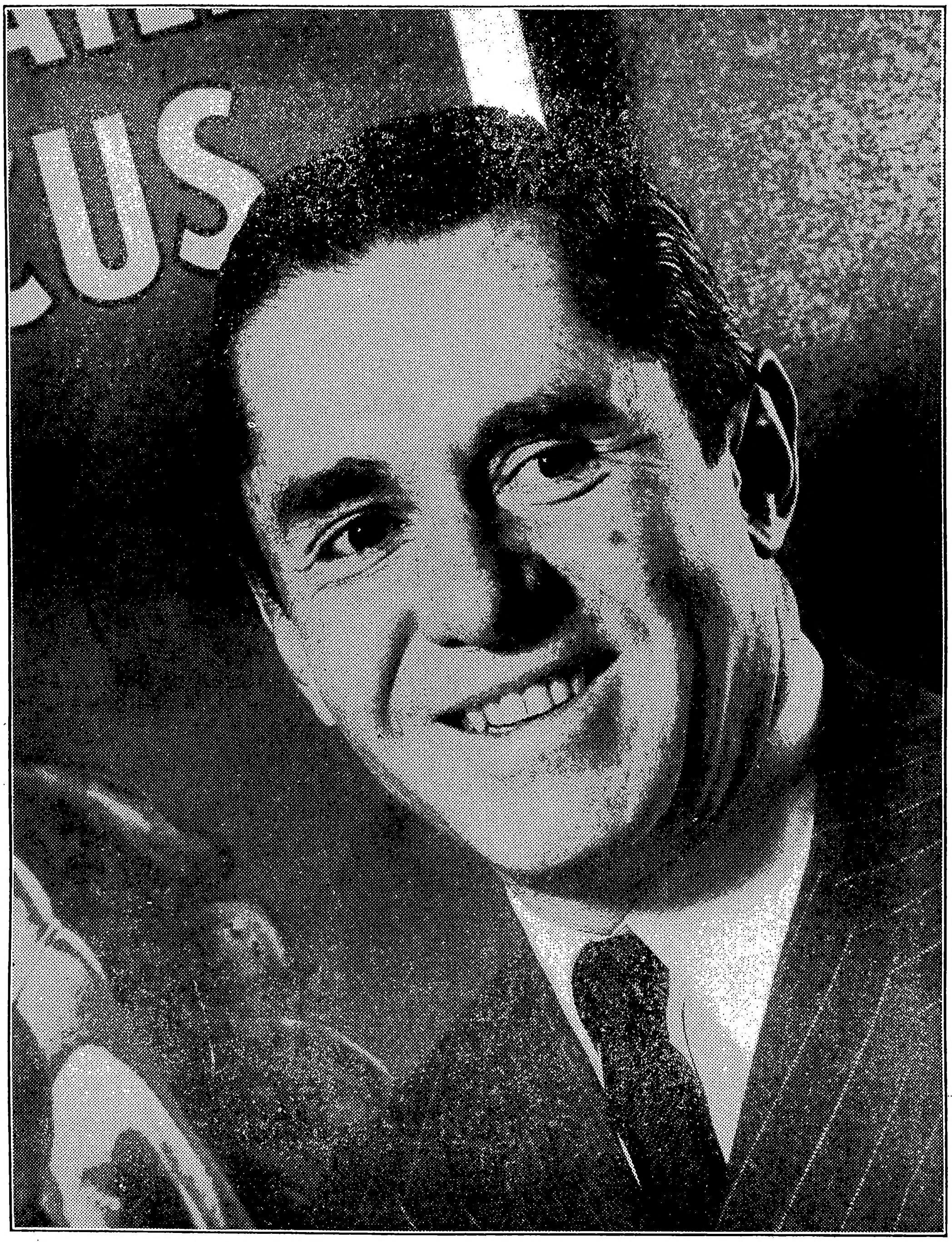
PHOTO BY DIXIE REYNOLDS

Saluting VARIETY on its 50th Anniversary!

VARIETY presents the news of the Amusement World
accurately and in a most interesting and entertaining way.
More power to VARIETY!

H K McCann

H. K. McCann, Chairman of the Board, McCann-Erickson, Inc.



Congratulations and Best Wishes to VARIETY—

JOHN RINGLING NORTH

I Salute VARIETY on its GOLDEN JUBILEE

It's my GOLDEN ANNIVERSARY too!

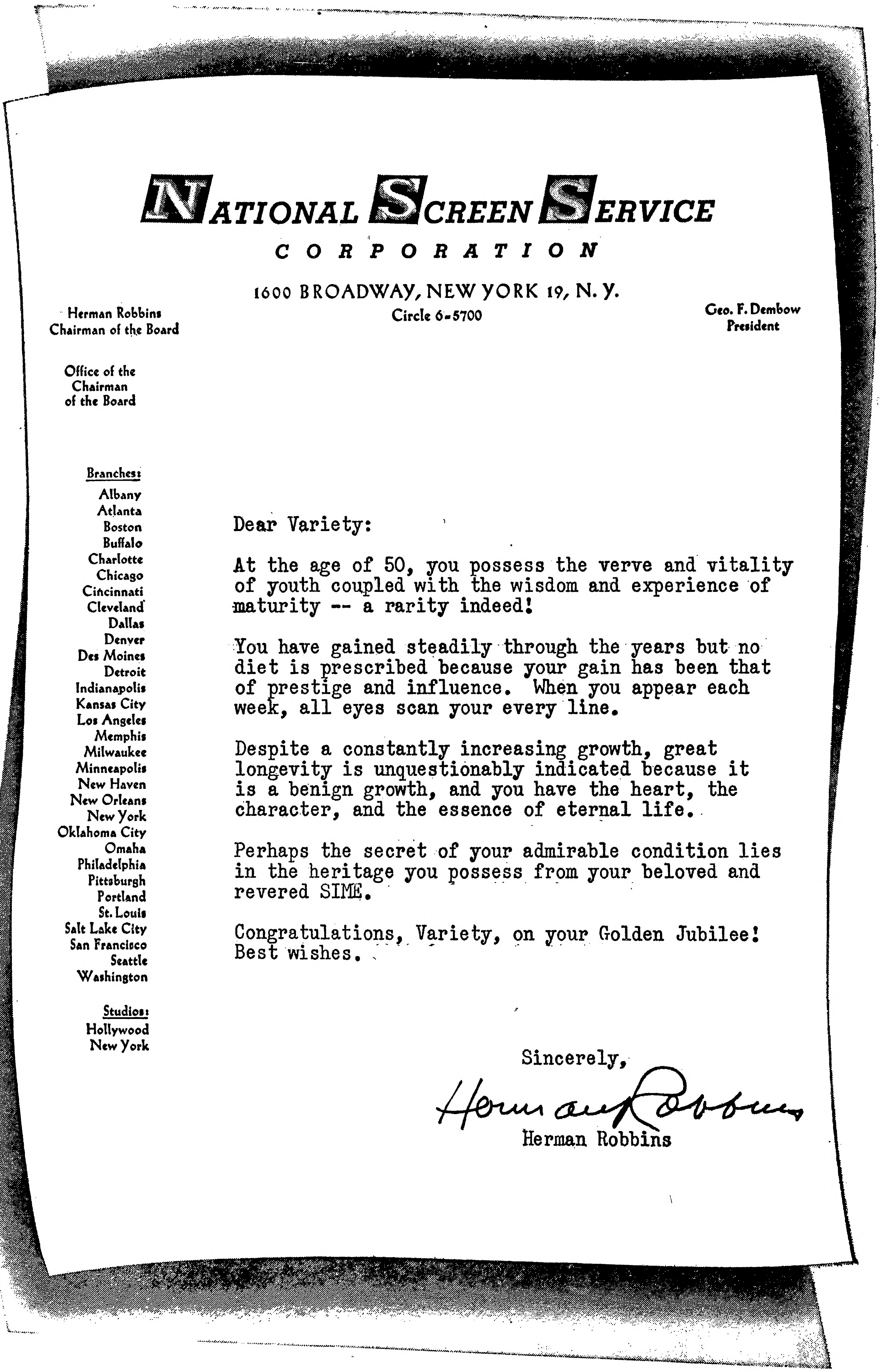
ROBERT J. O'DONNELL

Congratulations and best wishes
on your 50th Anniversary.

MILTON R. RACKMIL
President
Universal Pictures Co., Inc.

Congratulations
to
VARIETY
on its
50th Anniversary

ELMER C. RHODEN
President, National Theatres, Inc.



NATIONAL SCREEN SERVICE
CORPORATION

1600 BROADWAY, NEW YORK 19, N. Y.
Circle 6-5700

Herman Robbins
Chairman of the Board

Geo. F. Dembow
President

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of the Board

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Washington

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Hollywood
New York

Dear Variety:

At the age of 50, you possess the verve and vitality of youth coupled with the wisdom and experience of maturity -- a rarity indeed!

You have gained steadily through the years but no diet is prescribed because your gain has been that of prestige and influence. When you appear each week, all eyes scan your every line.

Despite a constantly increasing growth, great longevity is unquestionably indicated because it is a benign growth, and you have the heart, the character, and the essence of eternal life.

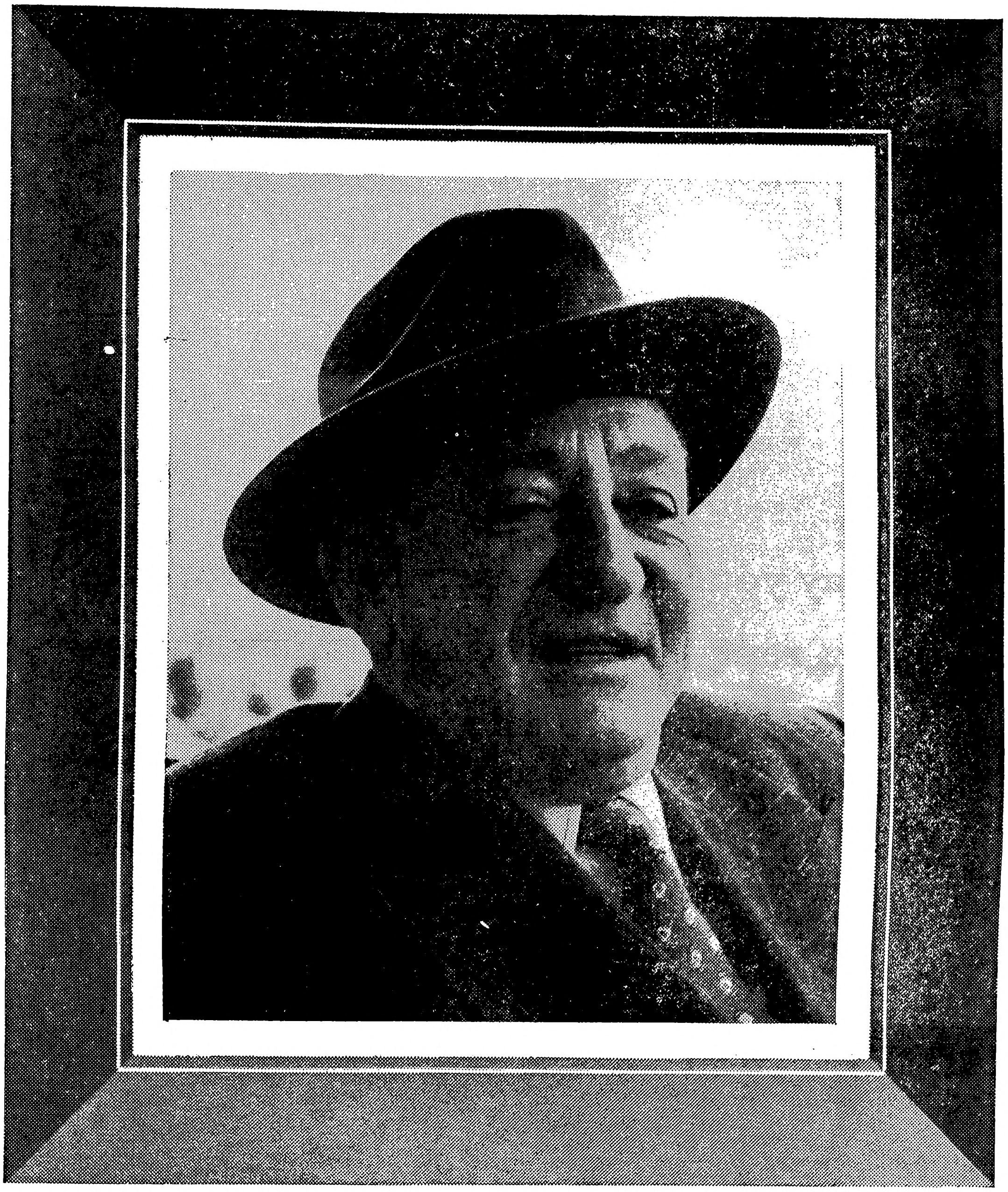
Perhaps the secret of your admirable condition lies in the heritage you possess from your beloved and revered SIME.

Congratulations, Variety, on your Golden Jubilee! Best wishes.

Sincerely,

Herman Robbins

Herman Robbins

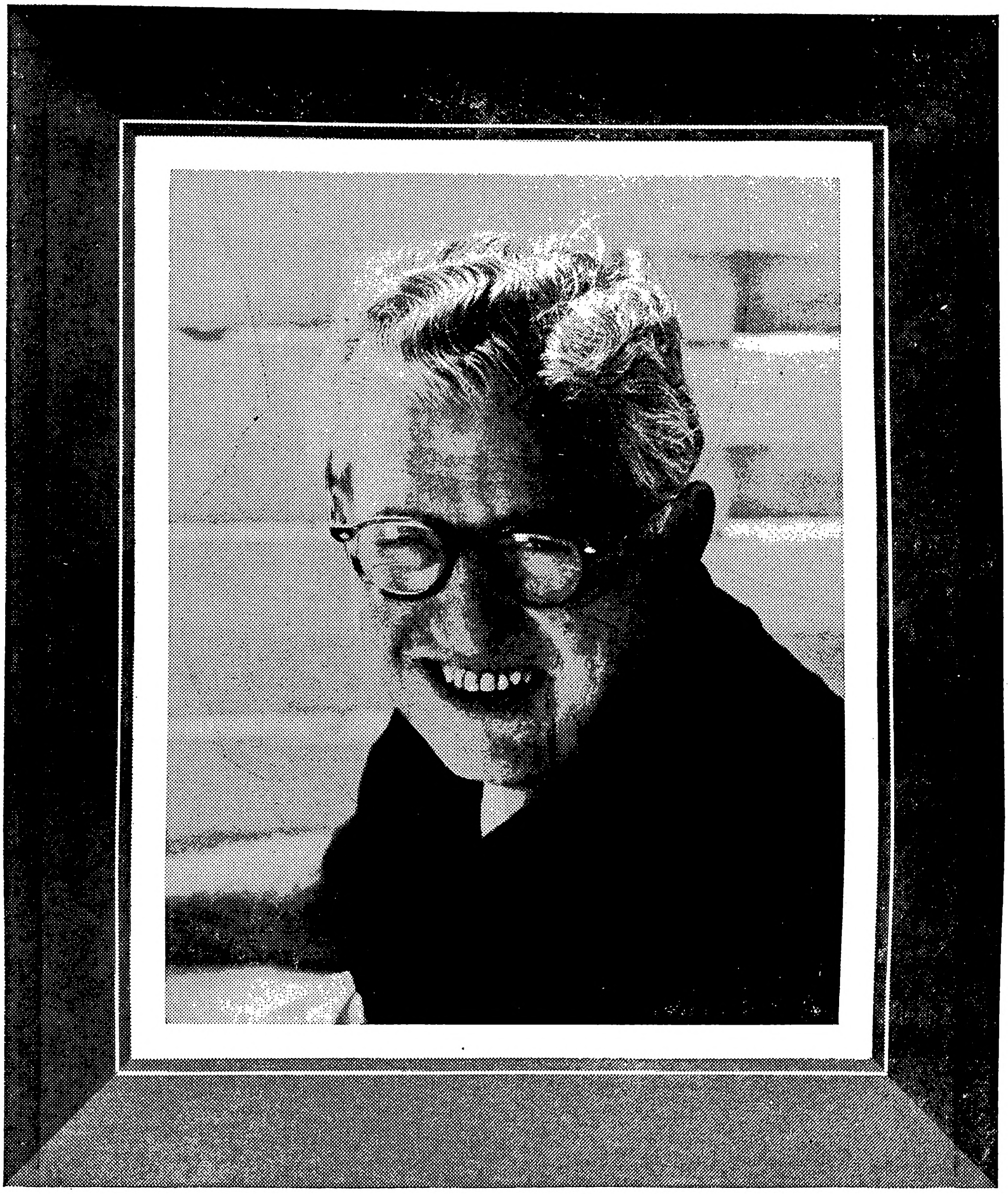


Sincere Congratulations On Your 50th Anniversary

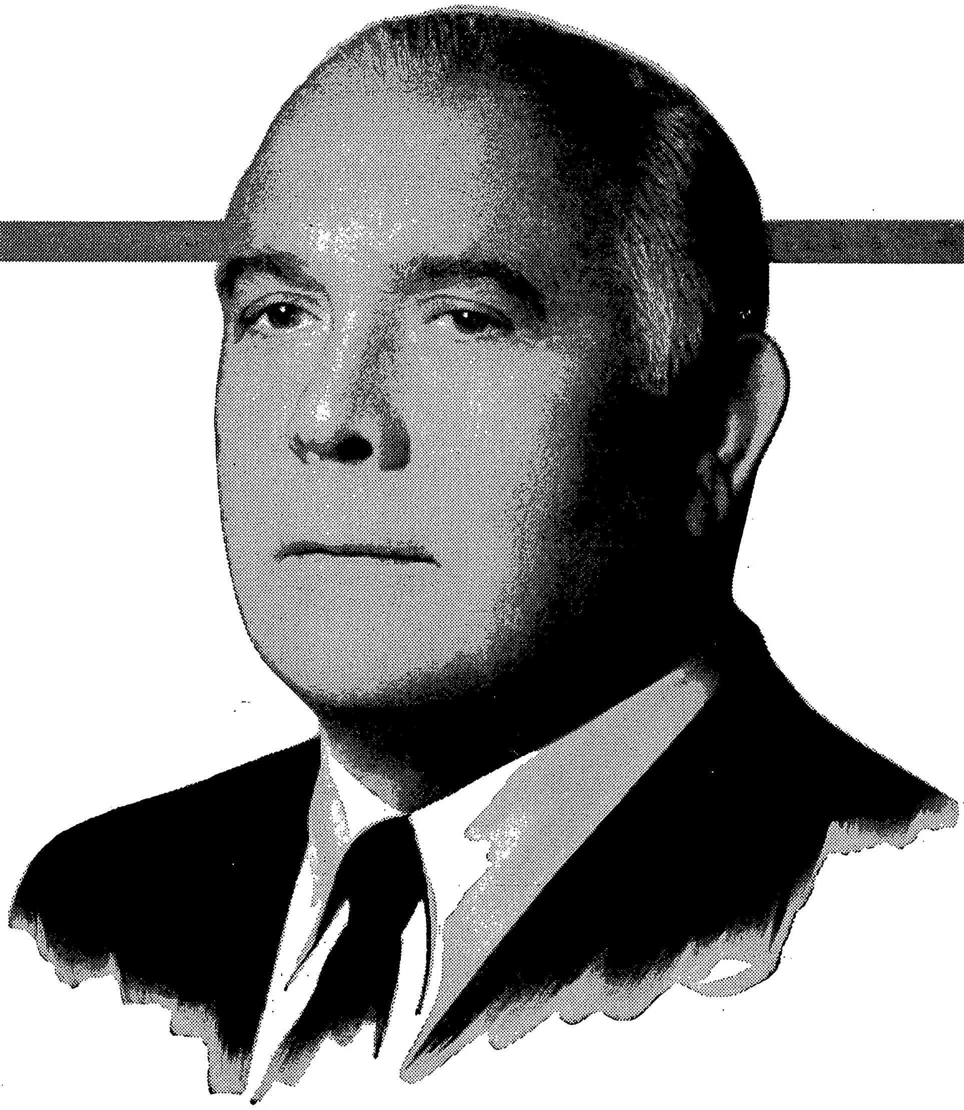
JOSEPH M. SCHENCK
Chairman of the Board, Magna Theatre Corporation

"May your Anniversary be an occasion for renewed enthusiasm and service by all of us to the motion picture industry."

—NICHOLAS M. SCHENCK



DAVID O. SELZNICK



Congratulations
on your Golden Jubilee

SPYROS P. SKOURAS
President, Twentieth Century-Fox Film Corporation

My very best wishes to Variety always.

H M Warner

HARRY M. WARNER, *President, WARNER BROS. PICTURES, INC.*

I am happy to join in this grand tribute to your splendid service to the motion picture industry.

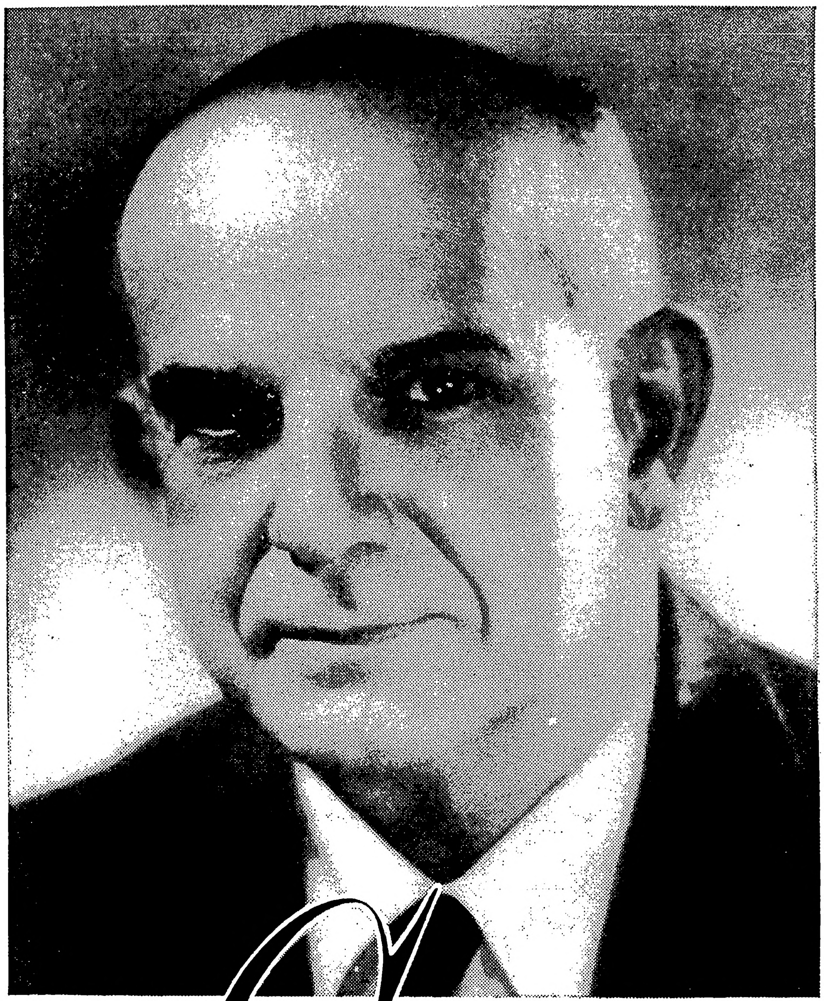
Albert Warner

ALBERT WARNER, *Vice President, WARNER BROS. PICTURES, INC.*

Congratulations from all of us at Warner Bros. Studios.

Jack L. Warner

JACK L. WARNER, *Vice President, WARNER BROS. PICTURES, INC.*



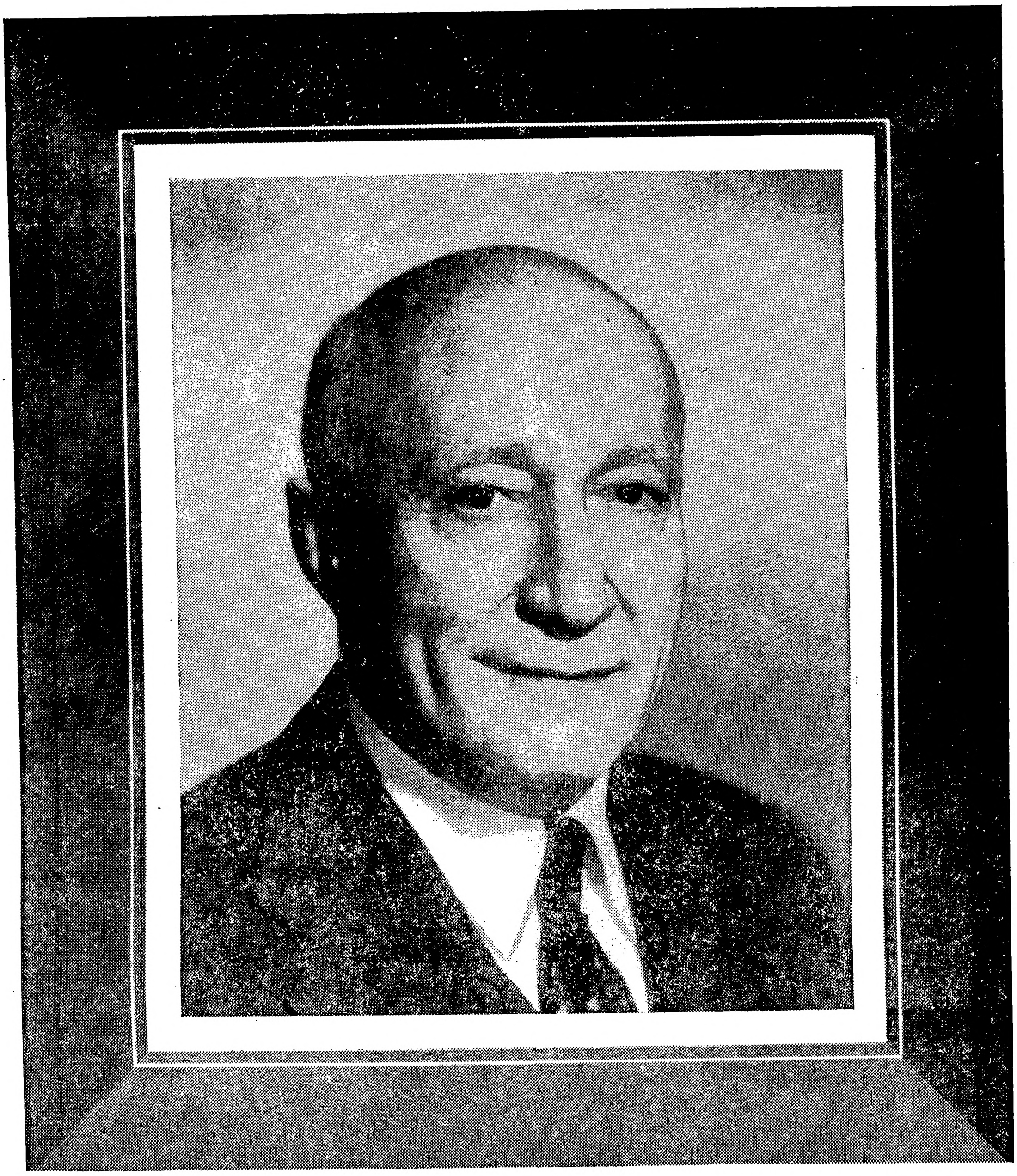
Congratulations

VARIETY on your fiftieth anniversary. You have served the motion picture industry loyally, honestly and intelligently.

HERBERT J. YATES
PRESIDENT, REPUBLIC PICTURES

Congratulations
on your 50th Anniversary

DARRYL F. ZANUCK
Vice-President, in charge of Production
Twentieth Century-Fox Film Corporation



Anniversary Congratulations to Variety

ADOLPH ZUKOR

CHAIRMAN OF THE BOARD, PARAMOUNT PICTURES CORPORATION

Jimmy Walker Called It 'Sime's Square'

By ABEL GREEN

Sime Silverman, founder-publisher-editor of VARIETY, died Sept. 22, 1933, at the Ambassador Hotel in Los Angeles. It was national and international news the next morning, and cast a sentimental pall, not only over the offices and employees of this paper, which would be plausible, but over all of show business, which was not so plausible, considering the supposed egotism and self-preoccupation of this profession.

The emotions people felt about Sime's going, the heartbreak of the two ceremonies back in New York, first at the funeral parlor and then at Temple Emanu-El on Fifth Avenue, where echoes of a personality held in an affection which the modern generation may think exaggerated in the reprise. Yet there wasn't a dry eye "in the house" when NBC's spontaneous tribute to Sime Silverman went on the air to the misty strains of George M. Cohan's "Give My Regards to Broadway."

A strong attempt was made by those closest to Sime, both family and staff, to check-rein the sentiment for fear outsiders would not understand it. Fact is, the founder of this paper was that unique. When he was gone hundreds of men and women reacted with an emotion, and a sense of loss, they hardly displayed toward their own relatives, excuse the thought.

Until this present occasion, in commemoration of the 50th Anniversary of the paper Sime founded, there has never been any public allusion to a remarkable postscript to that Sept. 22, 1933: to wit, for nearly 20 years thereafter, on the day, a pilgrimage of showmen and admirers journeyed each year, from West 46th St., to Salem Fields on Long Island to pay respects at the tomb. This pilgrimage was never publicized. No advance word was printed, no news account later given, either in these pages, or elsewhere. And yet very often 60 to 80 persons showed up and men of the stature of Arthur Hopkins, Bert Lytell, Gene Buck, George Jessel, Eddie Cantor would make brief off-the-record and off-the-cuff talks.

Who was this trade paper man capable of inspiring an affection that has endured so long, and gives every evidence of having the tenacity of an authentic legend? In the book, "Show Biz," which Abel Green and Joe Laurie, Jr., wrote and Henry Holt published, the prelude took the form of "Sime's Square." Most of the comments herein are extracted from this source:

A Great Phrase-Maker

Sime was so the personification of Broadway that Mayor Jimmy Walker was serious in wanting to rename that triangle from 46th to 47th Sts., known as Duffy Square, Sime's Square. Time magazine observed in 1934 that Wilfred John Funk named the 10 modern Americans who have done most to keep American jargon alive. Sime headed the list, followed by Mencken, T. A. (Tad) Dorgan, Walter Winchell, Bugs Baer, Ring Lardner, Damon Runyon, Gelett Burgess, George Ade, and Gene Buck.

Through the paper he founded and styled, Sime's impact is indelible, durable, deathless. The journalistic pattern of VARIETY as it approaches its half-century mark continues to be unique not only in American journalism but in world-wide impact. As Hollywood pix, Broadway legit, Yankee jazz, and the U. S. brand of radio-tv spreads to all the world capitals, American show biz is best mirrored by and through VARIETY.

In the tradition of the great American journalists to whom he has been frequently compared, Sime was most articulate through his paper. He personally shied from public attention even within his immediate show biz orbit, even going to Havana and Mexico in 1931 with his wife Hattie to avoid publicity on the occasion of VARIETY's Silver Anniversary. (This was the first time Sime left U. S. shores. Hattie was an inveterate globetrotter, but Sime never yenned to go abroad. Broadway was his home, his work, and his playground.)

Sime didn't like vaudeville tycoons pushing actors around. He didn't like unthinking actors led and hoodwinked by professional organizers. VARIETY's championing of the rank-and-file worker in the theatre, from stagehand to star, is a historic and a continuing credo of the paper. He abhorred dishonesty. By his forthrightness he set a cardinal rule for his staffers' professional and private lives. *If you tell the truth even the people who don't like it must respect you.*

This man, for whom VARIETY continues a vibrant, evergreen monument, was born May 19, 1873, in Cortland, New York, reared in Syracuse, stagestruck from youth. Possessed of an unusual mathematical mind, a heritage from his father's private banking business which he spurned, thus alienating all family sympathy and economic support, he hung around Syracuse theatres. When his father, Louis Silverman, owner of the Fidelity Bank, a loan institution at 140 Nassau St., New York City, brought Sime to the Big Town in 1898, as an appraiser, he rebelled at the calling. Instead he somehow got to know Leander Richardson, theatrical commentator on the New York Morning Telegraph, through Joshua Lowe, Richardson's secretary. It's not generally known that Sime's journalistic career first started on Daily America. This short-lived newspaper was founded in 1903 by George Graham Rice, owner of a racetrack tipster service, in pique against the Telegraph, and its boss, Blakely Hall.

Rice retaliated by taking Richardson as his ace. Lowe, his secretary, remembered Sime's ambitions when it became necessary to establish a counterpart column in the new paper, and through them Sime got into newspaper work. Though no hero worshiper, Sime always respected Richardson in the same way he respected Elbert Hubbard and Napoleon, his two favorite heroes.

Sime became The Man In the Third Row, a signature identified solely with him on Daily America, and never on the Telegraph, as is Broadway legend. When he subsequently got a job on the Telegraph, he used a house signature "Robert Speare." Sime's glory was short-lived. Daily America was dissolved when Blakely Hall made peace with George Graham Rice; the latter returned his ads to the Telegraph and Richardson returned to the paper. Hall took back a couple of turf writers, but Sime was laid off. Despite this—and his father's banking business—he remained a familiar figure above Union Square, then the rialto.

Sime finally connected with the Telegraph. While the paper was still under Blakely Hall's direction, Lewis had put on B. C. Hart as advertising solicitor. Hall complained that he couldn't get ads for the Lewis Publishing Co. "if the notices ran wild." An unwritten rule was that any act that regularly advertised in the special (Sunday) issues, or that took a Christmas ad, was a "good" act.

Sime had heard of the rule but it didn't mean a thing to him—at least, not for the moment—in his eagerness to land on the Telegraph. Despite that he started off in his characteristic hit-'em-hard style. His bosses raved and frothed for the first couple of weeks and Sime knew that his persistence could mean his job any edition.

For historians, therefore, it's as much to the credit of a knock-about comedy team, Redford & Winchester, as anything else, that VARIETY came to be. The team squawked to the paper about Sime's panning notice. In those days it was considered justifiable for an actor to rebuke a critic, and mild mayhem was a popular outdoor sport along the rialto. On a vaudeville trade paper it was particularly justifiable, as Redford & Winchester had placed a Christmas ad in the Telegraph. They canceled their ad and Sime lost his job.

In consequence, Sime started VARIETY Dec. 16, 1905, on a lot of nerve and $1,500 cash. The $1,500 was borrowed from his father-in-law, Alderman George Freeman of Syracuse. It contained 16 pages and sold for a nickel. Sime had the vision not to call his paper Vaudeville or any other name that might limit its scope, and settled on VARIETY which he thought embraced all phases of show biz. Legend has it that while dining in Pabst's Casino in Harlem with his wife, Hattie doodled on the tablecloth and created the fancy flourishing "V" that distinguishes the VARIETY trademark today.

Sime Silverman

* * *

During the first 25 years running gags in Sime's columns were that "VARIETY never went to press, it went to the cleaners," or "the sheriff was as permanent on the premises as the typewriters." It took virtually a quarter of a century for the paper to get into the black and Sime so recorded it in a memorable editorial: "For the first time in 24 years VARIETY got out of debt in 1929. May it keep out. Some years ago it was said on this page that when VARIETY paid off, if ever, it would be told. Here 'tis."

At one time VARIETY staffers found themselves tripling on three papers—The Clipper, The Times Square Daily, and VARIETY. Only an acute loyalty and deep-rooted affection for their chief could have compelled such devotion—and work!

Sime bought The Clipper in 1923 from Leo Feist, who had used it as a mouthpiece for his song publications, to build it into a specialized outdoor newspaper as competition to The Billboard. Later he dissolved it—at a personal loss of $120,000.

I: 'Times Sq. Daily'; II: 'Daily Variety'

In founding The Times Square Daily, which was a gag sheet and forerunner of today's Broadway gossip column, he set the pattern for what became the present DAILY VARIETY of Hollywood in 1933.

Sime's son, Sid, launched the VARIETY Radio Directory, a separate hard-covered book numbering 1100 pages, in 1937, and while the four annuals published thereafter were successful, they were scrapped as consuming too much time and effort.

VARIETY's first two-room office was on 38th St., just below the old Casino and across the hall from Charles Dillingham. Later, when Oscar Hammerstein built his Hammerstein's Victoria above 42nd St., Sime moved beyond it, to 45th and Broadway. Later, learning that Madame Frances, a theatrical couturiere, was moving to Fifth Avenue and that Loew's State Theatre's stage entrance would be approximately next door to 154 West 46th St., Sime made a deal with her and VARIETY got its own building, which it still occupies.

More theatrical history emanated from the fifth floor on top of VARIETY's present office building than from many another theatrical tycoon skull-practice session. Top names in show biz gathered upstairs for Sime's advice, interspersed with a drink. The top floor was the champ free speakeasy in America. The initiates had their own keys, but none came who didn't see the upstairs light which meant that Sime was holding forth. The Old Boy had a special key made for Jimmy Walker. Walter Winchell and Mark Hellinger had keys. Winchell even wrote his notices for the Graphic in the VARIETY office. The ice chest was always full of food and drink, and a specially locked compartment contained chilled vintages for particular femme company. When business was bad in the joints around town, it was said, "Sime must be staging one of his brawls." They were not large but they did take certain key spenders out of circulation.

A One-Fit Beau

An impressive figure, Sime Silverman was five feet, 10½ inches in height, weighed 210 pounds, dressed expensively but unostentatiously, and was most memorable for his bow ties, generally solid brown or green in color, and an unruly curly forelock. He had a good head of gray hair, always wore brown suits sans vest, specially made shoes costing $50-$60 (with a special arch support), a brown gabardine trench coat and brown slouch hat to match; no breast pocket handkerchief, no boutonniere. His prime personal extravagance was very fine linen, oversized handkerchiefs.

He was a one-fit man and hated even that. A tailor would come to his office or home, take his measurements, and that was that. His shirts were silk and expensive, always with detached collar of matching cloth. He took little or no exercise but looked physically fit. The hacking coughs through the years were ascribed to the strong cigarets to which he was addicted. At first none thought the cough was serious.

His favorite Christmas present was a $20 gold piece, which he distributed to the office wives, girl friends, cops, doormen, and waiters. He was also a quarter jingler. Every morning the bookkeeper sent down $10-$20 worth of two-bit pieces. Despite his seasonal penchant for $20 gold pieces, Sime hated Xmas cards and deprecated the "Xmas bonus" idea. He practiced a more realistic Yuletide spirit by putting it on a 52-week good living wage basis.

He was also a complete martinet. You could have been out with him the night before, or just come back from lunch with him, but while you were in the office there was no palsy-walsy stuff with anyone, including his son, Sid, on whom he was even tougher.

To be fired at least once by Sime was par for the course. Abel made par. Apparently his coming to work at two and three p. m., despite the late speakeasy coverage, was too much for Sime. He rarely held mass office meetings, and he was *not* the traditional Front Page editor. His "I think" suggestion was more potent than a "You do it *this* way." But when he did stage a meeting, it was a lulu. Abel was "it" one time in an intra-office political wrangle which prompted him to say, "Well, if you feel that way about it, Mr. Silverman, I'll resign." He was quick to bark, "That's not necessary," indicating that the intent of the general bawl out was psychological for morale and was now water under the bridge. Later that day he copyread one of Abel's stories and on his way out told him he was making it the No. 1 lead!

Sime had inherent showmanship without flamboyance. His penchant for transmuting the argot of the circus, the tanbark, Tin Pan Alley, the stage and the screen, the Broadwayite and nitery hound into a common language found ready response within show biz. So did the original green cover on VARIETY. A holdover from those days is VARIETY's green stationery and the green cover used on the Anniversary Number. A green neon VARIETY once blazed over Times Square, in front of 1534 Broadway, now the present site of Loew's State Theatre Bldg.

Show Biz Listening Post

His round table at the Hotel Astor was a glorified listening post, an extraordinary editorial vantage point. In those days the Astor's Hunting Room was the showmen's crossroads, a composite of the Hollywood and Beverly Hills Brown Derbies, Romanoff's and Chasen's, the Pump Room in Chicago, the Strok, 21, Toots Shor's, Lindy's, the Waldorf men's bar, and the Oak Room of the Plaza in New York. Any time the Astor's laundry couldn't add up over $27,000,000 off certain tablecloths, it was a sign show biz was bad.

Sime garnered more news in a lunch period than his entire staff in a day. The side pockets of his coat were his newsgathering depots. In the right pocket he kept a small 2x4-inch pad and a stub of a pencil. The left was for the single-word reminders which keyed important stories for him later. "Metpix" meant that a trend in filmusicals with Metropolitan Opera stars was brewing, "Zanuck Schenck 10/1" meant that Zanuck and Schenck were merging their 20th Century Films Corporation with Fox Films on a 10-1 stock exchange basis. It's the same system VARIETY's reporters still pursue when a pad and pencil can scare an informant into clamming up.

Sime was devoted to his mother, who was the Fannie Ward of the Silverman family and who loved poker to her death when she was in her nineties. Sime visited her regularly and got a bang out of her letters to him signed, "Your loving mother Rachel."

Sarah Loucks, the colored factotum of the Silverman home, was a soft touch for Sime. She always had folding money and somehow knew whether to disburse $200, $300, or $400 to him. Sime always sent it back to her by messenger the next day.

He was adamant about having stewed tomatoes for lunch (actually brunch many times) "because it's anti-acid and good for you after drinking," he'd counsel. Plain garden spinach was his other favorite vegetable.

If any of the office wives were physically run down he'd send over Guinness' Stout or Bass Ale as a builder-upper. If a staffer left on vacation Sime's parting word was, "Be

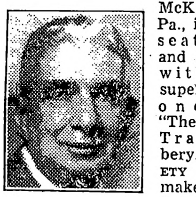
(Continued on page 90)

Showman With A Tall Memory

Colorful Recollections of Film Pioneers and Theatre Showmanship by The Author of 'Merely Colossal'

By ARTHUR L. MAYER

The motion picture industry as we know it today dates from June 1905 when John P. Harris (Johnny Harris' father) transformed an empty store in McKeesport, Pa., into a 96-seat theatre and opened it with that super-colossal one-reeler, "The Great Train Robbery." VARIETY did not make its initial, 16-page appearance until Dec. 16, 1905. How the industry existed for six months without it is a mystery. I doubt if we could today survive any such catastrophe.



Arthur L. Mayer

Harris, a great showman, gave his theatre the inspired name of nickelodeon and its success was so instantaneous and overwhelming that within a few years there were 10,000 nickelodeons stretched from coast to coast. Sime Silverman, a great editor, also charged only a nickel but he did not enjoy so auspicious a start. He sold only 320 copies of his first issue and later claimed that "two deputy sheriffs occupied VARIETY's office for 62 days, the longest official run a bum weekly ever stood up under. The deputies stayed with us so long people thought they were part of the staff."

Perhaps one of the reasons why VARIETY's early days were so precarious was that at first the Bible of Show Biz ignored the "chosen people"—I mean the movie pioneers. It was not until December, 1908 that the announcement appeared, "Hereafter VARIETY will review one or more picture houses . . . it is suggested that managers for picture shows do not write us in reference to a criticism after it has been printed." Sime's first review revealed the policy of frankness which was to distinguish all future VARIETY criticisms. "The picture exhibition at the 14th St. Theatre," he wrote, "was marred by a subject not suitable for America, revealing an incident of domestic fa'sity if not infidelity, concluding with a murder . . . there is a piano which could stand tuning . . . the attaches were polite."

At first Sime had little faith in the future of the movies. This skepticism was about the only thing he shared at that time with the lords of the vaudeville world, who regarded films as suitable only for chasers to drive out an audience at the end of the show. Indeed the history of the movies to date could well be summarized as "from drive-outs to drive-ins."

Thomas A. Edison, himself, thought so little of his brainchild that he declined to spend $150 to patent it in Europe. This parsimony on his part was destined to have a profound effect on the future of the industry. Unrestricted by patents, European producers were turning out spectacular features running 5-10 reels and appealing to adult audiences while American picture makers were still confined to adolescent single-reel subjects. The moguls of the Motion Picture Patents Co. were convinced that the picturegoing public was too dimwitted to comprehend any picture running longer than 13 minutes. They, like many of their successors, grossly underestimated the intelligence of their public.

Goldwyn's 'Variety' Shill

My own acquaintance with VARIETY started in 1918 when, in search of a job, I called at the office of Sam Goldwyn who had only recently discarded the name Goldfish to the marked disapproval of his ex-partner, Archie Selwyn, who complained, "Not only did Sam lose half of my money, he also took half of my name." To confound the Goldwyn anecdote-mongers it should be reported that the maestro greeted me with perfect English and equally perfect courtesy. I was fortified with a letter from his banker.

Sam failed to introduce me to the delectable Mabel Normand who was just leaving his office, but he did something far more useful. He introduced me to VARIETY and loaned me a few copies to take home with me. Fascinated by my first glimpse of show business, I rear and reread them until the cheap glazed paper on which they were printed fell to pieces. The paper is still flimsy; the contents still fascinating.

The reviews in these 1918 issues demonstrated that Sime had meant what he said in his first number, that VARIETY "would be printed without regard to whose name is mentioned or the advertising columns." A "Soul In Trust" was "as a feature picture a good sleeping potion." The scenario of "Powers That Prey" proved only that "the prime need in pictures today is intelligence." Clara Kimball Young "did more posing than acting." "Amarilly of Clothesline Alley" established that it was time for Mary Pickford to "get away from the inane little types with which she had been so closely associated," and "The Splendid Sinner" had "a happy ending because Mary Garden, the heroine, was shot at sunrise."

In the feminine gossip column Mme. Petrova's stays were severely criticised. "They are too high in the back, utterly deforming her famous straight front. She should also wear a brassiere with some of her evening gowns." Mrs. Mix testified that Tom "was only a common cowboy, could not act, and never was sober long enough to drive a car safely."

The advertising made as good reading as the stories. Eva Tanguay, incensed at some unfavorable reviews, took a page to announce, "You Are Dirt 'Neath My Feet." "Stolen Orders" advertised "A Battle in Mid-Air Between a Monster Zeppelin (not a model—a real one) Made At a Cost of Over $25,000. Real Actors, Not Faked, Go in the Clouds." I was particularly impressed by the full page ad for "The House of Hate" which read, "the most phenomenal box-office attraction that has ever been presented to the exhibitor." It had been my naive impression until then that pictures were not presented to exhibitors but that they had to pay for them.

I was even more amazed by VARIETY's English. It bore little resemblance to what I had been taught at Harvard. The headlines were incomprehensible to a neophyte. GAMS WTHOUT S.A. NG meant nothing to me until it was explained that legs lacking sex appeal were of no value. (The world-renowned headlines, **Sticks** world-renowned headlines, STICKS NIX HICK PIX and WALL STREET LAYS AN EGG, were not to come till several years later.) Sime, aided and abetted by Jack Conway and Johnny O'Connor,

(Continued on page 88)

Steve Clow: A Memory

This 50th Anni Edition recalls many great and eccentric figures of show biz the world around. Naturally there were some unpleasant characters around, too. One was a shakedown publisher named Steve Clow, who operated a blackmailing paper called Broadway Brevities. He would bargain not to print certain spicy lowdown in return for coin.

Ultimately Clow was convicted and took the chute to the Federal lockup in Atlanta. When he emerged he was a gray-faced old man without a friend, and most people would have said, not deserving any.

It hints at a quixotic strain in the founder of VARIETY that although he despised Clow, and had himself been injured by the man, he sent for Clow and offered him a job reading proofs. Such an offer, giving Clow honest employment despite the stigma of his nasty career and conviction, was nothing less than amazing to those few outsiders who heard of Sime's q.t. gesture.

(Literati Dept., June 2, 1935)

'Variety's Own Plant

VARIETY has bought Rogowski Co., former owner of the job shop in which this paper has been printed for 15 years. Negotiations were closed last week, firm name being retained. M. J. McEvoy, long with Rogowski, is in charge.

So VARIETY is now in the printing business. Something else to worry about.

SIME AND THE GRIFTING CIRCUS

In the earlier decades of this publication, VARIETY critics regularly popped in on the then-numerous circuses and carnivals and found many of them honeycombed with "grift" (the outdoor showmen's polite word for graft) ranging from controlled gambling wheels and other devices to pickpockets who travelled with the show.

If tipped off that a VARIETY man was on the lot, such shows would be magically cleansed in a matter of moments. If they didn't recognize the reviewer and he was wise to their tricks, the subsequent review did not result either (1) in a change of policy or (2) any feeling of shame. Don't be silly. The "slicker" mind worked differently: VARIETY's founder discovered that a panning notice on one crooked circus or carnival would be clipped by another crooked circus or carnival and mailed to the sheriff of the next stand to make trouble for the show under review.

Sime's concern was for the acrobats, wire-walkers, divers and other entertainers who formed the honest facade behind which the incurable grifters operated. He had no illusions that the cons would stop conning. In this frame of reference, the VARIETY review of a circus playing Long Island during the summer of 1926 was closely written to make the facts "evident enough for those who understood" without being material for shakedown sheriffs. But the aftermath of this routine incident was on the droll side and Sime revealed it some months later (Dec. 26, 1926) in recalling that the particular circus had been "most of it very raw and some of it very dirty" with the result that VARIETY refused a full page advertisement from the circus.

Sime did not merely cancel the ad. He caused a letter of explanation to be mailed to the proprietor of the grifting circus. This was the net result as Sime reported it:

"The owner of the circus, with a letter convicting him as a grifter, displayed the letter to his friends, even to representatives of a rival show weekly. He thought it the funniest thing ever and said, "That VARIETY *must be crazy."*

[*Jan. 5, 1949*]

FAMOUS FIRSTS IN SHOW BIZ

By ROGER IMHOF

It is with great satisfaction that I recall some famous "firsts" in show business.

On Dec. 30, 1799, at the Federal Theatre, Boston, one Graupner blacked his face and sang "The Negro Boy." This was the first black-face act in history.

"Ach Du Lieber Augustine" was the first waltz ever composed, in 1770.

The first matinee ever given in America was on July 4, 1827, at the Old Bowery Theatre, N. Y.

The Mount Vernon Gardens was the first summer pavilion theatre. It opened in 1800, in N. Y. Columbia Garden. The second summer theatre, opened in N. Y. in 1923, at Broadway and Prince street, and later became Niblo's Garden.

The first minstrel show was produced at the Bowery Amphitheatre, N. Y., Feb. 6, 1843. It was "The Virginia Minstrels." Its members were Billy Whitlock, Dan Emmett, Dick Pelham and Frank Brown.

The name "Vaudeville" was used for the first time in America by H. J. Sargent, at Weisiger's Hall, Louisville, Feb. 23, 1871. The billing was "Sargent's Great Vaudeville Company," Group included The Kiralfy Troupe, Rigi Sisters, Gus Williams, Will Carleton, Charles A. Williams, Jenny Benson, Kynock & Smith, Morrisey & Emerson, Oscar Willis, Prince Sadi D'Jalna and J. W. Ward.

Primrose and West joined hands in 1873 and first appeared with Simmons and Slocum's Minstrels in Philadelphia.

The Rentz-Santly show was the first burlesque.

McIntyre and Heath became partners in San Antonio, in 1874.

First Parody

Gus Williams wrote the first parody on a popular song. And published a book of jokes and parodies in 1902.

The White Rats was organized in 1900 by Dave Montgomery, Fred Stone, Charles Mason, Tom Lewis, Sam Ryan, Mark Murphy, Sam Morton, James Dolan and George Fuller Golden, who borrowed the idea from the English club, "The Water Rats."

Equity was organized May 26, 1913, by Albert Brunning, Charles Coburn, Fran Gilmore, Milton Sills, Grant Stewart and William Harcourt. It was an outgrowth of the Actors Society of America.

The Lambs Club was organized at Brown's chophouse (Brown was an actor) at his first place on 4th avenue.

First published review of a film in VARIETY (Jan. 19, 1907) was reviewed at Pastor's Theatre, N. Y., and called "The Life of a Cowboy." There were no credits for the author, producer and director, or the actors.

Electric lights were first used to light a theatre at Harry Hill's concert hall on Houston street, N. Y. In this same place the first meeting of the Salvation Army in America took place.

First Palace Bill

The N. Y. Palace Theatre opened March 25, 1913, and "big time" ended there May 7, 1932. On the opening bill were Ed Wynn, Hy Meyer, Milton Pollock & Co., Four Vannis, Otto Gygi and Taylor Holmes.

Pastor's first theatre (he was a clown) was on the Bowery. His last was on 14th street near Third avenue.

William Austin, of Austin and Stone, Boston, coined the first used "nickelodeon" after his split with Stone. He opened it on Scollay Square, near Austin and Stone's Museum, Boston.

The first American circus began at Somers, N. Y., when Hackaliah Bailey exhibited "BET," the first elephant ever brought to America. Afterwards, with some strolling acrobats, the American circus took form.

Loie Fuller originated the skirt dance; Papinta the mirror dance, Ameta the fire dance, Helen Kane the boop boop-a-doop, Bee Palmer the shimmy dance and Pat Rooney I the waltz clog.

Television was first publicly introduced at Proctor's Theatre, Schenectady, N. Y., March 22, 1930, by Dr. E. E. W. Alexander, who developed it for the General Electric Co.

The By-Liners In This Issue

(Regular Staffers Omitted)

John Abbott	352
Fred Allen	426
Ed Barry	424
Lucius Beebe	60
Claude Binyon	73
Rev. Malcolm Boyd	90
Carroll Carroll	147
Bennett Cerf	66
Max Chopnick	157
Milbourne Christopher	430
Dr. Saul Colin	44
Jack Conway	426
Tom Curtiss	471
Hal Davis	159
Robert Downing	473
Leo Edwards	350
Fred Fisher	423
George Freedley	471
Jess Freeman	429
Paul A. Gardner	425
Barney Gerard	419
Robert Gessner	155
L. Wolfe Gilbert	354
Lester Gottlieb	159
Tommy Gray	418
Otto Harbach	351
Robert Herridge	158
John Horn	148
Roger Imhof	40
William Jerome	357
Joseph N. Kane	148
Ralph T. Kettering	469
Lawrence Langner	465
Edward Laska	352
Joe Laurie Jr.	424
Arthur M. Loew	65
W. MacQueen-Pope	312
Jay Mallin	66
I. F. Marcuse	154
Arthur L. Mayer	40
George Middleton	464
Victor Moore	471
Ruth Morris	425
John O'Connor	470
Dick Pack	144
Val Parnell	427
Theodore Pratt	59
Jo Ranson	472
John F. Royal	430
Benny Rubin	424
Epes W. Sargent	473
David Sarnoff	147
Bob Schiller	159
Frank Scully	54
Edward Smith	466
H. Allen Smith	71
Harry Sosnik	158
Robert Stolz	312
Hannen Swaffer	314
Cornelius Vanderbilt Jr.	314
Walter Vincent	470
Ray Walker	348
Jim Walsh	412
Joseph J. Weed	156
Bob Weiskopf	159
Adolph Zukor	43

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INDEX

International 312
Legitimate 464
Music 348
Obituaries 514
Pictures 39
Radio-Television 144
Vaudeville 414

DAILY VARIETY
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THE FILM BIZ IN FLASHBACK

By GENE ARNEEL

The story is an epic, a super-colossal, an all-time spectacular, which comes complete with this prolog. And even in the black-and-white of newsprint it is frequently breathtaking.

It was a medium held in disrepute at the start; vaudeville was choked off as it mushroomed; along the way an antagonized public, clergy and government had to be assuaged. But because of this medium, glamour assumed new meaning and dimension and daydreams became an export commodity. First and last there was an unending shuttle service to and from the courthouse because of fierce disputes. The medium was integrated and disintegrated, organized and re-organized, damned and extolled and it was fantastically prosperous and unbelievably panicky by turns. Toward its rivals, radio and television, it was successively disdainful, indignant, retaliatory and extremely cordial. Critics were alternately cursed for neurotic, envious showoffs and quoted verbatim in large type.

In short, the motion picture industry! Fade in on the data and the anecdota, the flora and the fauna of 50 years:

There is a choice in beginnings and as to who should get the credit. The textbooks of Britain and France have their own versions. In an abundant literature which industry historians have devoted to the mechanical preliminaries salients include: Edison's picture-recording camera, the Kinetoscope; Louis and Auguste Lumiere's Cinematographe, a combination camera-projector; George Eastman's astounding effects with a film base made of nitrate-treated cotton fibers; Thomas Armat's Vitescope projector, given its first public demonstration in Atlanta in 1895, a year before Koster & Bial's Music Hall in New York introduced flickering peep shows. American Mutuscope, Biograph and Vitagraph pioneered in manufacturing these crude flickers. Biograph's coverage of the Jeffries-Sharkey fight at Coney Island in 1899 was the first use of artifiicial lights.

Many of the researchers have quoted Terry Ramsaye's "Million and One Nights." Alice Evans Field tapped Will H. Hays' "See and Hear" book (1929) for authority on what happened at the turn of century, to-wit, *"Empty stores, holes in the wall, were soon to come alive with moving pictures. A good working machine was put on the market. The public was interested and intrigued. Traveling Vitascope showings aroused the country to eager interest in the new invention. Men, women and children flocked to see pictures that moved. It was thrilling, exciting —something new under the sun."*

In 1902, the Electric Theatre opened in Los Angeles with a policy of an hour of "vaudeville of motion pictures" for a 10c admission. The year following "The Great Train Robbery" became the first "story" told in the new form. Edwin S. Porter, cameraman at the Edison Studios, lensed the "production."

A business was coming into being, but hardly more than a fly-by-night operation. Shoe-string entrepeneurs and opportunists from all walks of life moved in, setting up tents and fashioning unlicensed reproductions of the Edison and Biograph equipment. Copyrights and patents were ignored.

Inevitably attempts were made to stabilize peep shows, create an industry, protect franchises, enforce royalties. Those who came into power and called the turns are the first executive personalities in the history of films.

Jeremiah J. Kennedy, engineer and industrialist, joined Biograph as representative of financiers who had money in the operation. Kennedy and Percy Waters, who was engaged in exhibition, ultimately controlled Biograph.

George Kleine, who dealt in optical wares in Chicago, entered the film equipment field (and in 1913 created much excitement with his importation of the Italian-made "Quo Vadis"). Also in Chicago, William Selig, who was running a minstrel, and George K. Spoor, a thrifty newsstand owner and smalltime investor, each segued into cameras and projectors, independent of each other.

It was Spoor who joined with Max Aaronson, a vaudeville actor who billed himself Bronco Billy Anderson, and formed Chi's Essanay Studios, the "S"

(Continued on page 76)

CLOSED-CIRCUIT TV STARTED IN LONDON; AFTER 16 YEARS, FUTURE STILL A GUESS

By HY HOLLINGER

On Feb. 23, 1939, a lightweight boxing match between Arthur Danaher and Eric Boone at Harringay Arena was piped to three London theatres via closed-circuit television. On Sept. 23, 1955, the heavyweight championship fight between Rocky Marciano and Archie Moore at Yankee Stadium, N. Y., was televised to 133 theatres in 90 cities in the United States and grossed an estimated $1,250,000.

These facts capsule the story of the closed-circuit medium's development over the 16-year span. But the future remains a question mark. Entrepreneurs have yet to make it more than an occasional-use medium.

The only theatre tv event that has a chance of boxoffice success is an attraction of national importance that cannot be obtained on free home tv. Foremost and so far the only offerings in this category are championship fights. Experiments with other sports events, such as football and basketball, have failed because comparable events are available on free home television. However, 1955 saw the development of a formula by which football, and possibly basketball, can be presented with a degree of success.

During the past year, a number of Notre Dame football games were piped into several hotels. The university paid all the technical costs and the hotels provided the space at no cost, relying on the liquor and food business as its cut. Authentic alumni and the legion of subway alumni turned out to view the games in the comfort that a hotel ballroom provides.

Although theatres are and will be used for occasional commercial meetings, hotels have practically cornered the market on this business. The flexibility the hotels provide in the matter of time schedule as compared with the restricting hours allotted by motion picture theatres spelled out the competitive advantage. Additionally, hotels provide the ideal site for food, drinks and talk.

The number of permanent large-screen installations in both hotels and theatres is comparatively small. There are about 100 theatres with permanent units and less than a dozen hotels. The development of mobile projection units lags.

Closed-circuit is ideal to alert dealers and sales personnel to important company plans and decisions. There are also political possibilities as per the "Salute to Eisenhower" dinner on Jan. 20.

Results obtained with entertainment offerings so far have ranged from mediocre to poor. Telecasts of the Metropolitan opera have been mild. Planned telecast of the 1955 Met opening was cancelled despite the existence of a contract. Production costs plus the irritation caused first-nighters by the technical equipment and special lighting served as dampener. An attempt to line up a Philharmonic concert failed. Presentation of the annual ANTA Album flopped. The enthusiastic hope of offering Broadway shows via the medium has been tabled.

Recent $1.250.000 gross for the Marciano-Moore fight caused closed-circuit operators to weigh the possibility of snaring the rights to the World Series. The plan, however, caused serious controversy even among the closed-tv operators themselves. Theatreowners, almost without exception, went on record as opposing any such move although appreciated its worth as a b.o. event. It was feared such action would seriously antagonize the public and sour theatre patrons on their local houses.

Only two firms are actively in the field at present. Several have fallen by the wayside. A few others exist in name only and haven't staged an event in years. The most successful company is Nate Halpern's Theatre Network Television and its business subsidiary, Tele-Sessions. This is the pioneer outfit. Its main competitor is Sheraton Closed-Circuit Television Inc., a subsidiary of the hotel chain headed by William Rosensohn and Robert Rosenscrans. The company has ambitious plans for both entertainment and business meetings to be staged in hotels and discovered the Notre Dame formula.

When Hotels, Saloons And Dice Dens Bulk-Order Books, That's Show Biz

Nowadays publishers of show biz books (about or by celebs) are not surprised at bulk or group orders. It may be the author, he or she frequently looking upon handouts of an autobiog as good personal exploitation, and which "can be charged off."

In the case of Joey Adams with his gag books, he gets an industrial group of pals (drugstores, manufacturers, etc.) for whom he's a prolific "benefit" performer, to buy his books in hundred and thousand lots.

Bennett Cerf, did find bulk orders for the Joe E. Lewis biog, "The Joker Is Wild," coming from offbeat spots, hotels, Las Vegas and saloon entrepreneurs. Beldon Ketleman (El Rancho Vegas) bought 1,000 copies; Ben Marden, ex-Silver Slipper and Riviera bossman, now in Gotham realty and owner of the Playhouse Theatre, N.Y., ordered 500 copies; ditto the Hotel Roosevelt (New Orleans) prexy Seymour Weiss; Seagram's Distillery (for whom Lewis says he's a living commercial), contracted 525 copies—why the odd 25 is unknown to Cerf: Copacabana (N.Y.) boss Jules Podell, took 100 copies; taxi tycoon Dan Arnstein, 50; Sam Ruby (unknown to Cerf), 100 copies.

Loew's, Quo Vadis?

Veteran investors in picture company stocks are showing particular interest in Loew's. The oldtimer Wall Streeters are concerned about this operation probably more so than any other pic corporation because over the years they regarded it as the bellwether of the trade and its intramural affairs are undergoing change.

Brokers are closely watching for clues to new policies under Arthur Loew, as presidential successor to Nicholas M. Schenck and, on the stock front, are anxious to learn of the details of the divided corporate setups due by the divorcement deadline of April, 1957.

Paperbacks' Big Sales in 1955

Sales of newsstand-distributed pocket-size books were decidedly up in 1955, judging by reports from every direction—publishers, distributors, and retailers.

New sales activity, manifested most dramatically by such outstanding paperbound bestsellers as "I'll Cry Tomorrow," "Blackboard Jungle," "Adventures of Augie March," "Battle Cry," and many more, has brought with it increased publisher confidence that will mean more titles and bigger orders during next few months.

"I'll Cry Tomorrow" (25c) sold out two printings, totaling 1,000,000 copies, in eight weeks. "Augie March" was a so-so seller in hard covers despite National Book Award citation in 1954. Originally published by Viking, the book was priced at 50c in pocket format, and has exceeded 800,000 copies. "Battlecry," (Bantam, 50c) also a boffo pic, has reportedly topped 2,000,000 in a little over a year, and "Blackboard Jungle's" sales in 35c pocketbook edition has kept pace with the tremendous success of the M-G film.

Surprisingly, quality fiction and non-fiction appear to have come into their own popularity-wise, with Fulton Sheen ("The Divine Romance"), Saul Bellow ("Augie March"), Erich Maria Reimarque ("A Time to Love and a Time to Die") and Christopher Isherwood ("World in the Evening") racing up multi-million sales.

Polly Adler's autobiography, "A House Is Not a Home," has gone into a sixth printing (Popular Library; 35c) after selling over 2,000,000 since it hit the newsstands in late '54. Originally published by Rhinehart, the reprint rights to this one went for a reported $12,000.

Meanwhile, bidding for reprint rights of current bestsellers has taken a lively turn with sales as high at $80,000 to $100,000 reported for reprint rights to books like "Not As a Stranger" (Scribner's) and Robert Ruark's "Something of Value" (Doubleday). Among other bestsellers already committed to reprinters are "Andersonville," bought by New American Library, and "Auntie Mame," scheduled for next year by Popular Library.

Vienna Schnitzel

Vienna.

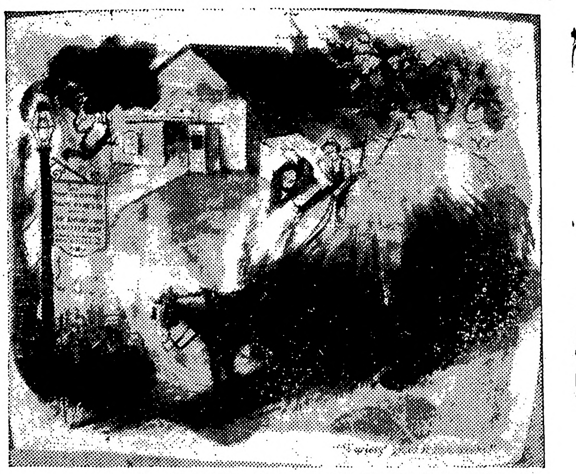
Editor, Variety:

Some time before 1910, when I was a very small kind, my mother said one day, "I have a box for the theatre to see 'The Geisha.' Variety raves about it."

This was a very early example, I am sure, of the long arm of Variety. I asked two questions (1) Why did one sit on a box, and (2) What was Variety? She answered both as best she could.

I sincerely believe that the first paper of which I became personally aware was this strange theatrical journal in far-off America.

Emil W. Maass,
(Vienna Correspondent)



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" 'Variety' gives it two weeks."

Home-Toll TV

[Rain or Shine?]

By FRED HIFT

Quiet at the moment—but it cannot be assumed for long—home toll television, also known as subscription ditto, parlor ditto, or pay-as-you-see ditto, continued throughout 1955, as previously partly during 1954, a shouting contest between its advocates and adversaries. The Federal Communications Commission is the uneasy and not-saying-yet custodian of the problem, but may pass the buck to Congress itself.

Home-toll tv, with its probable main reliance and alliance upon filmed entertainment is seen as a final threat—on top of shortage, rentals and so on—to the motion picture theatre, especially in the residential areas.

During 1955 everyone was accusing everyone else. Strange bedfellows were created. Exhibitors, long standing foes of advertising-supported tv, suddenly discovered themselves as champions of this "free" system and of the public's right to stay home and enjoy it. Zenith, Skiatron and Telemeter, not amicably inclined, found themselves arguing the same points.

Home-toll tv, in its essentials, involves the transmission of a coded signal. At the receiver, the jittery image can be steadied in a number of ways, either by the punching of a card, or the twist of a dial, or the insertion of a coin. All of the systems claim they are foolproof and all see themselves holding the key to television's salvation. Here are some of the prime issues in question-and-answer form:

Q. How would pay-as-you-see tv affect the broadcast industry?

A: (pro) It would provide tv with a much-needed boxoffice in the home; would introduce a whole range of new shows now out of reach of sponsors; would give video a new economic foundation, and would move program control to the viewer; would "save" UHF.

A: (con) It would introduce discrimination in tv viewing; it would draw off all the top talent; would make it impossible for sponsored shows to compete properly, and would center program control in the hands of a comparative handful of viewers.

Q: What could toll-tv do for the viewer?

A: (pro) It would eliminate singing commercials; bring more stations on the air; improve the quality of shows and allow good films to be televised.

A: (con) It would be a drain on the family budget; serve to black out certain areas; soak the public for shows it would ordinarily see for free.

Q: What motivates the various opposing parties?

A: (pro) The networks and the exhibitors oppose us, both because they want to preserve the status quo. The networks fear they'll lose their domination over the stations, the theatres their b.o.

A: (con) This whole thing is a get-rich-quick scheme. Television's good and getting better. Toll proponents should compete fairly, i.e., by wire rather than over the air.

Q: What's the FCC's position?

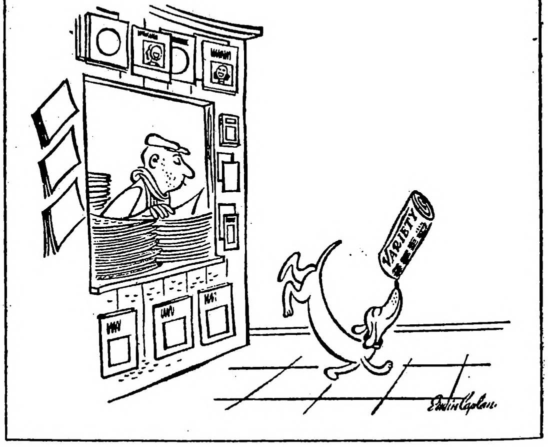
A: (pro) The Commission has every right to approve pay-as-you-see under the 1934 Communications Act. No Congressional action is needed. The FCC must move fast.

A: (con) Toll video is a violation of the traditional American broadcast concept of the "free air." The FCC has no right to approve it without Congressional sanction.

Q: Is Home-toll tv a certainty?

A: (pro) Yes.

A: (con) Never.



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Dean of the Picture Business Traces Growth From His First Penny Arcade

Accents the Necessity of the Producer To Go Into Exhibition as Protection For Playdates Until Courts Edicted Distribution-Exhibition Divorcement

By ADOLPH ZUKOR

(Chairman of the Board, Paramount Pictures)

Adolph Zukor

Fifty years is a wonderful anniversary on which to sit down and do a little job of taking stock. At 50, a man can be at the peak of his powers and know exactly where he is heading; a newspaper can have a record of half a century of successful service and still be young enough to look forward to the future with enthusiasm and courage added to its experience; and an industry can have thrown off all the mistakes of infancy and childhood and be facing horizons a thousand times wider than it ever thought existed.

In my experience, all these things are true. The younger men of today's motion picture industry—and from the vantage point of my more than four score years, men of 50 are youngsters—have built an industry of which all of us can be justly proud. They have built on the trial-and-error experiments which we began half a century ago and they have brought the highest degree of art, science, technology and merchandising ability to motion pictures. At the same time VARIETY, the Bible of showbusiness, has successfully completed its first half century of service to the great world of entertainment and today is stronger, more universally respected and of far more potent influence for good than ever before; and our motion picture industry, which has just passed its 50th birthday, has reached the high distinction of universal acclaim as one of the most vital economic, culutral and international influences existing today.

For the past 50 years the picture business has been, with the exception of my beloved wife and family, the most important part of my life. I have received credit for having founded the motion picture industry as it exists today. Technically, this is true, since I financed and opened the world's first primitive Penny Arcade which was the seed from which our giant modern industry has developed. Of course, at this same time, there were dozens of other men whose imaginations had been fired by the same wonder which I saw in flickering pictures, and who were making their own plans to go into this thrilling, exciting and fabulous new business. If I had not opened my own Penny Arcade in March, 1903, credit for being "Father of the Motion Picture Industry" would today go to one of my several contemporaries who opened his own Penny Arcade in April or May of that same year.

'Monopoly'

I think the most interesting development which has occurred during my more than 50 years in the motion picture business is the way in which the producers of motion pictures were forced into exhibition. I feel that a clear understanding of this development is necessary to any discussion of the picture business, because for the past several decades I have been listening with constantly increasing irritation to non-show business friends learnedly discussing the allegedly "monopolistic" practices of the motion picture industry. To these people there has seemed to be something more or less unethical and even slightly criminal in the fact that, for a long period of time, the large motion picture producing and distributing companies also owned outright or had various types of participation ownership deals with theatres in every part of the country. My own company, Paramount, has been accused of being the worst offender in this regard, since at one time the Paramount-Publix chain included about 1,500 major theatres very strategically located.

Of course, not one of our critics ever stopped to find out—or even to ask—why we acquired our theatre interests in the first place. I feel that now that we are really grown up—and at 50 years of age any American industry can properly be felt to be out of its diapers—it is high time to discuss intelligently and truthfully the whole subject of inter-relationship between producers and theatres as it existed back in the days when producers owned theatres and theatre circuits.

When my associates and I founded Famous Players, we had a very definite idea. This idea was that motion pictures had to be made with quality stories, quality production, quality stars and quality directors. This was neither altruistic nor idealistic; it was good, sound common sense. It was the simple theory that an honest merchant gives his customers honest merchandise. We felt that anybody who came to see one of our pictures was entitled to walk out of the theatre completely satisfied, completely happy, and very well entertained.

The Famous Players pattern of production was extremely successful. Theatres competed with each other to play our product rather than the pictures of other producers, and very shortly afterward other producers paid us the very high compliment of following our pattern of production. But suddenly we became aware of a very obvious and a very glaring truth. The most beautiful Tiffany necklace will look dull and drab and completely devoid of charm if it lies around in a filthy puddle of mud; by the same token, every one of our pictures lost the greater part of its quality the moment it was shown in the dingy, dirty, foul-smelling converted stores which, in those days, were the movie theatres of this country.

I realized very clearly that just as a beautiful jewel needs and deserves a beautiful setting, so a picture into which quality, care and real hard work have gone, deserves a showcase worthy of its quality. I knew that only by making it possible for moviegoers to see motion pictures in clean, comfortable and attractive theatres could we hope to attract the kind of patrons our pictures deserved. In those early days many "better" people had a great reluctance to go to the movies, because of the unsavory physical appearance of these early movie houses. And I could see very clearly that we would never be able to overcome this feeling until our industry was able to make it possible for the better element to be attracted by the comfort, good taste and fine service which pleasant and attractive theatres alone could offer.

For quite a few years I had known and respected Mitchell Mark, one of the early pioneers in the field of motion picture exhibition. I had been associated with Mitch Mark in several ventures, and I knew that as an exhibitor he had the same dream as I, a distributor—to make theatres attractive, pleasant, and really inviting. In late 1913 Mitch and I were talking, and he confided that his burning ambition was to build a huge theatre devoted exclusively to the showing of motion pictures, and planned exclusively for this purpose. Oldtimers in our industry will recall that up to this point movies were shown in theatres which had been planned for live vaudeville acts, with the films incidental to the program. Mark told me that he had a chance to buy the property on the northwest corner of 47th Street and Broadway, and that he had a guarantee of the several million dollars that it would cost to put up this "dream theatre." I was just about as enthusiastic as Mitch—and then he told me that the only thing that was holding him back was the shortage of good product. Before he would invest all the money and work in putting up this first "Cathedral of the Motion Picture," he had to be assured that he could get a sufficient quantity of really good pictures to be able to guarantee the patrons whom he wanted to attract that they could come to his theatre every week and see really fine entertainment.

Let me repeat that I was just as excited as Mitchell Mark by this glowing new vista which his imagination opened to the motion picture industry, and the second he finished talking, I gave him my personal guarantee that Famous Players-Lasky (which was my company at the time) would deliver one feature per week. I also gave him my personal assurance that these pictures would be of the same high quality that we had been producing up to that point.

This was all Mitchell Mark wanted to hear. He rose from his chair and shook my hand—we didn't need any more formal contract, since between us a handshake was entirely binding—and he told me that construction would start on the Mark Strand Theatre within a couple of weeks.

I don't have to recount what a huge success the Strand was from its opening day in April, 1914, and how completely it revolutionized the entire concept of exhibition. In major cities all over the country similar theatres sprang up, and the public responded magnificently, crowding into the comfortable, well lighted and well ventilated theatres, staffed with well trained and highly organized groups of ushers and other employees.

One of the most important chains of theatres which had sprung up was the First National group. These theatres included, among others, such outstanding showcases as the Strand in New York. It wasn't long before the First National executives decided that they, too, were going to produce their own pictures which they could supply to the theatres in their chain. This would have been perfectly all right, except that with the First National producing organization flooding the First National theatres with product, there was little or no room for the pictures of any other producers in this important chain of theatres.

This was a situation which could not be permitted to continue. FN was acquiring a stranglehold on the entire field of exhibition, and other producers, including my own company, were being frozen out. More than that, exhibitors were complaining bitterly that First National's power had created competition which they could not buck, since First National was satisfied to pour millions into theatre construction in order to lure patrons away from smaller theatres.

At this point, let me digress for a moment, because right now comes what I consider to be the key to the entire situation involving producer-distributor ownership of theatres. I want to emphasize just as strongly as I possibly can, that up to the time this First National situation arose, I had not had the slightest idea in the world of getting involved in theatre ownership or operation. I wanted to make the finest pictures possible. That was all.

But, with this new complication of First National being in both production and exhibition, the picture changed radically and violently. In our own self-interest, Paramount had to be sure that exhibitors would stay financially healthy so that they could continue in business and could continue to play our pictures on which we hoped to make a profit. Also, since the majority of the attractive, well-operated theatres in the country were in the hands of the potent First National group, the only theatres left to play our pictures were the dives.

Our response was immediate and positive. As an indication of how we were willing to work, we rescued the owners of the Rialto, in Times Square, by buying the theatre outright and retaining the former owners as management executives Shortly afterward we bought the Rivoli on the same basis. We spent a great deal of money rebuilding both these houses to make them showcases worthy of the fine pictures we were ready to deliver. Don't mistake this for altruism. By our acquisition of the Rialto and Rivoli, Paramount was assured of two de luxe Broadway showcases.

In no time exhibitors and circuit heads in every part of the country wanted to get aboard the Paramount bandwagon, either on partnership deals or by outright purchase. Our structure could guarantee the right product and the right theatres in which to show this product. And in a very short time we were in the theatre business all over the country. We built new theatres ourselves or helped exhibitors build them by assisting with the financing and the operation; we made franchise deals to deliver quality product; it encouraged exhibitors to build bigger and better theatres. As an indication of our vital interest in theatre operation, our firm name was changed to Paramount-Publix; our theatre operations were conducted under the corporate name of Publix Theatres; and "Publix service" became a trade slogan.

Enter Sid Grauman

As an example of the way we operated, let me tell the story of our experiences on the West Coast. At this time there was not a single really good theatre in Los Angeles. I had been very much impressed by the job done by a young, energetic and really brilliant exhibitor named Sid Grauman in San Francisco. We bought Grauman's Theatre in San Francisco, renamed it the Paramount, and moved Grauman to Los Angeles. There we aided him in financing his Million-Dollar Theatre, which was the first fine motion picture house built in downtown Los Angeles. We retained Grauman to manage and direct the house.

At this same period dozens of other savvy theatremen came into our fold. These included such giants of exhibition as Balaban & Katz, A. H. Blank, E. V. Richards, and dozens more. Karl Hoblitzelle, who had been affiliated with the Keith Circuit in the southwest, pulled out to join us, to expand and grow at a fantastic rate into today's fabulous Interstate Theatres. Other circuits and independent houses joined us at an ever-accelerating rate, until at the peak of Paramount-Publix's growth, we had about 1,500 theatres, every one of them a key cinema in a key situation.

Every Paramount-Publix house, whether our ultra flagship Paramount Theatre in Times Square or a neighborhood theatre had to be the finest of its type. I am very proud that today's concept of motion picture theatres is a frank and open copy of this approach.

We introduced comfortable, well-covered seats, and since we were prepared to place an order for many thousands of these comfortable seats, theatre supply companies were delighted to spend huge amounts experimenting to get the best possible results for patrons' comfort and good posture. Because we insisted that theatres be well-ventilated and properly lighted, architects and technical experts labored to produce the maximum in relaxed comfort and pleasant surroundings.

We pioneered the concept that an usher should not be a unshaven youngster lounging at the back of the theatre, but an impressively uniformed member of a corps trained with the precision and discipline of West Point cadets. I remember vividly how thrilled audiences were at the Broadway Paramount when, several times a day, there was the formal "changing of the guard." At these times, when one platoon of ushers snapped to rigid attention under the barked commands of their leaders and marched out in perfect formation while the replacement platoon marched in with the same precision, patrons used to gather and applaud.

I have dwelt at length on the Paramount concept of giving the public motion picture theatres which would be real "pleasure palaces," because I have felt for many years that this is one of the greatest contributions our company has made to the well-being of our industry, and by extension, to an uplift in our American standard of living. The comfort and beauty which film goers first experienced in our theatres gave them new ideas of how to live in their own homes; it provided an impetus to manufacturers of all kinds of carpeting, light fixtures, new types of furniture and decorations, and dozens of other types of merchandise. The billion-dollar home air-conditioning industry of today is the direct outgrowth of the comfortable and healthfully refreshing cool air to which movie patrons became accustomed in picture theatres. The airconditioning industry has on many occasions publicly acknowledged its indebtedness to motion picture theatres.

B.O. Geared to U. S. Economy, Par's Realty Overextended

I also don't have to remind what this new approach to motion picture theatres has meant to the economic life of our country. In every city in the United States great shopping areas have sprung up around the neighborhoods in which de luxe theatres were built, with a consequent rise in real estate values and great prosperity to the merchants who were able to draw their customers from the masses of people whom we attracted to our theatres.

As for business conditions, the theatre boxoffice over the years has in large measure reflected the national economy. By early 1933, the Paramount Publix and other circuits and film companies mirrored the country's low-gear economics to the extent that receivership was the only way out.

The vast chain of expensive film houses that we had

(Continued on page 60)

FAMILY FAME FILMS & FORTUNE

By ROBERT J. LANDRY

In the not-yet-released film version of "Richard III" the cast is headed by Sir Laurence Olivier, Sir Ralph Richardson, Sir John Gielgud and Sir Cedric Hardwicke and the producer is Sir Alexander Korda. Which is a wide swath of swank for an entertainment medium rated less than 50 years ago the "illegitimate" of chases, comic fat men, folding camp chairs and rain-streaked flicker. It brings to mind the almost unbearable pride of the Metro of 1932 when it corralled all three members of America's own theatrical Royal Family, Ethel, Lionel and John Barrymore, to star in "Rasputin and the Empress."

Distinctions and accolades for show biz personages are nowadays common. Stanton Griffis of Paramount became an ambassador, booked solid in Poland, Egypt, Argentina and Spain; Joseph P. Kennedy, Clare Luce and Eric Johnston have also had ambassadorial status. Robert E. Sherwood, Alexander Woollcott, Eddie Cantor, Eddie Dowling and Robert Montgomery have been Presidential intimates. Important Government investigatory bodies have been chaired by David Sarnoff and William S. Paley. Actor John Lodge was Governor of Connecticut, orchestra leader Vic Myers lieutenant-governor of Oregon, stage and screen actress Helen Gahagan and Will Rogers Jr. went to Congress and so on.

The Charm of Cash

Many things help explain the latterday social acceptability of theatrical people. For one thing bankers began smiling benignly as modern show business developed into an amazing cash operation. Then, too, the old stuffiness in society and the modern tendency to welcome any "presentable" guest who is amusing fit in with the rise of the theatrical millionaire. Today it is routine if an actor calls at the White House, or a studio head confers with the State Department. The Pentagon maintains an elaborate liaison with the entertainment media. In Britain it is assumed that the head of the British Broadcasting Co. will be knighted and its original director-general became Baron Reith. A leading figure in American ballet, and now an American citizen, is Marquis de Cuevas while the woman who put Britain's Sadler's Wells ballet on the map is dubbed Dame Ninette de Valois. The piano virtuoso, Myra Hess, is similiarly honored.

on Hollywood, various studies of the film colony have used the methodology of social anthropology (how the natives live, dear) and it has invariably been laid down as law that *boxoffice equals income, income equals social prestige.* Be that as it may. Gregarious instincts and social graces had something to do with the personal popularity of Douglas Fairbanks and Mary Pickford. Theirs was a social acceptance unique to American entertainment. The guest book at Pickfair was a rewrite of the Almanack de Gotha, Who's Who and the blue ribbon stud. "Meanwhile out at the ranch," the Hearst-Davies camp-followers also helped showfolk mingle with the bon ton.

Moving pictures invented modern glamor and shipped it all over the world, quickening the breakdown of old prejudices against theatrical people. Even the strict Catholic Royal court of Spain received Fairbanks, despite its protocol and etiquette dating from the middle ages. Court chamberlains exhaustively coached the American actor in the proper approach to the throne. Fairbanks made it fine but the nerve strain was considerable. Then King Alfonso XIII broke the stiffness by confidentially inquiring, "Tell me, do you think Fatty Arbuckle will ever come back?"

After 1927, when the movies talked, the transformation in talents undoubtedly upgraded Hollywood culturally. Hordes of educated characters were recruited. A rise in literacy was noted among writers. Producers relaxed to Beethoven. Rhetoric was required and one quick way was to rush in a lot of British enunciators. Two of them may be cited because they were very posh in their private lives, namely, Basil Rathbone, who came from an old British theatrical family, and that cricket-and-crumpet chappie, Sir C. Aubrey Smith.

Family tends naturally to be more deep-rooted in the old country than in these here colonies. English theatrical dynasties, many of them dating back to the 18th century, have included, to give only a small sampling: Kembles, Coopers, Terrys, Lanes, Lupinos, Howards, Boucicaults, Comptons, Melvilles, Standings, Titheradges, Maudes, Emerys.

In America the Barrymores and Drews (see family geneaology chart herewith) were best known. Like the Booths, Jeffersons, and Wallacks, they migrated from England. Other American theatrical families may be mentioned—Russells, Rehans, Byrons, Skinners, Hammerstein. At the present period the United States could enumerate lots of two-generation theatrical families. Thus Gilbert Miller is the scion of Henry Miller, Eugene O'Neill the issue of James O'Neill, Agnes deMille the daughter of William C. and the niece of Cecil B., Ed Wynn the son-in-law of Frank Keenan and dad of Keenan Wynn, Grace Kelly the niece of Walter C. Kelly and George Kelly, and so on into the Selznicks, Nugents, Pryors, Lockharts, Tobins, Costellos, Hustons, Loews, Schulbergs, Holmes, et al.

The first actor-knight was Sir Henry Irving in 1895. This was 70 years after the repeal, in 1824, of the antique legislation under which strolling players were hustled by the coppers as "rogues and vagabonds." Queen Victoria initiated "Royal Command" performances in 1848 but ended them in 1861 when she was widowed. They were only resumed in 1881 under pressure. (Victoria's enthusiastic mourning was not good for business in general, British tradesmen constantly complained.) In at least one known instance the Queen knighted someone she admired, Arthur Sullivan, but held out on his partner. Thus the librettist of the Gilbert & Sullivan operettas, the most original innovation of the 19th century British theatre, had to wait until 1907, well after Victoria's death, to become Sir William S. Gilbert.

Royal Command

Damehood, the feminine equivalent of knighthood, seems to have been bestowed upon an actress for the first time in 1918, namely May Whitty. Very few women have been honored compared to men. Those who made Dame included Genevieve Ward (1921), Ellen Terry (1925), Sybil Thorndike (1931), Marie Tempest (1937), Lilian Braithwaite (1943) and Edith Evans (1946). Interestingly, the most popular woman singles of British show business in this century, Marie Lloyd, Gracie Fields and Beatrice Lillie didn't rate.

The Scot coalminer who crashed the bigtime music halls kneeled in 1919 to become Sir Harry Lauder. This put him into the company of Sir Herbert Tree, Sir Johnston Forbes-Robertson, Sir Guy Standing, Sir Oswald Stoll, Sir Charles B. Cochran, Sir Godfrey Tearle but one step down from Sir James M. Barrie, Sir Alfred Butt and Sir Thomas Beecham, baronets, whose titles are not extinguished at death.

In Victoria's time, and perhaps up to the depression, a lingering class prejudice against theatrical persons had something to do with persistently fuzzy criteria of what was, or wasn't, a gentleman or a lady. Once a gentleman was easily recognized by the lace on his pants. Later the tipoff was whether he carried a handkerchief or used his sleeve. Still later a gentleman was judged by whether he carried bundles. (Now he must have a bundle!)

One thing for sure: thanks to the vigorously busty and lusty lowerclass chorus girls who married extensively into the nobility, the blood lines of English titled families were greatly invigorated. Nine actresses made duchess.

ALAN YOUNG
Personal Management
NICK SAVANO
Direction, WM. MORRIS AGENCY

LEVEY CITES CARL LAEMMLE 'CLASSIC'

Carl Laemmle—we're going way back again—was beefing because his competitors' product was bringing bigger prices than Universal pictures. One of his sales managers was bold enough to explain the reason: "Our films aren't as good," ventured Jules Levey.

Laemmle, who hadn't lost his dialectal ties with the old country, Germany, replied: "Yulius, if you can't get the price, get the volume."

Levey, who's a present-day independent producer, recalls how Laemmle once asked his distribution advisors' advice on the wisdom of making "Hunchback of Notre Dame." They chorused "no," and Laemmle informed them the picture (with Lon Chaney in the lead) had already started, anyway. And incidentally proved a smash success.

The same Levey tried to sell E. F. Albee on the idea of running pictures in the new Albee Theatre in Syracuse, since two-a-day vaudeville wasn't clicking. Albee proclaimed he was "grossly insulted." But the great vaude impresario shortly later had a change of heart, "condescended" to play films and the theatre went on a profitable basis.

Over 200 Foreign Newshawks Cover B'way Show Scene

By DR. SAUL COLIN

There are 70-odd countries in the world of which more than 40 have "show business" correspondents and critics in New York City, more than there ever were in Paris, which city was the artistic centre of the world until World War II. In the last 10 years, New York has become the centre; more than 200 newspapermen now file by cable or letter their articles about theatre, films, tv, radio, literature and art to the entire world. The majority of these correspondents are integrated in the Foreign Press Association, more particularly in the Stage & Screen Division. Practically all of us, regularly, check our news or elaborate on our articles through the pages of VARIETY early Wednesdays. I remember already in Paris more than 25 years ago, that I used to check even Parisian Theatre news through Maxime de Beix, the late lamented correspondent of VARIETY in Paris.

Dr. Saul Colin has been covering American show business for the French press for the last 20 years for Comoedia, Opera, Paris-Comoedia and now Arts Spectacles.

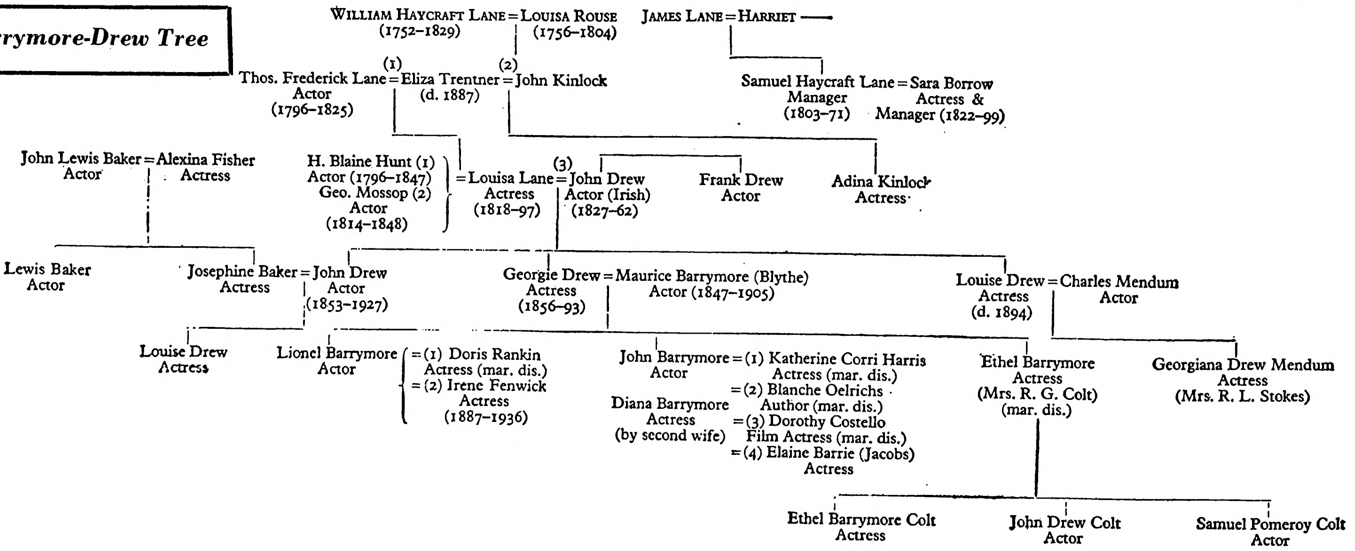
From the theatrical point of view (and theatre is my beat) American playwrights are exported abroad, like in old times France, Italy or Scandinavia were showing *their* playwrights abroad. To take two examples, Thornton Wilder's "Matchmaker" and "A Life in the Sun," were performed in England for the first time and William Faulkner's first and only play, "Requiem for a Nun," was first performed in Berlin at the Schlosspark Theatre under Erwin Piscator's direction. It is the best proof of America's artistic and theatrical growth when not only American films and machinery are leading the world's market, but also playwrights.

This is why foreign critics and correspondents in New York covering show business are the artistic avant garde of the 70-odd countries of the world, and also are the best and the most direct instruments for American goodwill, international understanding, and artisans of peace.

What "Porgy and Bess" did abroad for the U. S. A., what the Comedie Francaise did abroad for France, what "Kabuki" did abroad for Japan, and what Oistrakh (the fiddler) did abroad for the USSR, are not only the result of the different geniuses of those countries but of the consistent and relentless support of foreign critics throughout the world.

Now that VARIETY is of Golden Age, let's treat the foreign critics in New York with golden gloves until the time when VARIETY will put on its golden tiara.

Barrymore-Drew Tree



Show Business

DURING WORLD WAR I

By JOE SCHOENFELD

On April 6, 1917 the United States entered World War I. VARIETY's files of the subsequent 19 months up through the Armistice of Nov. 11, 1918, present a factual history of the part show business played then in the interests of this country's national defense and morale.

Feeling in the U. S. was at a fever pitch against Germany's ruthless submarine warfare and this was manifesting itself in show business well before the war declaration. In February, 1917, American actors at the Lambs Club in New York were calling certain English fellowmembers "slackers." In March, one month before President Wilson asked for the war declaration, Remick was already advertising Tin Pan Alley's first war song, "It's Time for Every Boy to Be a Soldier." Remick, incidentally, only a few months before was heavily plugging the isolationistic "I Didn't Raise My Boy to Be a Soldier."

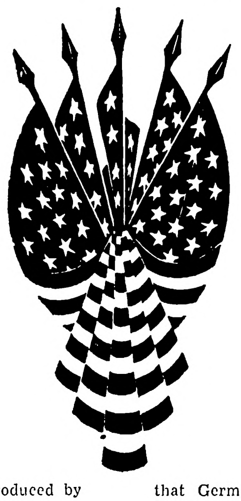
Also in March of that year, Frank Hunt produced and started touring out of Chicago a play titled "The Grand Old Flag," obviously designed to stir up the countryside into a patriotic fervor.

The same week Congress tossed the gauntlet into Kaiser Wilhelm's kisser, the Friars Club recruited a company of 60 members for drill instruction by Capt. Ray Hodgdon (S. K. Hodgdon's son) and Acting Sergeant Harold Kemp.

Agent M. S. Bentham offered his yacht to the U. S. Navy and it was accepted. Bentham was given the grade of naval lieutenant, junior grade, and he was stationed at the Pelham Bay training base. Subsequently this brought him the theatrical trade nickname of "Commodore."

One of the war's first tragic notes in show business concerned Mme. Ernestine Schumann-Heink, who, recovering from a serious auto accident, was greatly upset by the possibility that her sons might soon be fighting each other. One was in the German navy, another in the U. S. navy. A third son was in the National Guard of New Jersey, while her youngest was in the Culver Military Academy.

Capt. Vernon Castle of the Royal Flying Corps was killed Feb. 15, 1918, when he fell from his plane while instructing British pilots at a training field in Texas.



Rash of Patriotic Songs

By May of 1917, the music publishers broke out with a rash of patriotic songs, with Irving Berlin's "Your Country and My Country" pacing the field. Among others were "The Man Behind the Hammer and the Plow," "For the Freedom of the World," "What Kind of an American Are You," "America Here's My Boy" and the top smash of them all, George M. Cohan's "Over There," first introduced by Nora Bayes.

Stagehands union in several cities passed resolutions that none of its members would work shows containing subjects of the Central Powers (German, etc.).

The NVA and the Variety Managers Protective Assn. took steps to protect vaudeville actors from N. Y. State's Anti-Loafing law, which insisted that all males between the ages of 18 and 51 must be occupied at some useful trade or profession at least 36 hours per week. It was figured that performers could be classified the same as teachers and permitted summer vacations.

Show business got behind the first Liberty Loan Drive with all its resources, especially on the personality end. Name talent was plentiful and willing, and their efforts were quickly recognized in Washington. Subsequently the war committee in charge of the second Liberty Loan Drive officially commended the show world for "doing more for the bond issues than any other class of people in the country." Lillian Russell, for one, was speaking in five theatres every day.

In June, 1917, it was disclosed that the Government might intern performers who were citizens of enemy nations. German acts were anglicizing their names at managers' requests, but their bookings were dropping off regardless. A few months later American vaude bookers were complaining about the lack of opening and closing acts, the draft having taken a heavy toll of acrobats. Burlesque, on the other hand, was little hit by conscription, most of its comics being in the a.k. class.

General John J. Pershing, already overseas with the first contingent of American soldiers, personally sent word to the War Dept. in Washington that entertainment should be provided for the boys overseas. This was later done by a host of volunteer name performers, with Elsie Janis among the most popular with the doughboys.

Government began to take cognizance of a number of songs being offered to music publishers. Federal officers in Chicago seized copies of the Leo Feist-published song, "It'll Be a Hot Time for the Old Boys When the Young Men Go to War."

Martin Beck ordered the immediate elimination from acts' repertoires of any war songs that had risque lyrics or treated service men too lightly. Those turns violating this order were to be cancelled immediately.

Cohan & Harris accepted Anthony Paul Kelly's German spy play, titled "Three Faces East," and rushed it into production. Capt. Rupert Hughes, on duty at the War College in Washington, was also polishing up a new war play, as yet untitled.

John and Mary Craig (Mary Young), whose son, Harmon, was killed in France in July, 1917, took a troupe of eight players abroad and gave stock performances for the A.E.F. under the direction of the YMCA. First production was a farce, "Baby Mine."

Espionage Via Thespis

From Paris came a report that counter-espionage had uncovered a German plot to further Hun propaganda via the theatre and its artists. These secrets came to light after the execution of Mata Hari. Mentioned in the news dispatch were the lavish Max Reinhardt productions in the neutral cities of Berne and Zurich, Switzerland.

War tax on admission of 5c and over started in the U. S. Nov. 1, 1917, and around $100,000 weekly from N. Y. theatres alone was being realized by the Government. Show business was riding the crest of boxoffice results, but managers believed that business would dive with the first publication of "causalty lists."

Sam Shipman wrote the first play on the exemption portion of the Draft. It was a vaudeville sketch titled "Exemption."

In World War I Japan was an ally of the U. S., Britain and France, hence a Government investigation late in 1917 of alleged anti-Japanese propaganda in certain plays and pictures. It was believed that German agents had been active in those ventures.

The N. Y. World late in '17 ran an expose of "grafting" in certain war charities, and German acts in the U. S. seized upon that as an excuse to avoid playing those shows.

Theatres coast to coast gave their receipts of one special show on Dec. 7, '17, to the Red Cross. Vaude theatres played a special morning performance, while legit houses gave an extra matinee.

Bryant Washburn's plea for examption from the draft was turned down when the Government proved that he had a bank account of $5,500 and that his wife, actress Mabel Forrest, could support herself and their child. It was indicated that she had been offered several film contracts.

Pat West called off his marriage to Lenore Armstrong because of the strong feeling against "slackers," as the marriage-seekers were dubbed. And Eddie Marshall started a riot in a German cafe in New York by insisting on singing "America."

Bernard Granville and Earl Carroll, both privates, were part of a recruiting act playing N. Y. vaudeville theatres. A lieutenant and 16 men from the 71st Regiment completed the turn's personnel. Shortly before this act opened, a British recruiting mission came over to the U. S. to round up English actors of army service age.

Chester Stratton and Denman McFarland entered the

(Continued on page 54)

The First 35 Years

(As a Variety Correspondent)

A Niagara of Memories From a Veteran Stringer —Who Says Nothing Happened in Buffalo?

By SIDNEY BURTON

Buffalo.

O. Henry, quoting Frank Norris, once observed that there are some cities "like Nashville, Tenn., and Buffalo" which no self-respecting writer would think of considering as a story locale because "nothing could ever happen" there; and he then proceeded to weave a nostalgic yarn about romance and murder-at-midnight under the magnolias of Nashville, concluding with the italicized query, "I wonder what's doing in Buffalo!"

In a belated sort of way, this article is something in the nature of an answer to that inquiry—the unromantic but more-than-slightly murderous story of what has happened to the theatre in Buffalo in the 10.001 nights since the question was first propounded, as seen through the eyes of a longtime observer of the stage who for more than 35 years happens also to have been VARIETY's correspondent in Buffalo—one of those cities where, according to O. Henry, "nothing could happen."

O. Henry was wrong. Things can happen and have happened in Buffalo; things, which were they characteristic of this city only, might be dismissed as of small moment. But the fact that the same things which have happened here, theatrically speaking, over the first half of the 20th century have happened likewise in scores of other communities across the land gives the story more than a modicum of meaning for those who love as well as those who are merely interested in the theatre.

First, a word in answer—or perhaps in self-defense!—to the oft-propounded inquiry, "How did you ever get to be a VARIETY correspondent?" (or as Alec Woollcott once put it, "What does a Buffalo VARIETY correspondent correspond to?") may be in order.

G-Man Turned Mugg

This reporter, snatched from the halls of ivy during World War I, was propelled through choice into the FBI where, because of long pre-occupation with the theatre, he was assigned to special investigations of stage people suspected of pro-German activities. This almost inevitably brought him into contact with Sime Silverman, a relationship which was to prove mutually advantageous, giving to VARIETY's founder many leads to be developed into exclusive news stories and to the writer invaluable advice and assistance in his investigative assignments. When the war was over and your reporter, contemplating a return to civilian life, called on Sime in his second floor show-window to say goodbye, he was confounded with the proposal, "How would you like to represent VARIETY in Buffalo?" And that's how *this* VARIETY correspondent was born!

In the early 1920s, and the decade before that, a city like Buffalo was a center of intense theatrical activity. Here were two fulltime legit theatres, both lighted for more than 30 weeks a year, in addition to two burlesque houses, a two-a-day vaude palace, several picture theatres, and an infinite variety of professional sports and other popular amusements. Of these, what has happened to legit, vaudeville and burlesque is the chief subject of this memoir and is, at the same time, a tragic commentary upon the changes in the public's demand for entertainment. In legit, from those days which saw at least 60 touring companies usually showing a full week in this and like cities, there are now scarcely a handful of road stands and a dozen touring legit attractions, some of these stopping over for as little as a day. This, or something like it, has happened all over the U.S.

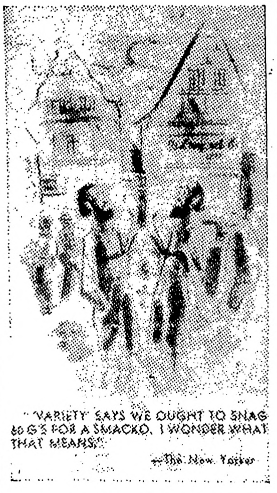
What the change has done to the cultural background of the nation —and particularly to its youth—is something for sober thought and considerable apprehension. Thousands of the younger generation have never seen a professional legitimate theatre performance and, judged from the current trend, they never will. The semblance of stage activity on Broadway and in a few other metropolitan centers is no answer, any more than it was the answer in the days when the road was vitally alive.

The answer is to be found in the development of substantial groups of dedicated people who will recognize and support the theatre for what it is or can be—one of the cultural, educational and artistic institutions of our modern life. Only when this occurs and when also those who live by the theatre undertake to treat it as such a force and institution and to reeducate the public, young and old, urban and rural, into the mysteries, the rewards and the delights of the stage will there be a beginning of a reactivation and renaissance for the living theatre. At least that's how it appears as of now from vantage points such as this.

And then there was vaudeville—not the vaudeville of the Palace and Orpheum—but the vaudeville which was nurtured and grew up in the bigtime palaces along the road. When the late Mike Shea graduated from the old Garden (which was off-limits for minors) to the ornate Court Street, your correspondent went along—in short pants. One of his first personal contacts with a two-a-day name was when, as a primary school youngster in knickerbockers, he wrangled a part-time job on Norman Mack's pink sports-editioned Buffalo Times, and was assigned to interview Nat Wills, the tramp monologist, "the King of the Hoboes." Of this sortie, two things he remembers—the incredible tatterdemalion vest worn by Wills, adorned with a hundred badges, tags and medals, and Wills eyeing him suspiciously from top to toe remarking, "The papers here are certainly picking 'em damn young." But he gave the interview—from the heart, and helped the boy make good.

In after years, your man had occasion to meet and know many of the headliners and tailenders of the big time cavalcade. The list would sound like a page out of Lady Vaudeville's autograph album. Vaudeville was an entrenched, unvarying local habit, as was, for some, attendance at opening day matinees with the white-

(Continued on page 72)


"VARIETY SAYS WE OUGHT TO SNAG 60 G'S FOR A SMACKO. I WONDER WHAT THAT MEANS."
—The New Yorker

Reproduced by Permission. Copr. 1934, The New Yorker Magazine, Inc.

MARIE LLOYD'S PEEVE OF 1907

(Marie Lloyd, undoubtedly the biggest femme single or her day in the British music halls, did not catch on in the vaudeville houses of the United States. Her younger sister, Alice Lloyd, reversed the process, being a big hit with the Yanks and distinctly junior to Marie in the homeland. With that much as background, read the letter written on Christmas Day, 1907, some two months after VARIETY *had panned Marie Lloyd's turn at the Colonial, N. Y. The heavy-handed sarcasm was intended to squelch this paper because its reviewer, Alfred Greason (Rush) had caused a throbbing pain in Marie Lloyd's financial nerve, at a time when she commanded fat fees.*

(It is perhaps permissible in the detachment of a Golden Jubilee Edition to inject a personal note: there was to develop a lifelong friendship between Alice Lloyd, and her family in England, and the owing family of VARIETY *in New York. At one time Alice MacNaughton, daughter of Alice Lloyd, conducted a regular column of comment on theatrical fashions in this journal.—Ed.)*

(From VARIETY, Jan. 4, 1908.)

ARTISTS' FORUM

Philadelphia, Dec. 25, 1907.

Dear Sime:

Being Christmas Day I address you familiarly, knowing full well such action breeds contempt, though that contempt emanates from me.

I am sending my same post a copy of the world's greatest variety paper, The Era, wherein you will see I reproduce a copy of your well conceived criticism (?), my one object being that should the circulation of your paper fail to have reached all whom you desired it to (my friends being far greater than yours) The Era would reach them quicker and have far more effect, hence I have given your remarks the most prominent position in my advertisement.

In conclusion let me remind you that "criticism is wholesome," at least for the critics, as it helps to relieve the pains of journalistic dyspepsia.

Yours with kind thoughts,
(Signed)
Marie Lloyd.

P. S. My sister Alice and Tom McNaughton send their LOVE.

AND SIME'S ADDENDUM

(We do not know whether the above letter was written us for publication. It is printed, however, as it relates to criticisms of Miss Lloyd's work on the stage. We have been informed that either Miss Lloyd or her husband, Alec Hurley, has said the unfavorable reviews were printed because Miss Lloyd did not advertise in VARIETY. We were also informed by a prominent manager that, as Miss Lloyd was the most popular artiste among the artists in England, it was poor business policy for us to remark adversely upon her act. We have printed many times of Miss Lloyd's popularity, and if she desires to join her private with her professional life, as evidenced by the offense shown in the foregoing letter over the criticisms, that is a matter entirely for her to decide.

(There were other causes attributed by Miss Lloyd or her husband also for the reviews in VARIETY. What we have been told, while absolutely without foundation, is entirely too personal to publish. We have no idea of the significance of Miss Lloyd's "P.S." It is possibly added to the letter as a biting bit of sarcasm which does not sting.

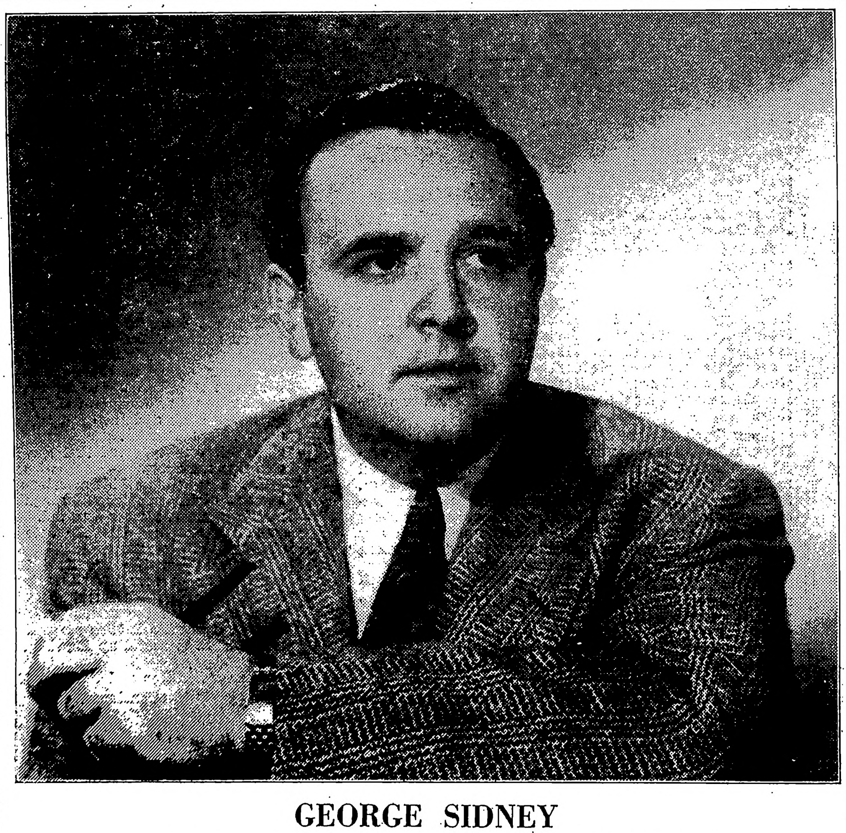
The advertisement Miss Lloyd refers to as appearing in the London Era of Dec. 7 is headed "A Few Press Notices of Marie Lloyd. See what Alan Dale, Acton Davies, Ashton Stevens and VARIETY say, and compare them.")

(The advertisement is headed by *Rush's* review of Miss Lloyd at the Colonial, appearing in VARIETY of Oct. 12.—Ed.)

Some Theatrical Estates

[ESTIMATES]

Personage	Left
John Ringling	$60,000,000
Marcus Loew	35,000,000
E. F. Albee	12,000,000
David Warfield	7,000,000
Phineas T. Barnum	5,000,000
Douglas Fairbanks	4,000,000
Al Jolson	4,000,000
"Major" Bowes	3,000,000
L. B. Wilson	2,000,000
Maxine Elliott	1,700,000
Winchell Smith	1,500,000
Sir Harry Lauder	1,500,000
David Belasco	1,350,000
Grace Moore	1,200,000
Frank Morgan	1,000,000
George Bernard Shaw	1,000,000
Ernst Lubitsch	1,000,000
Avery Hopwood	1,000,000
W. C. Fields	1,000,000
George M. Cohan	1,000,000
James K. Hackett	760,000
Sam H. Harris	760,000
George Arliss	700,000
Edwin Booth	620,000
Thomas Meighan	600,000
George Gershwin	430,000
Roi Cooper Megrue	285,000
Marie Dressler	235,000
Anna Held	280,000
Lionel Atwill	278,000
Lynn Overman	180,000
Edna May Oliver	170,000
Lowell Sherman	170,000
Stephen Vincent Benet	170,000
Ferdinand Gottschalk	165,000
O. P. Heggie	160,000
Marilyn Miller	100,000
Emma Carus	85,000
Alexander Woollcott	80,000
Amelia Bingham	65,000
Warner Oland	50,000
Minnie Maddern Fiske	10,000
Mrs. Leslie Carter	10,000
Cissie Loftus	8,000
Oscar Wilde	Nothing
Lou Tellegen	Nothing
Edgar Wallace	Nothing
Jane Cowl	Nothing
Flo Ziegfeld, Jr.	Nothing
Charles Dillingham	Nothing



GEORGE SIDNEY

who was a personal friend of Eddie Duchin's, Directed "THE EDDIE DUCHIN STORY" for Columbia starring Tyrone Power and Kim Novak.

in '56 it's

55

SOON
20th CENTURY-FOX
PRESENTS THE
ULTIMATE IN
MOTION PICTURE
ENTERTAINMENT!

(over)

DEEPER! RICH

CINEM

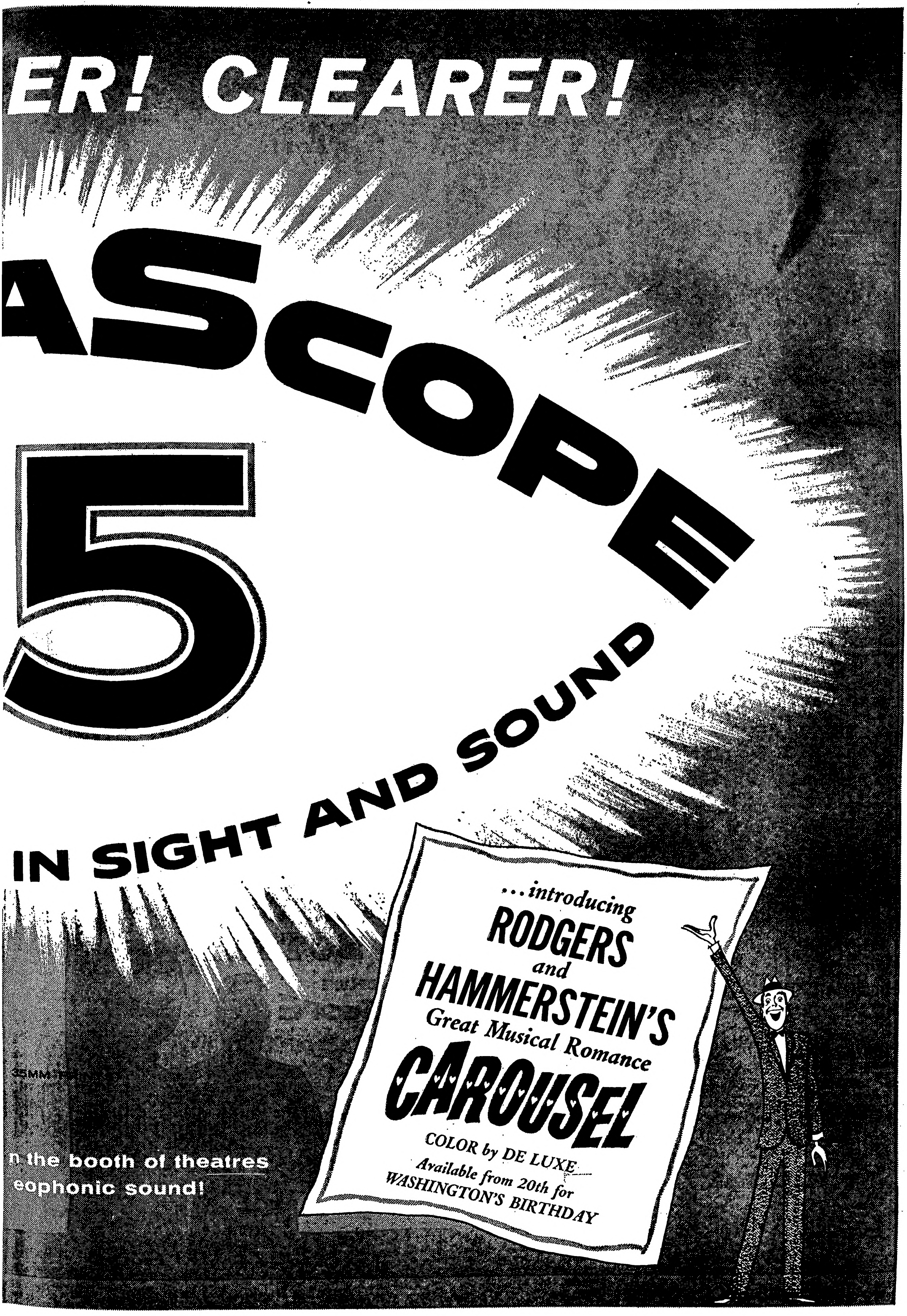
5

THE NEW DIMENSION

See for yourself
at the
Demonstrations
to be held in
150 key cities
from coast to coast
in JANUARY!

(REDUCED TO

No changes required i
equipped for ster



ER! CLEARER!

ASCOPE

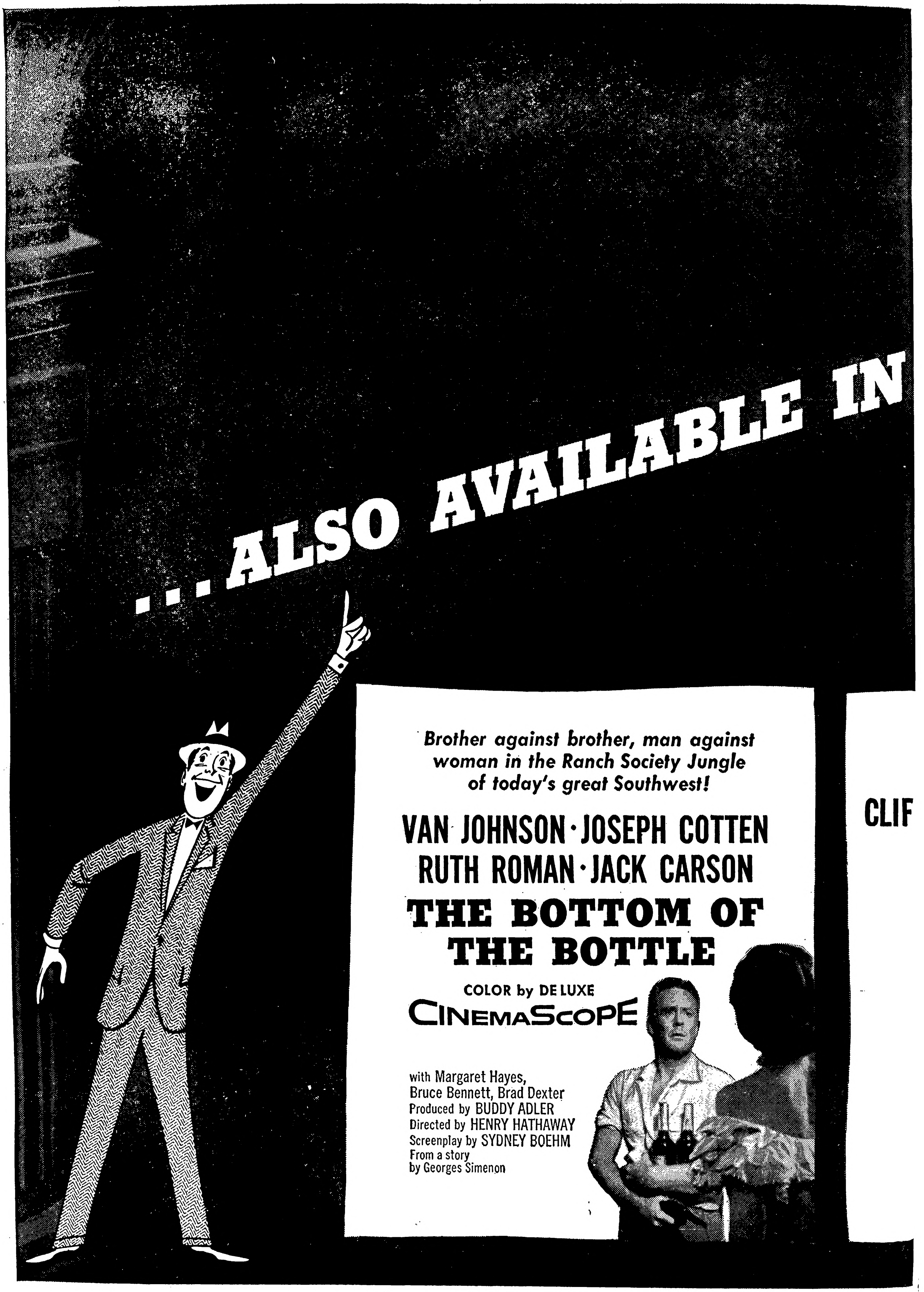
5

IN SIGHT AND SOUND

35MM

n the booth of theatres
eophonic sound!

...introducing
RODGERS
and
HAMMERSTEIN'S
Great Musical Romance
CAROUSEL
COLOR by DE LUXE
Available from 20th for
WASHINGTON'S BIRTHDAY



Brother against brother, man against woman in the Ranch Society Jungle of today's great Southwest!

VAN JOHNSON · JOSEPH COTTEN
RUTH ROMAN · JACK CARSON

THE BOTTOM OF THE BOTTLE

COLOR by DE LUXE
CINEMASCOPE

with Margaret Hayes,
Bruce Bennett, Brad Dexter
Produced by BUDDY ADLER
Directed by HENRY HATHAWAY
Screenplay by SYDNEY BOEHM
From a story
by Georges Simenon

FEBRUARY FROM 20TH!

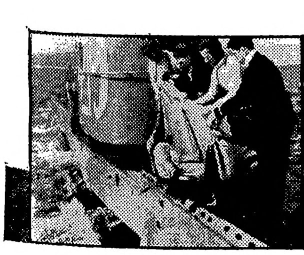
The strangest spy story in the annals of naval espionage!

TON WEBB · GLORIA GRAHAME

THE MAN WHO NEVER WAS

COLOR by DE LUXE
CINEMASCOPE

with Robert Flemyng,
Josephine Griffin, Stephen Boyd
Produced by ANDRE HAKIM
Directed by RONALD NEAME
Screenplay by NIGEL BALCHIN
From the novel by Ewen Montagu



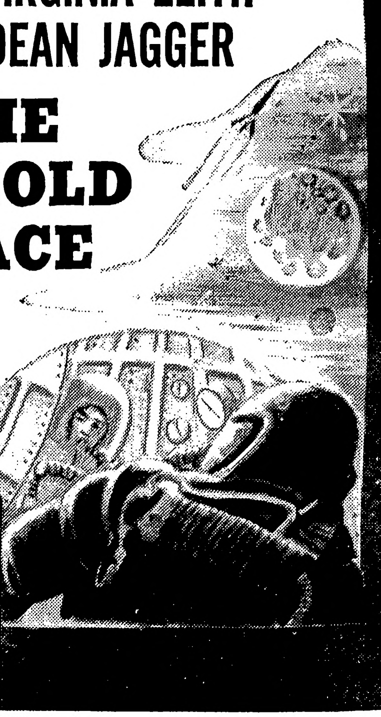
The greatest, most dangerous frontier of them all . . . just 17 miles from your home—straight up!

GUY MADISON · VIRGINIA LEITH
JOHN HODIAK · DEAN JAGGER

ON THE THRESHOLD OF SPACE

COLOR by DE LUXE
CINEMASCOPE

Produced by WILLIAM BLOOM
Directed by ROBERT D. WEBB
Screenplay by SIMON WINCELBERG



Hand-Cranked 'Movies' -- 1913

[With Song Slides by the House Manager]

By PAUL GORMLEY

Ottawa.

Early nicklodeons rejoiced in such names as Star, Unique, Gem, Cozy, Electrica. I manned the crank of a rackety Powers projector in the stifling booth of the old Star theatre in Morrisburg, Ontario. (This burg on the banks of the St. Lawrence river is doomed, like several of its neighbors, to disappear beneath the swelling waters of the St. Lawrence Seaway development. So my old Star grindhouse will eventually be under water, strictly for pickerel.)

Before it opened in its own building on Main street, across from the post office and next door to the weekly newspaper and the hardware store, in 1913, the Star was on the second story of a side street, reached by a flight of wooden stairs. The program was two-reel westerns interspersed with song slides accompanied by the house manager on his melodian (a piano ancestor) and his raspy tenor.

In the new more stylish building, the Star was on the ground floor with a second-floor apartment for the manager. The floor of the theatre sloped so the back-row patrons could see partially over the heads of the people in front of them. Difficulty was, the kitchen chairs, tied together by planks nailed under them, sloped with the floor and the unwary customer usually found himself sliding. He got some restraining help from the odd nail that sent its point up through the seat but he couldn't count on that. The slanting floor came in handy for the Saturday matinee moppet trade who sent pop bottles clattering from rear to front, banging against the chair legs all the way. Another way the juves passed dull moments—when the commercials on slides came on the screen while the projectionist changed reels, for instance—was (in winter) to toss gum on the red-hot sides of the pot-belly stoves that heated the Star. This the management tried to counteract by adding coffee grounds, but the result was even worse and the strategy was discontinued.

Locked Up the Town

Except on Saturday nights when the farm population came to town to do the week's shopping, visiting and funning, Morrisburg's Main street, where the Star held forth, died early in the evening. By nine o'clock a cannon blasting down Main street would have hit only a stray cat. But around 10:30 p.m., when the Star shuttered for the night, the customers stirred the street briefly as they walked home. Cars were few and distances were short, so they walked.

It was a unique trip from the main floor to the Star's booth: into a dark closet-like storeroom, up a ladder pinned to the wall, through a small trap door, through another small rewind and repair room, along a plank-wide catwalk and into the booth. The booth was about five feet high and only big enough to accommodate one projector. That was the old Powers, mounted on a wooden frame, operated by hand. Its lamphouse slid on tracks to project the slides that announced the coming programs and advertised the local merchants' wares. This took place while the operator changed reels. The Powers had 1,000-foot magazines and with only one machine, there was a wait every 10 or 15 minutes. When he had shown all the slides there were, the projectionist slid the lamphouse into slide position and the screen exhibited a white spot, sometimes creased by a purple line from a cracked condenser lens.

The only booth ventilation was a two-foot-square window that opened into the outer lobby so, if breathing were to be a regular thing, the door of the booth was kept open. This allowed the clatter of the Powers to sift into the theatre and join the clank of rolling pop bottles, chatter of the patrons and the doubtful music of the player-piano up under the linen screen.

Morrisburg at the time had a population of around 1,100 people, so the Star's 200 seats were usually adequate. The Star ran one show a night plus Saturday matinee. Starting time was 8:30 p.m. but frequently the deadline passed without the screen lighting up. Sometimes the management held the beginning of the show until he had a good-sized audience or until a favored customer arrived. There was one evening when 8:30 came and went and nobody at all arrived. Nine o'clock found the Star still empty. A few minutes after nine, the manager, standing in front where it was cooler, saw a trio of regular customers definitely heading for the show, so he called up to the booth, "Somebody's coming. Start with the third reel—we'd of gone through the first and second by now anyway!"

To avoid the admission price, I worked as projectionist. There was no pay but I got to see some films by surviving the stifling summer heat in the booth and enjoying it in winter. Sending Lloyd and Chaplin and Percy Marmont onto the screen by cranking the Powers by hand was monotonous but if my attention completely left the projector and centered on what was happening on the sheet up front, I would absently crank too slow and what was supposed to be exciting action became slow motion. It was also a problem to keep the humming carbons properly nosing each other; a hand operation, too.

The Star ventured briefly into vaudeville in the 1920's when it booked an itinerant magician and constructed a shaky platform under the screen as a stage. First night, during a stint where the magico sliced an apple on a stooge's head with a long, razor-sharp sabre, the Star as a vaude house died. The sabre swung a fraction of an inch too low and scalped the stooge, a local lad. Second night the audience was nil, the act folded and left town, and the Star reverted to its more comfortable film policy.

BOOK PARADE GOES ON

Market for Theatrical Matter Undiminished Subject

Imposing galaxy of show biz books, many real sock, a few actual bestsellers has continued into the present session. For one, "The Joker Is Wild," Art Cohn's biog of Joe E. Lewis, is already a $400,000 guaranteed Paramount film package.

Past fall has seen Paul Derval's English translation of "Folies-Bergere" for Dutton; George N. Burns (& Allen) biog, "I Love Her, That's Why!" (texted by Cynthia Hobart Lindsay and prologed by Jack Benny) on the Simon & Schuster list; the same house producing (S. J.) "Perelman's Home Companion" anthology; Rinehart launching show biz attorney Morris L. Ernst's visionary "Utopia 1976"; Nathaniel Benchley's biog of his dad, "Robert Benchley" with foreword by Robert E. Sherwood; Leonard Feather's "Encyclopedia of Jazz" (Horizon); Joey Adams' "Strictly For Laughs" (Fell); Frank Scully's fine autobiog, "Cross My Heart" (Greenberg); "Buffalo Bill: King of the Old West", by Elizabeth Jane Leonard and Julia Cody Goodman (Library); "Buffalo Bill" by Henry Sell and Victor Weybright (Oxford U. Press), among others.

Joe Vogel On Do-It-Yourself House Managers

"The job of running a film theatre has been de-glamorized," says Joseph R. Vogel, president of Loew's Theatres Inc., a do-it-yourself executive who has played just about every position on the famous Loew ball team during his long association. His act, never reviewed in VARIETY, has been the lifting-by-one's-own-bootstraps routine.

In the so-called golden days, he reminisces, the theatre manager could have used another set of arms and legs, certainly a second head. Vogel should know. He went to work for Marcus Loew at 13, performing after-school chores, eventually usher, treasurer, assistant, manager, division supervisor, general manager, and vice-president. With the separation of the theatres from the film producing and distributing organization of Loew's, Inc. (MGM), in Sept., 1954, he was elected president.

As a manager, Vogel booked his own shows, handled the advertising, posted bills, tangled with labor delegates, sold tickets, kept books, was his own superintendent, and wasn't above wielding a broom or mop if the porter came down drunk. In those days public relations was uncomplicated.

With two sets of 'live' acts weekly, there was rarely a dull moment for the conscientious manager. Vogel recalls such vaudeville incidents as the accidental (?) and show-stopping exposure of a healthy set of "Heavenly Twins" when an Annette Kellerman bathing girl's shoulder straps snapped. For two weeks after, the theatre was jammed with optimistic crowds hoping for more of the same. He also recalls his pit band's demand for umbrellas after one of Fink's Mules—well, no matter.

The headaches and heartaches seem great fun, in retrospect. It was sad when shows came in cans sounding the knell of smalltime, bigtime, and anytime vaudeville. Quoting now:

"Today, the theatre manager must be a combination of lawyer, electronics wizard, air-conditioning engineer, labor negotiator, diplomat, politician, and publicist. Advertising materials and methods are usually pre-designed by the film companies, which tends to dull the creativeness of some managers. Fortunately, radio, television, and exploitation provide outlets for their showmanship ideas."

"We must adjust to progress," Vogel concedes, "but sometimes I feel sorry for the younger managers and assistants of today who are missing the kind of fun I knew. Who can get on offbeat idea by peeking into an empty dressing room? And what thrill is there in putting your arms around a film can?"

ACTORS WHO HAVE PLAYED ACTORS

(A CHECK-LIST OF BIOPICS)

(The following compilation was made for this Golden Jubilee Edition by Robert Downing, who extends thanks to Bill Everson and Barney Biro—Ed.)

P. T. BARNUM: Wallace Beery in "Mighty Barnum, 20th-Fox, '36.
NORA BAYES: Ann Sheridan in "Shine on Harvest Moon," WB, '44
DAVID BELASCO: Claude Rains in "Lady With the Red Hair," WB, '41.
EDWIN BOOTH: Richard Burton in "Prince of Players," 20th-Fox, '54.
DIAMOND JIM BRADY; (1) Edward Arnold in "Diamond Jim," U. '36; (2) Ditto in "Lillian Russell"; 20th-Fox. '40.
BILLIE BURKE: Myrna Loy in "Great Ziegfeld," MGM, '36.
EDDIE CANTOR: Keefe Brasselle in "Eddie Cantor Story," WB, '53.
MRS. LESLIE CARTER: Miriam Hopkins in "Lady With the Red Hair," WB, '41.
ENRICO CARUSO: Mario Lanza in "Great Caruso," MGM, '51.
IRENE & VERNON CASTLE: Fred Astaire & Ginger Rogers in "Story of Vernon & Irene Castle," RKO, '39.
FREDERIC CHOPIN: Cornel Wilde in "Song to Remember." Col., '43.
WM. F. CODY: Joel McCrea in "Buffalo Bill," 20th-Fox, '44.
GEORGE M. COHAN: (1) James Cagney in "Yankee Doodle Dandy," WB '42; (2) Ditto in "7 Little Foys," Par, '55
LOTTA CRABTREE: Mitzi Gaynor in "Golden Girl," 20th-Fox, '52.
DOLLY SISTERS: Betty Grable, June Haver in "The Dolly Sisters," 20th-Fox, '45.
TOMMY & JIMMY DORSEY: Themselves in "The Fabulous Dorseys," UA, '48.
PAUL DRESSER: Victor Mature in "My Gal Sal," 20th-Fox, '42.
RUTH ETTING: Doris Day in "Love Me or Leave Me," MGM, '55.
BENNY FIELDS: Ralph Meeker in "Somebody Loves Me," Par. '52.
STEPHEN FOSTER: Douglas Montgomery in "Harmony Lane," Mascot, '35.
EDDIE FOY: Bob Hope in "Seven Little Foys," Par. '55.
JANE FROMAN: Susan Hayward in "With a Song in My Heart," 20th-Fox, '53.
DAVID GARRICK: Brian Aherne in "Great Garrick," WB, '37.
GEORGE GERSHWIN: Robert Alda in "Rhapsody in Blue," WB, '44.
BENNY GOODMAN: (1) Himself in "Sweet & Lowdown," 20th-Fox, '44. (2) Steve Allen in "The Benny Goodman Story," U, '55.
TEXAS GUINAN: Betty Hutton in "Incendiary Blonde," Par. '45.
LORENZ HART: Mickey Rooney in "Words and Music," MGM, '48.
VICTOR HERBERT: Allan Jones in "Great Victor Herbert," Par, '39.
ANNA HELD: Luise Rainer in "Great Ziegfeld," MGM, '36.
HOUDINI: Tony Curtis in "The Great Houdini," Par., '53.
AL JOLSON: Larry Parks in "The Jolson Story," Col, 47; Larry Parks in "Jolson Sings Again," Col., '49.
GUS KAHN: Danny Thomas in "I'll See You in My Dreams," WB, '53.
BERT KALMAR: Red Skelton in "Three Little Words," MGM, '54.
ANNETTE KELLERMAN: Esther Williams in "Million Dollar Mermaid," MGM, '53.
JEROME KERN: Robert Walker, in "Till the Clouds Roll By," MGM, '46.
LILLIE LANGTRY: Lillian Bond in "The Westerner," Goldwyn, '39.
MARJORIE LAWRENCE: Eleanor Parker in "Interrupted Melody," MGM, '55.
TED LEWIS: Larry Parks in "Is Everybody Happy," Col., '43.
JENNY LIND: Virginia Bruce in "Mighty Barnum," 20th-Fox, '36.
BOB MATHIAS: Himself in "Bob Mathias Story," Allied, '54.
MELBA: Patrice Munsel in "Melba," UA, '52.
GLENN MILLER: James Stewart in "Glenn Miller Story," U, '53.
MARILYN MILLER: June Haver in "Look for the Silver Lining," WB, '44.
GRACE MOORE: Kathryn Grayson in "So This Is Love," WB, '54.
AUDIE MURPHY: Himself in "To Hell and Back," U, '55.
EVELYN NESBIT: Joan Collins in "Girl in the Red Velvet Swing," 20th-Fox, '55.
JACK NORWORTH: Jack Carson in "Shine on Harvest Moon," WB, '44.
ANNIE OAKLEY: (1) Barbara Stanwyck in "Annie Get Your Gun," RKO, '36; (2) Betty Hutton in "Annie Get Your Gun," MGM, '50.
CHAUNCEY OLCOTT: Dennis Morgan in "My Wild Irish Rose," WB, '47.
COLE PORTER: Cary Grant in "Night and Day," WB, '45.
RIMSKY-KORSAKOV: Jean-Pierre Aumont in "Song of Scheherazade," U., '47.
RICHARD RODGERS: Tom Drake in "Words and Music," MGM, '48.
WILL ROGERS: Will Rogers, Jr. in "Will Rogers Story," WB, '53.
SIGMUND ROMBERG: Jose Ferrer in "Deep in My Heart," MGM, '54.
LILLIAN ROTH: Susan Hayward in "I'll Cry Tomorrow." MGM, '55.
HARRY RUBY: Fred Astaire in "Three Little Words," MGM, '54.
LILLIAN RUSSELL: (1) Binnie Barnes in "Diamond Jim," U., '36; (2) Alice Faye in "Lillian Russell"; 20th-Fox, '40.
BABE RUTH: William Bendix in "Babe Ruth Story," AA, '47.
BLOSSOM SEELEY: Betty Hutton in "Somebody Loves Me," Par '52
JOHN PHILIP SOUSA: Clifton Webb in "Stars and Stripes Forever," 20th-Fox, '53.
GIMP SNYDER: James Cagney in "Love Me or Leave Me," MGM, '55.
JOHANN STRAUSS: Fernand Gravet in "Great Waltz," MGM, '38.
EVA TANGUAY: Mitzi Gaynor in "I Don't Care Girl," 20th-Fox, '53.
TCHAIKOWSKY: Frank Sundstrom in "Song of My Heart," AA. '51.
RUDOLPH VALENTINO: Anthony Dexter in "Valentino," Co., '51.
PEARL WHITE: Betty Hutton in "Perils of Pauline," Par., '46.
FLORENZ ZIEGFELD: William Powell in "Great Ziegfeld," MGM, '36.

Abuse Of Producers (And No Good Will) Great Curse of Theatrical World

(Reminiscing in the issue of Dec. 31, 1930, the founder of this journal pungently commented on what had "killed" a number of once-flourishing forms of show business. The following has been skeletonized from a longer text.—Ed.)

The legit will have a future when the picture business assumes charge of it. . . . Vaudeville will have its chance when there are more managerial believers in vaudeville. Burlesque is negative and immaterial. But the same reasons exist for its present condition as with the others which have been shell-shocked . . . The two greatest errors committed by the stage have been (1) abuse of its producers and (2) general abuse of power. . . . This abuse started with Klaw & Erlanger. It made the Shuberts possible and impossible. Stair & Havlin tried abuse and passed out. Keith and Orpheum vaudeville did it, per E. F. Albee, and passed out. The Columbia burlesque wheel did and it passed out.

Producers were abused and driven away from the stage, from K & E to the Shuberts, from the Shuberts to their own independency, or back to the K & E, or from Stair & Havlin to oblivion. While the producers of vaudeville were being given the needles by the Albee crowd they were feeding vaudeville with life blood. And they now are starved out.

Abuse of power became so common in the latter years it almost was accepted as a part of stage operation. A highly important matter the stage leaders of the past overlooked, although the entire show business to date has overlooked it, was good will. They neither cultivated good will with the public nor in their own organizations. They never had it with either. And it was important—it is important, most important. Past events have proven how valuable it would have been to K & E, the Shuberts and Albee, who couldn't get it when they wanted and needed it. Because good will cannot be purchased, only cultivated and in good faith. . . .

The leaders of the film industry should hang in their bedroom the following card, seeing it night and morning, they never will go wrong in the operation of their organizations:

REMEMBER!
Klaw & Erlanger.
The Shuberts.
E. F. Albee.

Sime.

(*From* VARIETY, *March* 26, 1930)

Marlene Dietrich's Safe, German Understanding

Berlin, March 10.

Marlene Dietrich, who is leaving shortly for Hollywood to fulfill a six months' contract with Paramount, had to clear up the question of her prior deal with the manager Alexander Klein before she left.

The contract was for the whole season, but it contained a clause that she could play in pictures provided that she let him know six weeks before. Miss Dietrich had just finished a picture, "Der Blaue Engel" (The Blue Angel) with Emil Jannings for Ufa, and Klein contemplated her in Frederick Lonsdale's "Aren't We All?"

He has now agreed to let her go to America under the condition that she be at his disposal for three months by Oct. 1. If she does not fulfill this condition she has to pay a penalty of $5,000.

[She never went back.—Ed.]

ONE WORLD—OF FILM HEADACHES

By FRED HIFT

In the old silent days a feature film could cross almost any national frontier. A simple matter of new title cards in the appropriate language was involved. True, the Orient was a special difficulty, India, for example, being a nation of many languages, mostly obscure. But the one world idea still held for the silents. Only now, in this present technologically complicated era, is the one world situation returning for the film companies. One world, that is, with many a special idiosyncrasy or vexation to take into reckoning.

The American film industry today gets between 45% and 50% of its global revenue from the foreign market, i.e., outside the United States and Canada; France sets up a film center in New York; American productions by the dozens are shot abroad (much to the delight of local tourist offices); overseas industries manage by hook or crook to get Hollywood subsidies to benefit their own producers; Europe talks of a production pool; the international exchange of talent is reaching a peak. And so it goes.

Hollywood today, as it has for some three decades, dominates the global film market. But this American dominance is being challenged and the industry is forced to fight harder to keep what it already has.

National Pride

Everywhere, in countries big and small, nurtured by pride, nationalism and rising cultural levels, local production rears and seeks to compete with Hollywood. Stemming from this activity, and greatly encouraged by various governments, is th thunderous chorus; "Let's break into the American market."

Analyzed in its essentials, the situation is simply this:

Each year, American films draw a torrent of dollars (around $215,000,000 in 1955) from the foreign market. To do this, they naturally cut in on the potential playing time of the local product yearning for a place under the sun. Despite a host of restrictive barriers, ranging from quotas to special taxes, there is little that the foreign governments can do to stifle their people's inherent eagerness to see the Hollywood attractions.

Stymied at that end, they then turn around and face an unpleasant fact: The great American public, deluged with entertainment and educated to the Hollywood formula, is barely interested in importations from overseas.

Yanks Not Sold—Yet!

This is a frustrating realization for the rest of the world. Britain, France, Italy, Germany and the rest take great pride in their local output. They can not understand—and in some instances do not wish to do so—why a picture that is eminently successful in their home market, should not be acclaimed in the U. S.

Adding to their unhappiness is the fact that, as in Hollywood, the cost of picture making has gone up all over the world. That means that only a comparatively small part of the original investment can be recouped from the home market and the pictures must find foreign outlets. This increasing economic pressure has already had significant results in Europe, where the interchange of dubbed films has been stepped up greatly. The one great, and for the moment insurmountable barrier, remains the U. S.

Being businessmen, and being human, foreign producers have found it convenient to single out the American industry as a scapegoat for their lack of success in North America. Since the war, film leaders in the leading countries have had harsh words to say about a "boycott" of their pictures among American exhibitors; about a deliberate attempt to keep them out of the market; about possible reprisals.

What they would like, in fact, is for the U. S. industry to institute more of a quid-pro-quo that would see foreign productions playing not only the "art" houses, which are few in number, but also the big circuits. "If we can do all this for you (meaning let you take out all those dollars), it's time you did something for us," runs the argument.

American Chauvinism

What bothers the foreign industries is that, whereas Hollywood has been able to hurdle the many international barriers set up by culture and custom, their own pictures fall short of penetrating through the peculiar American chauvinism when it comes to film acceptance. They are feverishly engaged in thinking up ways by which their pictures might retain their native qualities without being rebuffed in the U. S. And the answer they seem to have come up with is dubbing, the substitution of English soundtracks for the original ones.

Here, again, the Europeans are greatly influenced by their own experiences. For a great many years Europeans have been exposed to dubbed films. They are willing to accept a Clark Gable or a Lana Turner speaking in their native tongue. It is an experience American audiences have not had in reverse. And it takes some getting used to. Quite apart from that, whereas American stars are household names in most parts of the world, the top talent abroad is barely known in the U. S. Despite the waning of the star system in this country, people are still largely drawn to the theatres by the appeal of their favorite actors or actresses.

The American industry, leaning more heavily on the foreign market each year, is quietly aware that the quid-pro-quo argument is valid to an extent; also that, if it isn't heeded, the obstacles to overseas exhibition are likely to multiply uncomfortably. As a result, Hollywood has gone quite far in making concessions.

Millions of dollars are used up each year to produce films abroad, thus saving the respective countries the dollars and giving local employment; the Motion Picture Assn. of America long ago set up a special section to advise foreign producers seeking their way in the maze of American exhibition; some years back, the U. S. industry "loaned" $4,500,000 to the Italians as a subsidy, a debt which was later cancelled.

But divorcement of production-distribution from exhibition in the U. S. put a crimp into any intensive efforts to "press" foreign films into the theatres. The major companies, who are most exposed to foreign bids for a better break in America, are really not in a position to do a wholesale job when it comes to exhibition. And most of them are not really geared to adequately distribute imports.

Columbia's Stake

This was made significantly clear when Columbia Pictures set up a special foreign film section to distribute in the U. S. some of the imports in which it has a financial stake. (Col is sinking $12,000,000 in two years into foreign coproduction.) Yet, Col is up against another problem—Hollywood's Code. Being a member of the Motion Picture Assn., it cannot release films without a seal. As a matter of past experience, the vast majority of productions made abroad don't qualify for the Code okay and thus are "out of bounds" for MPAA members.

There appears, among responsible executives at the companies, a sincere desire to initiate reciprocity in international film relations. They are backed up in this by leading exhibitors who have gone on record as being perfectly willing to play any good film, from anywhere. Overseas producers, while impressed with the success of some imports, have a tendency to shrug off these statements as lip service, pointing to the failure of their pictures to make a dent at a time when American theatres allegedly are short of film.

In an industry as vast as that of the motion picture, with interests cutting across so many lines, there is bound to be friction and, inevitably, the local industries abroad are struggling to reduce the American competition. Yet, in a sense, what is happening among the world's producers is also happening with Hollywood.

Co-Production

Co-production is flourishing and there is a never-ending search among international filmmakers for American money and American partners. A number of important pictures—"War and Peace," "Ulysses," "The African Queen," etc., etc.—have been the result of this sort of cooperation. The result is that the foreign stars, paired with American players, are beginning to gain some prominence in the U. S. Helped by American money, the Italians set up Italian Films Export in New York. If it did nothing else, its efforts helped to bring Gina Lollobrigida to the attention of the American public.

The process of internationalization taking in the U. S. is slow and painful. It's not going to come this year or the next, but it is under way and inevitable. Gradually, the barriers are falling away everywhere. There is a curiosity among people about one another that can be satisfied via the motion picture medium. Patterns of culture are merging and overlapping, thanks in part to the effects of World War II which brought the U. S. out of its shell.

The screen is pointing the way to a new tomorrow.

The Greek Dream: Tourists

By IRENE VELISSARIOU

Athens.

This is a country of poor and miserable people, exhausted from many wars, earthquakes and taxes for whose repeal there is absolutely no hope. It can hardly be regarded as a great theatrical market. But American moving pictures rank as the top diversion and take 60% of the playing time. Italy (15%), France (8%), and Britain (2.11%) follow.

The 50% tax on admissions actually hurts film houses relatively more than Athens' few legiters. Live drama taste tends to the serious here, and Tennessee Williams has been well received. Greek stage producers complain of difficulty in contracting American plays.

Radio thrives here, there being no television and there are quite a few cafes with entertainment considering the general poverty. Greece is the latest European country to climb on the summer "Festival" bandwagon, in furtherance of tourism. This is the one favorable omen for the future. Percentage wise, from a low scratch point, Greece has had the greatest increase in tourist volume.

Ya-ta-ta Re Pictures Set for Introduction On High School Agenda

A method to introduce the discussion of current motion pictures in high school home economics classes has been devised by Seventeen magazine. Mag, which caters to femme teenagers, will launch the discussion program this month via its Seventeen at School, a monthly supplement for homemaking teachers which presents lesson plans based on current Seventeen articles.

Pictures for the study program will be selected from the mag's picture-of-the-month selection, starting with the January choice of Paramount's "The Court Jester," starring Danny Kaye. Columbia's "Picnic" gets the nod for February.

Film companies whose pictures are selected for study will be given the opportunity to provide teachers with additional material, including synopses of the films and art work.

To skeptics who wonder how the study of homemaking can be tied in with current Hollywood pictures, Seventeen at School provides the answer with its full-page study plan on "The Court Jester." For example, in the film, Kaye is saddled with a baby-minding job. This provides the basis for introducing such study points as "Should boys be given training in child care?" and "What should be the role of the man in family." "How much influence should parents have over children's choice of marriage partners?" stems from a situation in the picture where a king tries to force his daughter to marry a man she doesn't love.

SHIRLEY MacLAINE

"AROUND THE WORLD IN EIGHTY DAYS," Todd-A. O.

"THE TROUBLE WITH HARRY" Paramount "ARTISTS AND MODELS," Hal Wallis, Paramount

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In Titles of Hollywood Films, 'Sin' Is Old Hat; Researchers Add Data

Hollywood.

Sin has all but disappeared from Hollywood—at least from titles of movies.

However, "bad" outnumbers "good" 10 to 6 and the "devil" has a 12 to 3 advantage over "God."

These statistics were turned up by Hal Wallis Productions researchers during the course of a study to find out if the title of Paramount's "The Rose Tattoo" was sufficiently novel to have the fresh appeal at the boxoffice that befits a Tennessee Williams yarn.

It was. During the last 10 years only seven film titles began with the word "rose" and only one with "tattoo." Further, no titles began with the word "flower," so the researchers, sure of their novelty, got interested in other title words which has supposed to interest ticket buyers.

They found that only one film was made between 1944 and '54 whose title began with the word "sin."

Also, Hollywood is a men's world—39 titles beginning with "man" and "men" to 21 "women." On the other hand, "girls" outnumbered "boys" 16 to 5. "Love" triumphed over "hate" 13 to zero.

"Three," with its suggestion of triangle, is Hollywood's favorite number. There were 26 films beginning with "three," 19 "two's," 14 "one's," nine "sevens," six "fours."

"Dead" beat out "life" seven to four, "wild" shut out "tame" 14 to 0.

Show Biz In World War I

Continued from page 45

U. S. Army as lieutenants and their coworkers in the United Booking Office (Keith-Albee) collected a fund of $74 to buy them each a Colt service revolver. Nobody in the office was permitted to contribute more than $1.

Harry Mountford, who, as head of the White Rats, had seen his organization disintegrate after a disastrous strike the year before, was on the payroll of the Red Cross and stumping for funds.

'Smoke Fund' Drives

Collections were made in theatres for a "Smoke Fund" for soldiers. Over $30,000 was collected in a group of burlesque theatres, while a week's drive in Keith houses east of Cleveland netted $85,141.

Plans to entertain the soldiers were comparatively slow in getting started, according to World War II's subsequent standard. It wasn't until June, 1917, that a circuit of army camp theatres was proposed, and even then this circuit wasn't expected to get going until after the first draft was underway.

A request for volunteers to entertain the A.E.F. met an overwhelming response at the first meeting of America's Over There Theatre League, held at the N. Y. Palace April 23, 1917. George M. Cohan presided. When he asked for volunteers, nearly the entire capacity audience of professionals responded. Among the speakers were E. H. Sothern and Winthrop Ames, who had only recently returned from the other side, where they went to observe and arrange for the entertainment of the A.E.F.

Finding it impossible to register the volunteers, Cohan suggested that they file their applications with Ames. It was said that 70 or 80 distinct companies would be sent across. Ames said the performers would be uniformed by the Y.M.C.A., and a representative of the latter stated that the "Y" would provide transportation and maintain the entertainers. Sgt. Guy Empey, who wrote the war's first best-seller, "Over the Top," was another speaker. He told the gathering, "You don't have to be the best entertainer in the world to please those boys."

Mrs. August Belmont, who before her marriage was Eleanor Robson, dramatic star, also spoke. She had just returned from France and expressed the wish that she might go back "very shortly."

Soph's Invitation

Sophie Tucker leaned out of a stage box and shouted that she wanted to be the first volunteer. "Sophie Tucker and her Jazz Band will go whenever called," she yelled.

Cohan read a list of those who had volunteered by telegram. Included was a cable from Elsie Janis, who was already abroad, and wires from John Drew, Kitty Edwards, Otis Skinner, Billie Burke, Donald Brian, Louise Dresser, Ruth Chatterton, Jane Cowl, John Charles Thomas, Frank Craven, Grant Mitchell, James T. Powers, Frances Starr, Willie Collier, Lillian Russell, Walter Damrosch and Maude Adams.

Nora Bayes applied for service as an entertainer for the A.E.F. However, she requested information as to the billing she would receive, and what position she would play on the bill. She never made the trip.

Liberty Theatres

The first of the army camp "Liberty" theatres got underway in mid-January, 1918, when "Cheating Cheaters," legiter, played Camp Sherman, Ohio, and grossed $1,000 for the night. Camp Custer's theatre opened Jan. 20 with the Rhoda Royal Circus. Victor Herbert, conducting the Cincinnati Symphony, opened the Camp Taylor Theatre Jan. 21. Camp Devens' "Liberty" Theatre was scheduled to teeoff Jan. 28 with a color film entitled "The Gulf Between." That same date Camp Pike's houses opened with "Mary's Ankle," and Camp Gordon started with "The Million Dollar Dolls." Four of the other camps, Dodge, Dix, Meade and Jackson, were listed to open Feb. 2, while Camps Lee and Upton Theatres were expected to be ready March 1.

It wasn't expected that all of the "Liberty" theatres, all built to one design and fully equipped, would be ready and shows smoothly routed before late in the summer. The War Department Commission on Training Camp Activities denied the possibility of a theatre setup in Paris for American soldiers, but added that E. H. Sothern and Winthrop Ames would soon be sent abroad to study what best may be done to entertain the A.E.F.

At the end of January, 1918, "Smilage Books" were placed on sale, with the buyers sending them to soldier friends or relatives. Books' coupons admitted the service men to all entertainments in the camps. The Military Entertainment War Service Committee, of which Marc Klaw was chairman, and another group known as the Military Entertainment Council, appointed by Secretary of War Newton D. Baker, directed the sale of the "Smilage Books" throughout the country.

The Government withdrew from all active management of army camp shows, and starting August, 1918, all troupes playing the "Liberty" theatres were under independent management. Percentages were also increased to 80-20. The "volunteer" shows were dropped.

The legit managements in August, 1918, expressed deep concern about the forthcoming season. Newest proposal to increase admission taxes to 20%, plus the proposed new draft of all men from 18 to 45, were expected to cut deeply into theatre attendance. On the other hand, legit business in London was booming. "Chu Chin Chow," after 900 performances, grossed over $17,000 the second week in August.

Fatal to One-Nighters

The one-night stands in the midwest were in a demoralized state early in 1918, the cause being laid to transportation difficulties. Shows were finding it tough to get trains, heavily requisitioned by the Government.

Theatres began to feel the pinch of fuel and power conservation and they were asked to close early at night, 10:15 p. m. being the time limit. It was also decreed that Monday would be declared a legal holiday in the entire U. S. territory east of the Mississippi. All non-defense manufacturing plants were closed that day, which proved a boom for theatres. Latter also were told to close one day a week and picked Tuesday.

Sixty-nine were killed and more than 100 seriously injured when an empty troop train crashed into the Hagenbeck-Wallace circus train near Gary, Ind., June 26, 1918.

Seattle suffered a severe blow when the commander of the American Lake cantonment, where 40,000 soldiers were in training, barred that city to his men. It was claimed that Seattle's vice conditions made it necessary to keep the soldiers from spending their leaves in that town. Seattle's show biz slumped, but Tacoma, not included in the ban, boomed from the extra patronage.

All the large theatres in the Halifax area were wiped out when a munitions ship blew up in the harbor, causing the loss of several thousand lives. Smaller nabe houses not seriously affected were turned into emergency hospitals, or used to house refugees from the holocaust.

Dr. Ernest Kunwald, native Austrian and director of the Cincinnati Symphony Orchestra, was arrested in Dayton for making treasonable utterances against the United States.

Chorus Boys Exempt

VARIETY suggested editorially that legitimate theatre managements should express in their programs the reason why certain male actors of draft age were not in the service. Excuses were being made for the chorus men, but not for the principals, and much adverse comment was evident.

VARIETY reprinted an editorial by Arthur Brisbane in the Xmas edition of the N. Y. Journal, in which the editor strongly encouraged patronage of theatres during the war period. He said, "The theatre means cheerfulness in the nation, and cheerfulness means success."

Irving Berlin, a private at Camp Yaphank, started to organize a band. Got 157 applicants, but soon had weeded it down to two—himself and a piano. Berlin was active in staging benefits for the soldiers, getting Will Rogers to appear at one show.

Later Private Berlin went to work on the book, music and lyrics of "Yip, Yip, Yaphank," with the entire cast to be recruited from the enlisted men at Camp Upton. Show was scheduled for the Century, N. Y.

"Yip, Yip, Yapnank" opened at the Century, N. Y., Aug. 19, 1918, and was a sensation. Cast of 350 men, all from Camp Upton, proved a revelation to the Broadway mob as well as the army officials. *Sime* wrote: "'Yip, Yip, Yaphank' is a great show by a great bunch."

Some restaurants were already looking forward to the impending Prohibition. A few mulled the idea of installing soda fountains to replace their bars.

Spanish influenza epidemic, a direct result of the war, started spreading and the state of Massachusetts closed all theatres and other places of amusement in September, 1918. Besides Boston, over 30 cities in the New England area had already declared a strict quarantine on public gathering places. The epidemic spread nationally, and such cities as Denver, Seattle, Pittsburgh, Washington, Atlanta, Indianapolis, St. Louis, Providence and New Orleans ordered all theatres closed. The losses ran into millions of dollars weekly. Army camps were also under strict quarantine and naturally shows touring them were cancelled. VARIETY started a list of influenza "casualties."

While New York did not declare a quarantine, show business in the Metropolis was hard hit by the Influenza epidemic. Every attraction in Times Square was cut-rating and still the houses played to far from capacity attendance.

By mid-October, 1918, show business over the entire country was at a virtual standstill because of the epidemic. Influenza was still spreading and only New York and San Francisco were the major cities with all theatres open. VARIETY's casualty list was growing at an alarming rate. It was estimated that 90% of the country's theatres were closed, but a general reopening was expected early in November.

England evidently was also suffering from the influenza plague. While there was no quarantine of theatres, business dropped off. Meanwhile, U. S. theatres began reopening early in November. A. Paul Keith, only son of B. F. Keith, died of influenza October 30, 1918.

By mid-November, 1918, the epidemic had run its course and virtually all theatres had reopened. Broadway business boomed as flu abated.

Peace came Nov. 11, 1918, and the issue of VARIETY dated Nov. 15, as its lead story, detailed the concern of theatre operators whether a new revenue bill before Congress again raising taxes on admissions would go into effect.

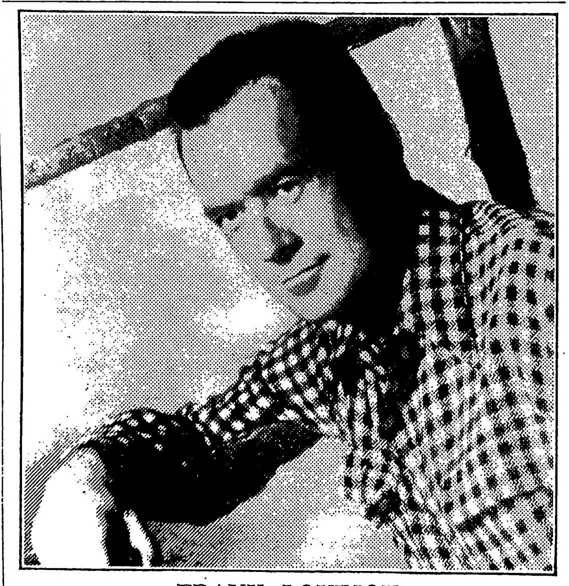
Broadway speculated on the chances of war plays now that the Armistice had been signed. It was figured they wouldn't enjoy wide popularity.

Plans were already underway to send shows and American acts to Europe. . . . Harry Lauder cabled from Europe that he would make another "farewell tour" of America starting Nov. 29 . . . the UBO ordered acts to delete all war songs and gags from their material now that the war was over . . . it was decreed that soldier-professionals could wear their uniforms on stages for only 90 days after being mustered out . . . cabaret owners were ruefully contemplating the enforcement of Prohibition the following spring.

Shaw and Goldwyn

It was a Universal News Service man, H. K. Reynolds, who obtained a famous interview with George Bernard Shaw in October, 1926, in which Shaw told of Samuel Goldwyn's efforts to secure his services as a writer. Goldwyn repeatedly assured Shaw that his purpose was to improve the level of the cinema art.

Shaw finally said, "I'm afraid we shall never be able to do business, Mr. Goldwyn. You see, you're an artist and care only about art, while I'm a tradesman and care only about money."



FRANK LOVEJOY

(*From* VARIETY, *Jan. 8, 1930*)

Slanguaged Language

By FRANK SCULLY

For the benefit of the Prince of Wales and other famous Americans who don't know what a "Tom Actor" is, here 'tis:

A "Tom Actor" is not a ham or a rube, nor is he particularly concerned with slapstick. He is an actor in stock who may have to change his roles as often as three times a week. How he got the title is unknown and can't be explained, because Jack Conway, who knew everything, died a year ago.

Conway was the king of American slang writers, and most of the writers, in fact, all those who make their living out of the American slanguage, have tapped Jack Conway's vocabulary at some time or other. Conway created and coined many of the phrases now current on both sides of the Atlantic among the smart set. What he didn't coin he picked up as a good reporter.

The best sources of his borrowings were carnivals and tent shows. These have a language wholly their own and since everybody, to them, is a "chump," a "mugg," a "sap," to be milked of his surplus money, they had to be realists of the first order. To protect themselves from, not only their victims, but the police, they coined a language which neither of the other two could understand. They developed a whole line of "rackets." These were small-time gyps, many of them downright fraud, and others just clever bits of roguery with no greater harm done than separating the sap from his dough.

Robbed Each Other

As in all these matters of cheating cheaters, these gyps frequently succumbed to their own philosophy of gypnotism. That is to say, if there were no chumps about as the carnival went from one small town to another they robbed each other. And so they became very wary when advertising or accepting jobs from each other. The "payoff" had to be Saturday night and no runaround. A "runaround" is what you call "leading somebody up the garden path," giving him flowery and plausible explanations so that he will continue to believe in you and your projects though he has every right to doubt you.

Anybody who can "wildcat" in the show business is different from what he would be in other businesses. To say somebody is "wildcatting in shares" simply means that he is promoting very dubious propositions. But wildcatting in the smalltime show business or carnival is going ahead of a show and booking and posting on boardings the coming attractions. A wildcat wires back when he has a theatre or lot for the show, the show frequently not knowing one day to another where its next performance will be held, that being up to the "wildcat."

Short Cuts

A whole dictionary can be written from this living source book. There is a terseness about most of this phraseology. It's full of short cuts, and windy phrases are swept away like so much wreckage.

H. L. Mencken in his book, "The American Language," gives many of these phrases, though he does not presume to more than touch the surface. Still he lists several thousand words which are different in ordinary American speech and English speech as used by the man in the street. It would be amusing to put these down in parallel columns. The American who has traveled at all is familiar with most of them, but it would shock an Englishman to see how far his tongue has moved from the days of Shakespeare.

Frequently in shops on the Continent there is a sign reading, "English spoken, American understood." English ladies will quote this to you as the farthest north ever reached in drollery. My standardized answer to that has always been, "What of it? You don't suppose they are the same tongue, do you. It's the same as Latin and Italian. One is a dead language and the other a living one."

That, I concede, leaves them burning plenty and is hitting below the belt, for the parallelism is not quite so bad as that. Both English and American are living tongues, and if they seem to be moving in opposite directions, what harm? A tree would look funny if all its branches went the same way, and language, like a tree, is always changing. Even when stripped of leaves, it is never ugly to a poet.

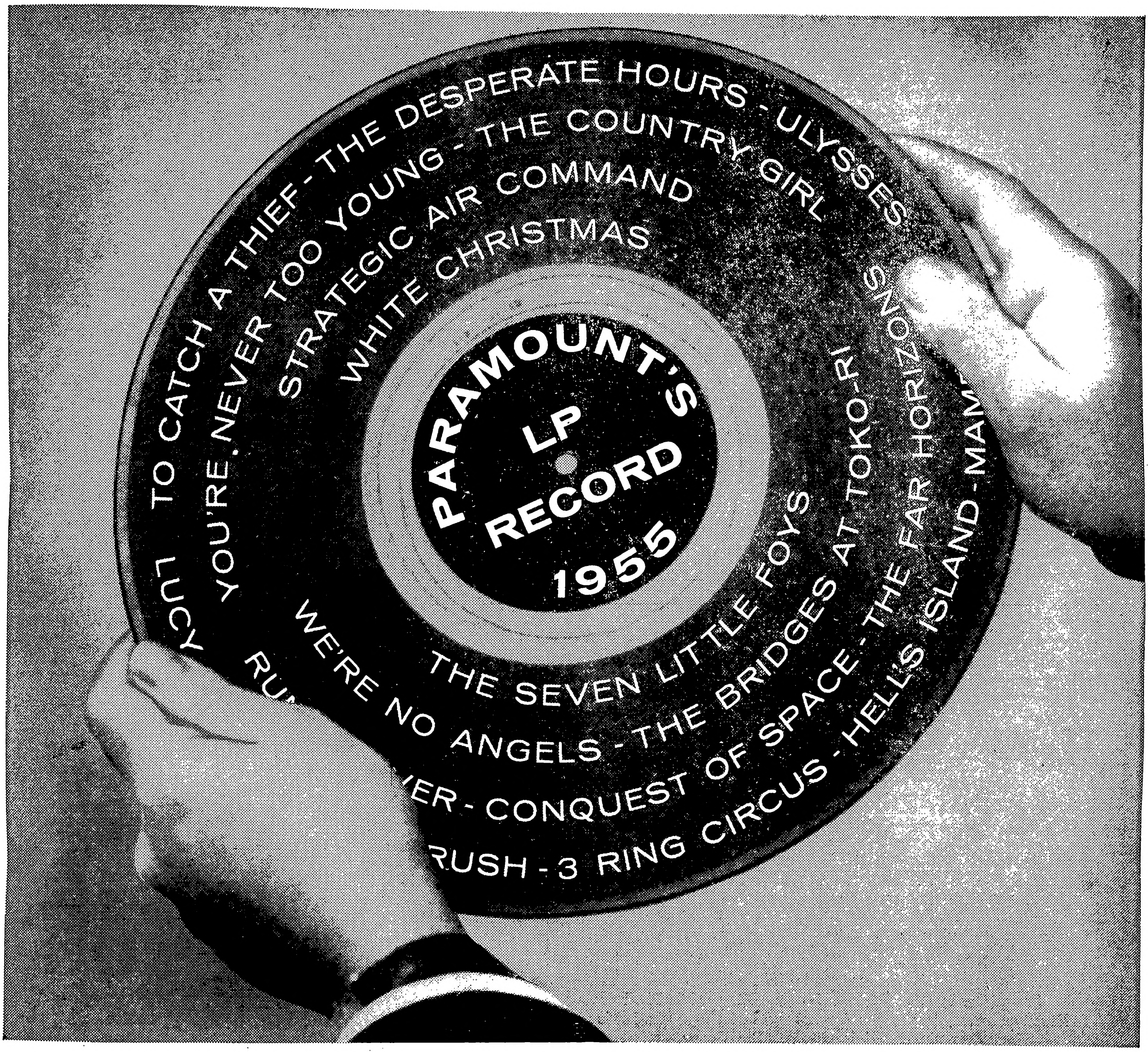
The authors who profess to be shocked by these changes don't matter, since they never in their lives knew the holy joy of creating a new word.

Off-Broadway Openings Grow

Off-Broadway bookings in New York have ceased to mean an "art house" classification within the trade for film product. Merchandising methods evolved in the recent past have opened the way to circuit bookings for a picture despite the fact that it opened at an offbeat first-run in Gotham. This is a meaningful switch in the sale of films, for over the years a film that bowed outside the standard showcase orbit was for the most part limited in circulation to the approximately 400 art theatres around the country.

Paramount preemed "Trouble With Harry" at the Paris Theatre, United Artists' "Marty" at the Sutton, Buena Vista's "Littlest Outlaw" at the Trans Lux 52d St., Metro's "It's a Dog's Life" at the Normandie and Columbia's "Prisoner" at the Plaza. All these are earmarked for circuit runs.

EXAMINE THE PARAMOUNT 1955 BOXOFFICE LP* RECORD!


TO CATCH A THIEF - THE DESPERATE HOURS - ULYSSES
YOU'RE NEVER TOO YOUNG - THE COUNTRY GIRL
STRATEGIC AIR COMMAND
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Music Score by Alex North

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BING DONALD
CROSBY · O'CONNOR
JEANMAIRE · MITZI GAYNOR
PHIL HARRIS
in

ANYTHING GOES

Produced by Robert Emmett Dolan • Directed by Robert Lewis
Music and Lyrics by Cole Porter • New Songs by Sammy Cahn and
James Van Heusen • Screen Story and Screen Play by Sidney Sheldon
From the play by Guy Bolton and P. G. Wodehouse
(Revised by Howard Lindsay and Russel Crouse)
Color by Technicolor

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

JAMES STEWART
DORIS DAY
in
ALFRED HITCHCOCK'S

THE MAN WHO KNEW TOO MUCH

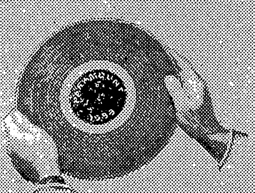
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes and Angus MacPhail
Based on a Story by Charles Bennett and D. B. Wyndam-Lewis
Songs by Jay Livingston and Ray Evans
Color by Technicolor

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

GEORGE GOBEL
MITZI GAYNOR
DAVID NIVEN
in

THE BIRDS AND THE BEES

co-starring Reginald Gardiner • Fred Clark
Produced by Paul Jones • Directed by Norman Taurog
Screen Play by Sidney Sheldon and Preston Sturges
Based on a story by Monckton Hoffe
Musical Numbers Staged by Nick Castle
New Songs by Harry Warren and Mack David
Color by Technicolor



THE RECORD FOR 1956 WILL

KATHRYN
ORE
in

THE VAGA

also st
Rita Moreno • Sir Cedric
Directed by Michael Curtiz
Screenplay by Ken Eng
Based on the Musical Play
Book and Lyrics by William
Presented on the Sta
From a play by Justin
Color by

DEAN MARTIN and JERRY LEWIS
in HAL WALLIS'
ARTISTS AND MODELS
co-starring
Shirley MacLaine • Dorothy Malone • Eddie Mayehoff
with Eva Gabor • Anita Ekberg • George "Foghorn" Winslow
Directed by Frank Tashlin • Produced by Hal Wallis
Screenplay by Frank Tashlin, Hal Kanter and Herbert Baker
Adaptation by Don McGuire • Based on a play by Michael Davidson
and Norman Lessing • Songs by Harry Warren and Jack Brooks
Color by Technicolor

VISTAVISION
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DANNY KAYE
in
THE COURT JESTER
with
GLYNIS JOHNS
co-starring
Basil Rathbone • Angela Lansbury • Cecil Parker
Words and Music by Sylvia Fine and Sammy Cahn
Written, Produced and Directed by
Norman Panama and Melvin Frank
Color by Technicolor

AGAIN RECORD PARAMOUNT'S LEADERSHIP...

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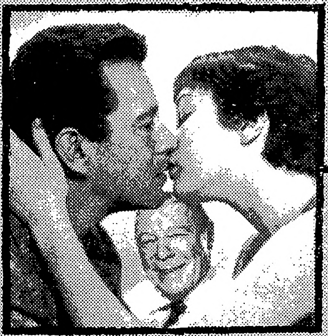


ALFRED HITCHCOCK'S
THE TROUBLE WITH HARRY
starring Edmund Gwenn • John Forsythe
and introducing Shirley MacLaine
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the Novel by Jack Trevor Story
Color by Technicolor

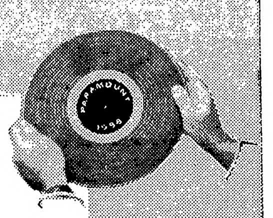
VISTAVISION
MOTION PICTURE HIGH-FIDELITY

GRAYSON
STE
BOND KING
arring
Hardwicke • Walter Hampden
• Produced by Pat Duggan
lund and Noel Langley
• Music by Rudolf Friml
H. Post and Brian Hooker
ge by Russell Janney
Huntly McCarthy
Technicolor

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

THE SCARLET HOUR
Produced and Directed by Michael Curtiz
Introducing Carol Ohmart • Tom Tryon • Jody Lawrance
with James Gregory and Elaine Stritch • Song: "Never Let Me Go"
sung by Nat "King" Cole, A Capitol Recording Artist
Screenplay by Rip Van Ronkel, Frank Tashlin
and John Merdyth Lucas
Story by Rip Van Ronkel and Frank Tashlin

MORE TOP RECORD BREAKERS FOR 1956



THE PICTURE BASED ON TOLSTOY'S FAMOUS NOVEL, "WAR AND PEACE"

Starring Audrey Hepburn, Henry Fonda, Mel Ferrer. With Anita Ekberg, Vittorio Gassman, Oscar Homolka, Milly Vitale. Also starring John Mills. Directed by King Vidor—Produced by Ponti-De Laurentiis. In VistaVision and color by Technicolor

THAT CERTAIN FEELING

Starring Bob Hope, Eva Marie Saint, George Sanders. With Pearl Bailey. Produced and directed by Norman Panama and Melvin Frank. In VistaVision and color by Technicolor

THE PROUD AND PROFANE

A Perlberg-Seaton Production. Starring William Holden, Deborah Kerr. Co-starring Thelma Ritter, Dewey Martin. In VistaVision and color by Technicolor

PARDNERS

Starring Dean Martin, Jerry Lewis. Directed by Norman Taurog. In VistaVision, color by Technicolor

TO TAME A LAND

Starring Marlon Brando. In VistaVision and color by Technicolor

THE MOUNTAIN

Starring Spencer Tracy and Robert Wagner. Co-starring Claire Trevor. In VistaVision and color by Technicolor. Produced and directed by Edward Dmytryk. From the best-selling novel

THE RAINMAKER

Hal Wallis Production. Starring William Holden. Based on the Broadway hit stage play

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CECIL B. DEMILLE'S
production of

THE TEN COMMANDMENTS

in
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For Every Date in 1956:
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and
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many in
VISTAVISION
MOTION PICTURE HIGH-FIDELITY

I'd Like To Buy Your Book For A Movie

The Story of the Unknown Independent Hollywood Producer Who Wants to Make a Picture With Only a Gleam in His Eye

By THEODORE PRATT

To an author who has had a number of his novels made into movies and who has written a couple dozen books altogether, the unknown independent Hollywood producer is almost sure to have appeared, perhaps frequently and certainly like a weird, but rather happy ghost in the night. There are two types of these: the solid and the merely wishful.

These irreverent comments are not directed at the former, one of whom, Vincent Sherman, is now at work making a story of mine into a motion picture. Nor do my remarks apply to any other independent who actually carries out his plans.

Here is the composite picture of the type who yearns to make a picture with absolutely nothing to make it with.

His first step in doing this is looking for a story he fondly believes he can make into a picture. He doesn't search among the current bestsellers knowing they will be out of his reach in all respects. He goes back into books a few or many years old. He finds one he believes would make a good picture.

To try to actually make this one our boy gets in touch first with the author. He likes to go to the author, for it gives him an important feeling, as a producer, to talk with the author of the story with which he will launch his amazing production career. The author is sure to admire his keen perception in thinking that the author's book will make a picture.

After his cozy talk with the author, who gives him the name of his agent, the producer then goes to see the agent. The agent has never heard of the incipient producer and is very leery of him, having been through this routine a good many times before. But there is always the chance that this time it might be solid. The young producer says he has studio connections. Also he says he has associates who have financing ready to go—at least almost ready.

'Today I Am A Producer!'

He wants, as usual, an option on the property against a purchase price. Solemnly and gravely these terms are discussed between producer and agent, then between agent and author, and then back to agent and producer again. Final terms are agreed. The producer says he will have his lawyer draw up the contracts.

Next step is that he announces to the world he is a producer. To his pals and especially to his girls he becomes a big shot when he speaks of the literary property he has just bought—well, anyway, the book he is on the point of buying.

He's talked (he says) with Coop and Cary and Burt and Bogey about it and they're all more than interested, they're enthusiastic; it will be difficult picking the one best suited to star in it. He has also (he says) discussed it with NBC officials, who will probably want to come in on its financing with the understanding of making a TV spectacular to launch the picture.

Very often the dream goes no further than this high talk. In a few days or a few weeks the producer comes down to earth and regretfully asks the agent to inform the author that something has come up to postpone the deal; it will, of course, be taken up again at the earliest possible moment.

Sometimes it goes to the extent of getting the papers drawn, usually by a hungry lawyer friend of the producer on an if and when basis of payment. The formidable documents, soberly outlining every contingency, are handed back and forth a number of times for solemn study. A little excitement enters the transaction. It seems almost real. The producer reports he is having conferences with those associates of his, though he never names them, and they never appear on the scene.

It rocks along for awhile on the contract-drawing basis, with promises of action any day. But no one ever signs anything. The fine documents sort of evaporate. The affair gently peters out, a tragic, proud lost cause.

On still rarer occasion it gets to the point where a small option payment is made. It is worth a few hundred dollars to have the property legally, if briefly, in the hands of the budding producer, who is still operating under the illusion that he can actually bring it off. Then being a producer is something you can touch; it is there, for the book exists, the contract exists, and option money, real money, has changed hands.

On this exalted level a notice can go in the trade papers. There can be wonderful talk about a studio release to show the picture in theatres, bank loans, financing, and deferral payments to the stars interested in doing it on a percentage basis. Items about it even creep into the movie gossip columns of the newspapers and magazines.

But Film Never Rolls

Even so it doesn't quite come off. The stars, even if they have ever heard of the deal, which is extremely doubtful, do not eventually sign, the release just misses being arranged, the financing isn't quite complete, the director who was going to throw his weight into the proposition becomes committed to do another picture. (Having any other director do it is unthinkable). Option time for the principal payment arrives—and isn't met.

The incipient producer, though, has had his ball, and it hasn't cost much or anything at all. For a short glorious time he has been a producer, if only in earnest fancy.

That's the pattern.

(Motion pictures made from Theodore Pratt's books have been "Mercy Island," "Juke Girl," "Mr. Winkle Goes to War," and "The Barefoot Mailman." Others now being made are "Valley Boy" and "Smash-Up."—Ed.)

Actors' Clubs

Being gregarious as a breed, actors have long been prone to unite, for laughs or serious, into clubs. Several ancient assemblies still are extant in England. Apparently the first in America was founded in 1849, the Actors Order of Friendship. It survived many decades, merged with the Green Room Club which is officially dated from 1902-1935.

Interestingly, a group of minstrels who formed the Jolly Corks in 1868 were laying the foundation, without knowing it, for the Benevolent Protective Order of Elks.

The Lambs, who still "gambol," date from 1875.

The Players inherited and still inhabit the home of Edwin Booth in Gramercy Square. Their highlights are "Pipe Nights." Since 1889.

White Rats started as a social club in 1900, modelled after London's purely social and still active Water Rats. But the social "Scampers" became embattled labor union meetings when the Rats attempted to organize vaudeville.

The Friars, who called their clubhouse "The Monastery," came into being in 1904 when some theatrical pressagents banded together. But the membership became actor-dominated and knew its great years under the Abbotship of George M. Cohan.

The Comedy Club dated from 1906, was once powerful enough to throw its backing behind, and save, a popular showman, Percy Williams. Now defunct.

The Lights Club flourished at Freeport, then an actor's summer colony. Full name: Long Island Good Hearted Thespians Society. Defunct.

Twelfth Night Club was a social order of actresses, mostly legit. (Other theatrical clubs have included the National Variety Artists, fostered by E. F. Albee as a "company union" offset to the White Rats and inheritor of the latter's clubhouse. The record includes The Dominoes, The Troupers, The Masquers in Hollywood and the widely dispersed and very active Variety Clubs, whose "tents" are preponderantly peopled by executives of motion picture companies, Variety specializes in works of community charity. Other groups of limited membership or special qualification have included the Ziegfeld Club and, of course, the Hillcrest and Lakeside golf clubs of Hollywood are for all practical purposes theatrical—if not actor—clubs).

MARTHA SCOTT

Congratulations VARIETY

N. H. Stringer's Jaundiced Eye On 'Variety' Vagaries

By HAROLD M. BONE

New Haven.

Back in 1930, half the banks in the country were shuttering their doors—and in that same year, I became a correspondent for Variety. I never have been able to determine precisely which was the more catastrophic event for show business—or myself!

How come I ever involved myself with such a ribald journal is just one of life's mysteries. I don't drink. I don't smoke. I don't gamble. I have a son-in-law who is an ordained minister, and I myself am a deacon in a Congregational church. If ever there was an incongruous combination, mine is it.

The fact that I have been a correspondent for Variety for 25 years and still have managed to retain a fair measure of the respect of my fellow citizens in New Haven's City of Elms I regard as some kind of personal tribute to something or other.

Be that as it may, life for me was never the same after that fateful day, a quarter of a century ago, when, in a careless moment, I penned a note to a man called Sime. "Dear Mr. Silverman," it read, "a lot of things of theatrical interest happen in New Haven. How about a Variety correspondent here?" My credential card came back by return mail . . . no investigation as to my qualifications, my integrity (sic), or my unfamiliarity with the English language. All of which gives a rough idea of how desperate the sheet was for stringers in those days.

For a long time, readers used to think this last monicker of mine was a nickname or something cooked up to follow the Variety tradition of not more than four letters in a sig. When the late Philip Barry was apprised, in conversation, that it really was a name, he said, "Oh, I see. A four-letter word used in soup!"

Up to 1930, I had had a reasonably normal existence, then suddenly I found myself aboard a merry-go-round peopled by stripteasers, pressagents, midgets, ingenues, circus folk, ballerinas, producers, wirewalkers, playwrights, bandleaders, scene designers, songwriters, and representatives of the 1,001 arts and crafts that constitute show business.

A Neat Trick Indeed!

Although I have covered virtually every imaginable facet of the entertainment field (once I reviewed a full-scale circus with my three-year-old daughter on my knee, and brother, *there* is a trick), somehow or other I found myself shunted primarily into the legit section of Variety—a section which, at all regular readers know, is way back near the obituaries. I suppose this emphasis on legit copy emanated from the fact that I happened to be located in New Haven, the most important legit tryout town in America (fellow-stringers please address all opposing viewpoints direct to the editor).

Over the years, it has been my good fortune to be on hand for a complete cycle of legit activity. This has ranged from the heyday of the Jolson extravaganzas on their way to the Winter Garden, through the depression days when J. J. Shubert advised local playgoers that he would close up shop here if they didn't come across with better support, but quick . . . and on to the present period of stepped-up enthusiasm wherein a "No Time for Sergeants" goes clean at the boxoffice and a "Pipe Dream" pulls $57,501 into the coffers for nine shows. It's been a most interesting spell of observation.

With the passing years, show biz has changed . . . and so has the editorial staff of Variety. What's more, I could always tell when a staff change took place—by the way my stuff was edited.

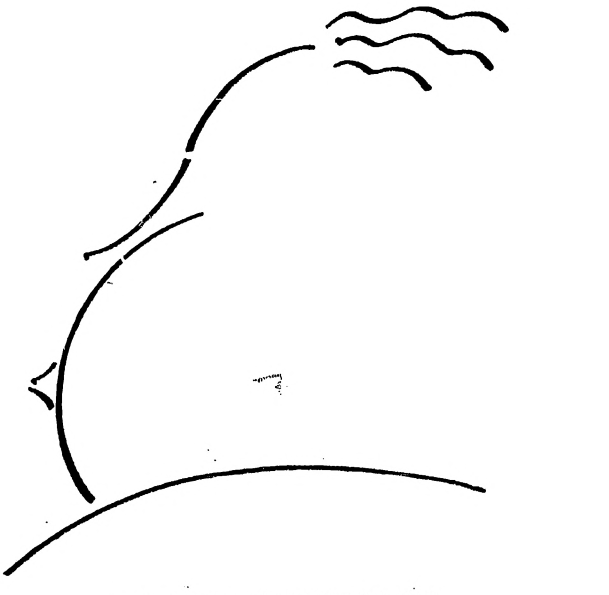
Some Bruised Memories

Some things I remember in a quarter century of literary leg-work: (a) The time I joined the Barred-by-the-Shuberts Club because of a sour notice I had given to "You Never Know"; (b) The time Sally Rand almost fell down a flight of scene steps on becoming nettled at my watching her Bubble Dance from the wings; (c) The single-letter "feud" with Pegler, who ran a column to the effect that it was impossible for a critic to be friendly with people in show biz and still review their efforts objectively (a theory with which I heartily disagree); (d) The time the editor came to New Haven for the premiere of "Call Me Madam," ran my favorable notice exactly as I wrote it, followed it up with a note stating "thought you were much too kind, the 'Madam' I saw looked pretty sad to me" . . . then the show ran for months; (e) The time I raved that a tryout was a triple-threat in acting, writing and directing, again *Abel* questioned my enthusiasm . . . and the show ran for three performances; (f) The annual tour of strawhats (I've covered thousands of miles of them); (g) The theatre-lobby fervent embrace from Lupe Velez . . . with my wife standing close by; (h) The gang on board the 42d Street Special junket; (i) The press preview of the World's Fair at Flushing Meadows; (j) The luncheon in the depths of submarine "Porpoise" at the world preem of "Destination Tokyo" in New London during wartime.

Here are some things people can't understand about me: (1) Why I never see shows in New York, despite the fact that I live an hour and 45 minutes from Broadway (why go to the mountain, when you can have the mountain come to you?); (2) Why I never read play reviews of any kind except those of my colleagues on Variety (a guy is entitled to a couple of eccentricities, isn't he); (3) Why I haven't worn a hat in over 25 years (it's fun to thumb a nostril at Hollywood's hackneyed version of the typical fourth-estater who always turns up his coat collar, pulls his slouch hat over one eye . . . and phones in headlines to his editor); (4) Why I haven't read a play since my high school English class (I'm a play *catcher*, not an agent); (5) Why I haven't written the Great American Drama (and have some other literary wolves devour *me*? Think I'm crazee-ee-ee?).

As I look back over two and a half decades of show biz reporting, I realize that this nutshell treatise doesn't even begin to scratch the surface. Suffice it to say that it's been a terrifically interesting "Strange Interlude," with many exciting moments. I suppose maybe when I exit this vale of tears, some smart aleck obit writer will come up with something like.

"The good that playwrights do lives after them; the evil oft was interred by Bone."



ALFRED HITCHCOCK

HOW WILD WAS THE THEATRE OF THE OLD WEST?

By LUCIUS BEEBE

(Publisher, Virginia City, (Nev.) Territorial Enterprise)

Virginia City, Nev.

When John Hays Holmes, the celebrated mining engineer of his generation, was brought on his lawful business occasions to Bodie, California, in the '70s he recorded that in the music halls of that wickedest of all the mining towns of the Old West there was a killing every night of the week except Sunday, which he thought showed a nice regard for the Sabbath.

Lucius Beebe

Bodie was characterized by the Sacramento Union, a connoisseur of frontier matters, as "a true shooter's own," and through the agency of Mark Twain's "Bad Man From Bodie" achieved a reputation for violence without peer even in tumultuous Tombstone or abandoned Abilene, but that didn't stop road companies of "East Lynne" or "The Corsican Brothers" or "The Drunkard," all favorites of the day, from putting up there and braving slugs in the scenery and gunfire during the big moments of emotion.

When patrons of the Miner's Union Hall, where most such performances were staged, passed out after the evening showing of "The Wife's Secret," they carried the maimed and dying with them. Bodie audiences buried their own dead and didn't leave them lying around the house for the front office staff to dispose of. Taking into account its lack of formal theatre or opera house, Bodie was considered a good theatre town.

In his reminiscences published in later life, Frank Mayo, beloved portrayer of an earlier "Davy Crockett" and "Pudnhead Wilson," recalled that as a youthful player in San Francisco he was sent up in the early '60s to open Maguire's Opera House in Virginia City with a company playing Bulwer Lytton's "Money," one of the popular plays of the era.

Maguire's Opera was one of the first evidences of cultural yearning on the basis of the fantastic wealth being produced under Virginia City itself by the Comstock Lode, whose greatest bonanzas were not to be revealed to a bug-eyed world for another full decade. The Opera replaced the sawdust floors of the early saloons with a wealth of Turkey carpet; there were crystal chandeliers in the profusion dear to the heart of the frontier, and a splendid curtain depicting the glories of Lake Bigler (now Lake Tahoe) at sunset, the handiwork of an Italian artist executed in payment of overdue board at Jacob Wimmer's Virginia Hotel.

Virginia City's finest, in full evening attire, glittering with diamonds and smoking Prince of Monaco cigars, was present and everyone allowed it to be a very genteel occasion indeed.

Those Formal Gats

Even so a gunfight between two unreconstructed gamblers located strategically in stage boxes across the proscenium from each other served as a curtain-raiser. Slugs of .41 calibre, smaller than the conventional .45 and favored with evening attire, bounced around the auditorium. Maguire's front office staff, augmented by gentlemen who had been in the bar out front during the overture, rushed the embattled disputants from the scene before any substantial damage was done, but thereafter as long as he owned the house Maguire required patrons to check their arms at the door. The happy miner who admired to see the guns go flash and bang was a menace to decorum in Nevada playhouses as late as the turn of the century when he made a last stand at Tonopah and Goldfield in the days of Barney Baruch.

It was during Frank Mayo's short but exciting appearance in Virginia City that he made the acquaintance of Mark Twain who was at that time drama critic for The Territorial Enterprise and with whom he continued a lifelong friendship. Years later at the bar of The Players he propositioned Clemens for permission to make a drama around Clemens' fictional character, Pudnhead Wilson, and so laid the foundations for a great stage success.

The drag show or episcene burlesque, incidentally, was by no means unknown to the supposedly ultra-butch West of pioneer times. Female impersonators were a staple commodity of the gaslit opry house and hairpants stage.

In Tombstone's Bird Cage Theatre, if contemporary account is to be credited, the drag show flourished in all its gruesome glory at the time Wyatt Earp was city marshal and history was being made in Tough Nut Street.

Humor at the Bird Cage was of a sort to embarrass the glee club of a later collegiate age. A standard act there involved a supposed gunfight among the occupants of a stage box in the course of which waitresses, patrons and ushers joined in a spirited free-for-all with glasses, bottles, women's slippers and undergarments all cascading down on the upturned faces of the enchanted audience. As a climax a supposed body came hurtling through the curtains to land with hideous destruction among the drums in the orchestra. It was considered devastating when a musician held up the body to show it was only a straw-stuffed effigy.

However crude or refined the humor of the frontier the recollections of troupers are unanimous in attributing to audiences of the Old West a generosity both emotional and practical beyond anything they encountered elsewhere on the road. The theatre was, to the cowpokes, miners, railroad men, strumpets and family folk far from the bright lights of the great cities, truly the house of romance and illusion.

All testimony of the times indicates that players looked forward to playing Leadville, Tombstone, San Francisco, Bodie, the Mother Lode or Last Chance Gulch with unaffected pleasure. There were no such audiences in New York or Chicago.

Virginia City was richest of them all and delighted miners made a common practice of showering the stage with gold double eagles for such favorite players as Joe Jefferson in "Rip Van Winkle" and Adah Menken in "Mazeppa." Lotta Crabtree reported leaving an entire valise filled with costumes behind after a stand at Piper's because she wanted the space they had occupied to hold the currency showered on the stage by hard rock miners fresh from the depths of Ophir or Best & Belcher.

When a minor bit player in a now forgotten melodrama in Piper's was struck in the forehead by a flung slug of gold, he regained consciousness to find a remorse-stricken audience crowding around to press on him more concrete tokens of their appreciation than his salary would have brought him in a year. "Ah, blessed wound!," he apostrophized.

They still, on opening nights at Opera in Central City in Colorado, pelt the stage at curtain call time with miniature bouquets made up and distributed among the audience for the purpose—a pretty gesture of sentiment.

Silver, gold and flowers, the story of the stage in the Old West.

Zukor's Own Cavalcade

Continued from page 43

developed was forced to retrench severely. Admission prices were reduced in an effort to win back audiences whose entertainment budgets were mere fractions of former levels. Besides, don't forget this was the heyday of radio, that "free" (?) poor man's entertainment.

Our production company continued in operation but, despite our efforts, we found it impossible to sustain our real estate investitures around the country. As a result, Paramount Publix was declared bankrupt by the Federal Court in N. Y. It was more than two years later, in the summer of 1935, that reorganization was completed under Section 77B of the Bankruptcy Act and the company emerged as Paramount Pictures Inc.

The divorcement issue pended over a much longer period. The Department of Justice filed its action against the film companies and affiliated circuits late in 1938 and shortly after we worked out what amounted to a three-year truce. Entering a consent decree with the Government, we agreed to some changes in trade practices but our theatre holdings were left undisturbed.

It is a matter of history, of course, that the Government subsequently reopened the case and, beginning in 1945, pressed for an order separating our theatres in the same N. Y. court that had adjudicated our bankruptcy. This tribunal found no legal reason for such divorcement, but the U. S. Supreme Court, on appeal, remanded the case back to N. Y. for another hearing. The high court, in addition, dealt Paramount particularly a severe blow, ruling that our partnership holdings with other exhibitors must be discontinued.

About two-thirds of our 1,450 houses were held jointly with others; the court's edict consequently meant the greatest reshuffling of exhibition ownerships in the industry's history.

Taking the case on remand, the N. Y. tribunal in 1948 issued its formal divorcement order and, in accord with terms we worked out with the Government, Paramount Pictures, as producer-distributor, and United Paramount Theatres, our domestic circuit, became separate corporate entities, independent of each other, on Jan. 1, 1950.

Production Quality

Let me now revert to the question of production. During the years of World War II it was a naxiom that there were no bad pictures, boxoffice-wise. Any picture made money, and producers, many of them fly-by-night, took advantage of the great demand for product b yturning out some surprisingly bad pictures that just as surprisingly made money, because of the great demand. During all this period, however, Paramount never once relaxed its standards of production.

After the end of World War II and the immediate post-war period, there was a sharp recession in picture grosses. Paramount was not nearly as badly affected as some other companies, because our pictures continued to maintain standard.

But even then we were looking toward the future and the changing pattern of entertainment which we would have to supply. Many of my associates are kind enough to keep reminding me of a meeting which took place at Paramount about five years ago. We were discussing the number of pictures which our company would make and distribute during the forthcoming year. A tentative figure had been set for the year's production, and the discussion centered around the number of pictures which each person present thought could be made. I listened to the arguments of each man present—and I must say that every one had very sound reasons for the number of pictures which he suggested for our total production schedule—and when everyone had had his say, I started talking. I pointed out that I didn't care how many pictures we produced for the specific number of millions of dollars which had been allocated for the year's production budget. I was only interested in how much any specific picture deserved to have spent on it.

The exact point I made was that I saw absolutely no sense in fitting a man to a suit; the suit had to be fitted to the man. I pointed out that whereas the picture business had shown a definite drop, Broadway productions like "Oklahoma" and other fine plays were doing SRO business. To me this was a clear indication that the public had become far more selective than ever before in its choice of entertainment.

I repeated my analogy of the man and the suit, and I insisted that from that point on, Paramount was not going to fit players into roles just because we had the players under contract or because any commitment existed. I argued that I felt it would be far smarter and productive of much greater pictures if we were first to decide on our property and then to find the particular actor or actress who was suited for the part. If this cost us more money, I was completely disinterested. Because, if by operating under the old system of fitting an actor into a part rather than going out to find the proper actor for the part, our budget would let us produce 50 mediocre pictures, I didn't want to produce them.

I wanted rather to find great properties, great stars and great directors, and then give these pictures production values in keeping with their size and their importance. When we had done this, if the studio told me that we could only afford to make five pictures with our total budget allocation, I wanted to make these five pictures. At least I would know that every one of them would have its "suit"—its inherent values—properly tailored to its size and shape.

It is this policy which has paid off bigger dividends than even we expected. It is this policy which has enabled us to produce many fine pictures over the recent years, all of them to be topped by Cecil B. DeMille's forthcoming "The 10 Commandments." The negative of "10 Commandments" will cost in the neighborhood of $8,500,000, without including in this figure one single cent of print costs, distribution charges or advertising. I am not in the slightest degree concerned about this investment, and neither is a single one of the directors of Paramount Pictures Corp. Many years ago, when De Mille made his "10 Commandments," the negative costs ran seven or eight times the cost of the average "big" picture of its period. At that time we were not worried about the cost of this picture, because we felt certain that the tremendous values which it deserved were being brought to the screen in their full glory, without any consideration of the dollar cost. We felt that by making sure that the picture would be as great as it deserved to be, we would show the proper financial return on our huge investment. And time proved us completely right.

I am indifferent to the question of whether the cost sheets will show a total of $3,000,000, $5,000,000, $8,500,000 or $15,000,000. I am only interested in the degree of sincerity, the degrees of entertainment value, and the degree of believability which the final picture will have.

Over the more than 50 years of our industry's history, the public has shown that it appreciates quality and appreciates honesty. Whenever we have played fair with the public, the public has responded with even greater enthusiasm than we had hoped.

'Ironsides' to 'SAC'

At the risk of belaboring this point, let me recall something of which I was forcibly reminded early last year at a press preview of "Strategic Air Command." This took place at the Paramount Theatre in N. Y., and this double-frame VistaVision picture was shown on the just-installed new screen which is bigger than any screen in any theatre in the world. I was in my favorite spot for a preview—leaning over behind the back of the last row of seats in the orchestra. I was terribly impatient and annoyed— as were the engineers and technical experts who stood where I did—to notice that the overhang of the balcony blocked off a little bit of the top of the VistaVision image on the screen. I muttered: "Something's got to be done about that right away. The screen has to be moved back so that the full picture area can be seen clearly from any seat in the house." The engineers and technicians nodded their agreement and assured me that this would be done as soon as the picture was through, and just at that second I heard an amused snort of laughter which made me turn around.

Standing right in back of me, laughing at what I had said, was one of my oldest friends in the picture busiess. I asked why he was laughing and he said: "Mr. Zukor, do you remember the night about 25 or more years ago, when 'Old Ironsides' opened? I was standing right next to you behind the last row as the picture ended. You remember that a wonderful photographic stunt was used as 'Old Ironsides' came sailing up over the horizon toward the audience. The screen grew wider and higher, so that as the ship came nearer it got progressively more huge in size. The premiere audience cheered and applauded wildly, but you just stood there shaking your head and saying: 'Something's got to be done about that balcony overhang right away. The screen has to be moved back so that the full picture at the end can be seen clearly from every seat in the house'!"

What does all of this prove? Believe me, I am not a captious old man sighing nostalgically over the fact that "we were smart fellows back in the old days." I feel rather that all the recollections written here are the living and continuing proof of the ever-youthful, ever-enthusiastic, ever-experimental, ever-forward-looking strength which has made our industry grow from a Penny Arcade to one measured in billions of dollars all over the globe and credited by our government as being one of the world's greatest and most dependable forces for education and the preservation of the democratic way of life.

It was not accidental that when I very reluctantly agreed to publish my memoirs in 1953, I titled it "The Public Is Never Wrong." This has been my belief for 50 years, and because our industry as a whole feels exactly the same way, it will continue to prosper through giving the public the entertainment it wants and deserves, long after all of us are gone.

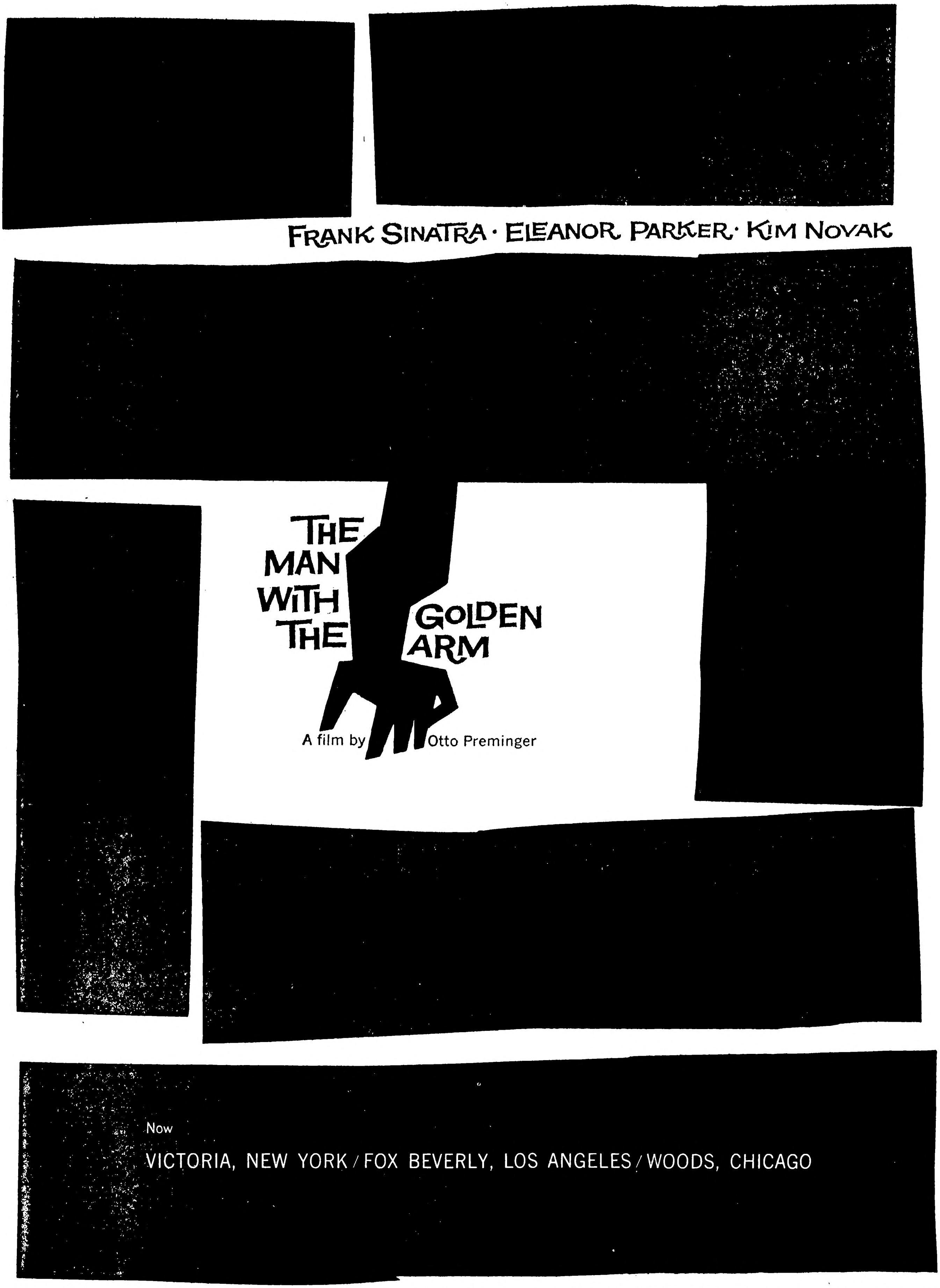
The Public Is Never Wrong—and we are never wrong when we do our level best for the public.

(From VARIETY, *Jan. 11, 1908)*

THE WIFE

By J. C. NUGENT

Don't forget your wife, Mister Actor,
  When you happen to make your hit.
Don't forget your true benefactor
  In the days when you were not "it."
Though your name is now in big letters
  And you're greeted with applause and cheers,
Don't forget the pal who helped you win it all;
  The comrade of your struggling years.
Don't forget your wife, Mister Feature,
  Don't mind if the critics say.
That a prettier and younger creature
  Would land you upon Broadway.
She was there when the game was harder;
  She was there when the way looked blue.
You can't be so strong if you can't take her along;
  The girl who gave her youth to you.
Don't forget your wife, Mister Wonder,
  When your money gets over "three";
Don't tear the team name asunder
  And say "Me" instead of "We."
When you split, your good luck goes with her
  And there's not in this big, broad land
Nor all the earth, success and gold that's worth
  The soft touch of the "old girl's" hand!



FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE MAN WITH THE GOLDEN ARM

A film by Otto Preminger

Now

VICTORIA, NEW YORK / FOX BEVERLY, LOS ANGELES / WOODS, CHICAGO

With Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Doro Merande, George E. Stone, George Mathews, Leonid Kinskey, Emile Meyer, Shorty Rogers, Shelly Manne, Screenplay by Walter Newman & Lewis Meltzer, From the novel by Nelson Algren, Music by Elmer Bernstein, Produced & Directed by Otto Preminger, Released by United Artists

From UA in 1956 . . .

THE GREATEST STAR POWER

To Our Exhibitor Friends Throughout the World:

You have noted our various announcements of picture projects during this past year. Naturally, we have been proud of the producer, director and writer talents who have taken advantage of the opportunity afforded them through U.A. to enter into independent production.

Recently, in a trade advertisement, we listed the names of this imposing array of creative talents from whose efforts we have promised you a minimum of 90 pictures over the next three years—30 a year. This minimum is actually committed as of now and the 90 or more pictures are either already produced, or in production, or in various phases of script development. As part of this program, we have continuously stressed the importance of star power — of proven box-office values —and to that end, we have in many ways attempted to create inducements to stimulate additional production activity on the part of our stars, so that the good health of our great industry, which is measured at your box-office, could thrive.

Now, at the year-end, as we look to 1956, we are thrilled, as you will be, by the results of this encouragement. We are listing here without frills and simply in alphabetical order, some of the stars who will appear in some of our releases for 1956. There are listed here 35 stars and 29 pictures, which is only a part of our program for 1956. All but a handful of these listed pictures are now in production and principal photography has been completed on most of them; not a single one is scheduled to start later than April 1st or to be released later than Christmas of next year. ***We believe this is the greatest star power ever included in a single year's program of any one company in the history of motion pictures.*** Many of these same stars have numerous other projects not here listed in pre-production preparation for 1957 and 1958. Other stars, such as Joan Crawford, Rita Hayworth, Betty Grable and others, are now in the process of activating their programs.

Other important announcements, adding to the U.A. family of producers, directors, writers and stars will soon supplement this imposing array. We hope that with this exciting line-up, you will feel amply rewarded for your past support of U.A. and that we may merit your ever increasing support, so that we, in turn, can make our contribution to the industry ever bigger and better.

BOB BENJAMIN • ARTHUR KRIM
BILL HEINEMAN • ARNOLD PICKER • MAX YOUNGSTEIN

BUD ABBOTT
"Dance With Me, Henry"

TONY CURTIS
"Trapeze"

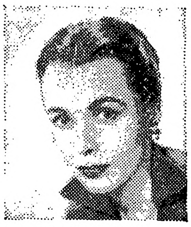
CLARK GABLE
"The Last Man In Wagon Mound"

TONY MARTIN
"Quincannon, Frontier Scout"

EDWARD G. ROBINSON
"Nightmare"

IN MOTION PICTURE HISTORY!

DANA ANDREWS
"Comanche"


CLAIRE BLOOM
"Alexander The Great"

RICHARD BURTON
"Alexander The Great"

RORY CALHOUN
"Flight From Hong Kong"

LOU COSTELLO
"Dance With Me, Henry"

JOSEPH COTTEN
"The Killer Is Loose"

DANIELLE DARRIEUX
"Alexander The Great"

OLIVIA DE HAVILLAND
"The Ambassador's Daughter"

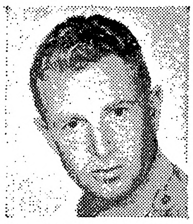
KIRK DOUGLAS
"The Indian Fighter"

RHONDA FLEMING
"The Killer Is Loose"

ERROL FLYNN
"King's Rhapsody"
"Let's Make Up"

HENRY FONDA
"Twelve Angry Men"

CARY GRANT
"The Pride And The Passion"

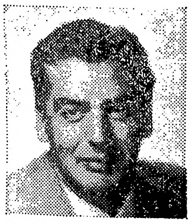

STERLING HAYDEN
"Bed of Fear"

VAN HEFLIN
"Patterns"

BURT LANCASTER
"Trapeze"

GINA LOLLOBRIGIDA
"Trapeze"

FREDRIC MARCH
"Alexander The Great"


VICTOR MATURE
"The Sharkfighters"

ROBERT MITCHUM
"Foreign Intrigue"
"Bandido"

GEORGE MONTGOMERY
"Huk"

KIM NOVAK
"The Man With The Golden Arm"

JACK PALANCE
"Fragile Fox"

ELEANOR PARKER
"The Man With The Golden Arm"

JANE RUSSELL
"The Big Play"

FRANK SINATRA
"The Man With The Golden Arm"
"Johnny Concho!"
"The Pride And The Passion"

MARK STEVENS
"The Timetable"

ROBERT WAGNER
"A Kiss Before Dying"

RICHARD WIDMARK
"Run For The Sun"

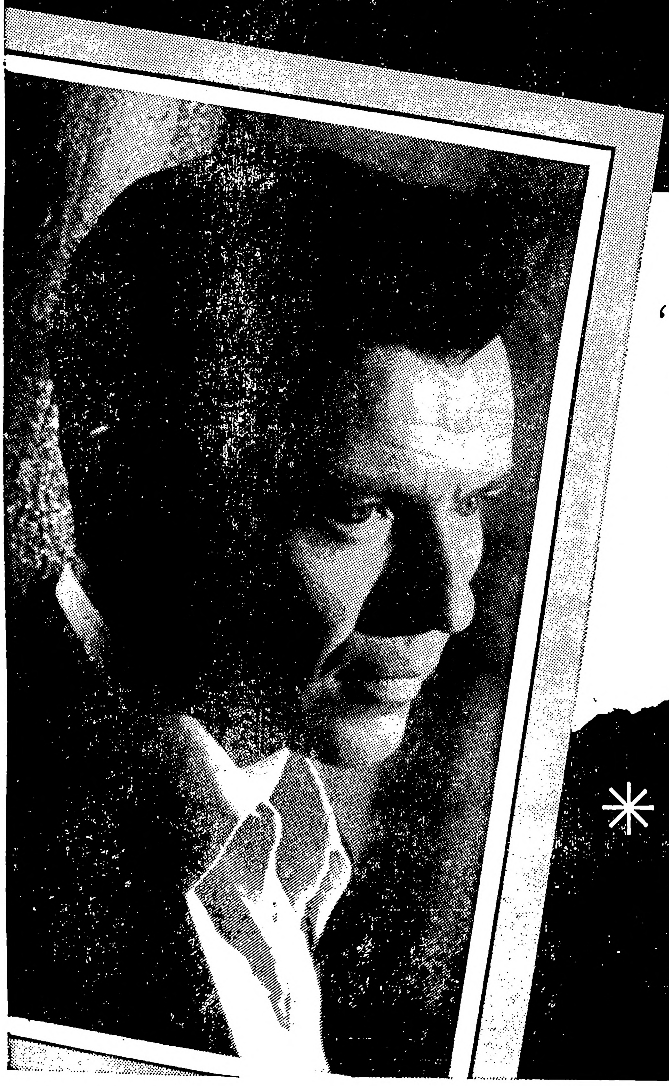
CORNEL WILDE
"Storm Fear"

UA WELCOMES
FRANK SINATRA

"The hottest thing in show business today!"

to its roster of producing and acting talent as he starts his first independent production... a lusty, actionful western drama

"JOHNNY CONCHO"*



"Currently in more demand than any other performer! A rating that stands second to none in pull or payoff!"

—TIME MAGAZINE

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NUMBER 1 IN A PRODUCTION PROGRAM INCLUDING 6 MOTION PICTURES IN 4 YEARS..........

THRU UA

50 YEARS OF WALL STREET

[And Amusement Stocks]

By MIKE WEAR

During the same 50 years which this edition commemorates, the stock market itself has matured in its own terms quite as much as show business. It is startling to find that the daily newspapers of 1905 paid hardly any attention to Wall Street. Of securities then on the Big Board only Eastman Kodak is a familiar name in today's amusements. Equally amazing compared with the vagueness of 1905 is the blossoming activity of 1920.

Loew's and Famous Players (common and preferred), had appeared. Former ended that year at $15.62½ for a 62½c gain. Famous Players had a range of $46 to $48 while the preferred of the same company was $74-$76. Only reluctantly had Adolph Zukor consented to have Famous Players-Lasky capitalized and the shares placed on the Big Board. Marcus Loew held the bankers' proposal to expand Loew's for six months in his desk before deciding to list the shares so the public could participate in Loew's growth.

1925—and the Boom

By the close of 1925, the picture business had grown up from an infant industry as attested by some nine types of film and radio stock being traded in on the N. Y. Stock exchange. List was headed by Eastman Kodak and Famous Players preferred. Former ranged from $118 to $104¾, issue closing year at $111.25. The F-P preferred varied from $103.87½ to $120. It paid $8 per share. Famous Players common ranged from $90 to $114.75, showing a gain of $11.50 on the year.

First National (later absorbed by Warner Bros.) preferred ran from $100 to $108, with no change in price shown on year's trading. It also paid $8. Fox Films A stock ranged from $68.50 to $85. It paid $4. Pathe Exchange Class A ran from $70 to $90.37½ while Warner Bros. went from $17.25 to $22.87½. Loew's (listed as paying $2) gained $14.25 during the year, with a range of $22 to $44.75.

Radio Corp. of America common wound up the year with a loss of $21.25, running from a high of $77.87½ to $30.25. "Radio," as it was known to Big Board traders, had been taken in hand and bulled upwards because of what they described as the romance connected with the future of a new industry, the radio biz.

Wall Street Lays That Egg

Oddly enough, film company shares resisted the 1929 general crash and came up with sizeable gains during 1930. Some, however, wound up the year with losses. Full effect of the 1929 crackup was not felt by many amusement shares for a year or two. Then a batch of 77-B's resulted with nearly every picture corporation excepting Loew's going through the reorganization miseries.

However, film issues were still being bulled skyward in March, 1930, WB going to an alltime high of $78.87½, this price representing the shares after the 2-for-1 split. Paramount, or Paramount-Publix as known at that time, hit a new high of $76.75 the same month while Eastman also made a record high of $244.87½. Paramount price was figured at $230 for the old stock at this peak. General Theatres Equipment hit $44.87½ in the same month. This company now is known as General Precision Equipment, which registered a high of $71.50 in 1955.

At the close of 1930, American Seating showed a lose of $5; Eastman, a $30 loss; Keith-Albee-Orpheum (now part of RKO setup), a range of $21 to $45 (it was up $24.75 at one time); Loew's, a gain of $3.12½; RCA, a loss of $32; Paramount-Publix, a drop of $13.25; WB, a range of $80.25 to $27, with a big loss on the year; and Fox, a gain of 5½. Just how badly the high-flying Radio (RCA) was hit is shown by the range from $69.37½ to $12, and the $32 net loss on the year.

World War II

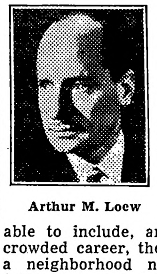
The whole stock market sold off, as expected, with the declaration of war in 1939, with the early victories by the Nazis further crimping prices. Film company shares were sold on the theory that much foreign revenue would be lost. It was figured that film shares were dented about 34% during the year even with a brisk recovery in the fall. However, Universal preferred roared ahead from $57.50 to $128 while Paramount (new shares after reorg) sported a gain of nearly $3 on the year. 20th-Fox stock (20th Century-Fox evolved from the old Fox company) rose $6.12½. Columbia Pictures was down $2.

JOHN BARAGREY
Greetings to VARIETY

Marcus Loew For Dad, Schenck As Pal—That's Luck

By ARTHUR M. LOEW

VARIETY's question started me thinking about influences that shaped my career. Two stand out vividly.



Arthur M. Loew

First, there was my good fortune in having had Marcus Loew as my father. He lived a brief 57 years. During that time he rose from poverty and although almost entirely self-educated, he was able to include, and early in his crowded career, the publication of a neighborhood newspaper. My father's progress was not a steadily upward curve, but his very frustrations were inspiring. For instance, he experienced a legal failure in business which absolved him from all debts resulting from the venture. Disregarding the forgiveness granted him by law, he paid all creditors to the last penny due them. His first motion picture entertainment was seen by audiences from folding chairs borrowed from the neighborhood undertaker, yet at the time of his early death, he has founded the Loew Theatre chain and the Metro-Goldwyn-Mayer Studios to a point that today, 30 years later, these worldwide operations still follow the course he plotted.

On the death of my father, I grew closer to Nicholas M. Schenck, loyal friend, astute planner and hypnotist extraordinary, Nick's third accomplishment being responsible for my present plight. My hitch in the Army during the recent world war, gave me the opportunity to examine, objectively, where I was and where I was going. Frankly, I had no financial worries and motion picture production intrigued me. I saw myself, on resuming civlian life, in the role of guest of honor at a sentimental farewell party to be tendered by my friends in the Loew organization. I would then try my hand as an independent producer.

I entered Nick's office, jauntily attired in my major's uniform, and told him my plans. I left his office with a renewal of my contract to preside over Loew's International Corp. Some six months ago, Nick made me his deputy to survey our Studio activities. You can't say "no" to this enchanting (literally and figuratively) great of our industry.

Politics and Show Biz

Vienna.

Being a VARIETY representative in a foreign country probably entails problems under the best of circumstances. How do you make some of the local yokels savez a paper like VARIETY, written in a kind of English hard to translate and concerned with a kind of lowdown that may seem like impertinent curiosity?

But consider the problems of the VARIETY man in a country with drastic changes of political climate. Here in Vienna, this has been my tale of woe:

1920-34—*First Republic*
1935-38—*The Semi-Nazis*
1938-45—*The All-Out Nazis*
1945-55—*Occupation by Divided Allies*

What did this mean? Four times different sets of "showmen" (some of them not showmen at all, but political henchmen) had to be educated to what news was, as interpreted by VARIETY! *Maas.*

Pix Preems Miss Goodwill Boat Via Brush of Press, Radio-TV Invites

It's generally conceded that the purpose of New York press previews and film premieres is to obtain favorable mention and broad goodwill for the picture in all media. As a result, newspapermen, radio-tv representatives, and advertising agency men with clients suitable for tieups are invited.

Once these invitations are issued these men become the forgotten group. They are pushed, shoved, and told to stand aside to make room for the glamor personalities. The fault is not always that of the film company's publicity men. On many occasions, the theatre's doormen and ushers, perhaps working under orders, gruffly order the ticketholders to move along. No one apparently tries to find the cause of the congestion. All that can be heard above the din is the aimlessly barked order to "move along."

Handling of the invited audience at two recent New York premieres had many media reps doing a burn and several were heard to complain that they'd never attend another invitational opening unless the conditions were improved. Still getting unfavorable comment was the grandstand act of Marilyn Monroe in entering the State 20 minutes after "Seven Year Itch" started, completely disrupting her own picture while she and her party moved with many torchlight, ahs, ohs, titters and angry shouts of "shut up."

(To the above let a further note be appended. A Manhattan opening night for a film invariably stresses 8:30 "sharp" and almost as invariably starts 55 minutes later. This is sometimes blamed on the wrong personage. Thus when "Guys and Dolls" was an hour late in unspooling at the Capitol recently there was audience comment that this was because Samuel Goldwyn was late. Actually he was among the earliest of the V.I.P.'s to arrive at the theatre.—Ed.)

Downtown Firstrun Pix Ranks 5th on Why Public Braves Traffic Snarls

Washington.

Another county's heard from on the magnet of the downtown, first run film theatre. This time, it's the National Parking Association, trade body of the parking lot and garage operators.

It took the old question, "Why does a chicken cross the road?" and revamped it to read, "Why do motorists come downtown?" Nationwide survey was to get information for its members on the best types of locations to establish garages and parking lots.

The theatre, it seems, is only 5th today.

In order, the seven main reasons why motorists drive into the midtown were: department stores; professional buildings (doctors-dentists); specialty shops in groups; leading hotels; first run or large theatres; popular restaurants; rail and bus terminals.

A spokesman for the association said the figures weren't available but she was certain theatres were higher on the list a few years ago. She didn't know whether television had anything to do with it.

Electronicam Process For Jessel's TV Series

George Jessel is going Electronicam. He's signed a deal with DuMont's Electronicam division to film three half-hour shows in his projected "Love and Marriage" audience-participationer on the live-and-film process. All three films will be shot in one day-long session today (Wed.) at the Adelphi Theatre, N. Y.

Show, being packaged by the recently formed Jessel-(Bob) Roberts Productions, features Jessel as emcee interviewing newlyweds and other married couples, with the stress on giveaways. Sam Carlton is head scripter, while Barry Shear directs.

Austrian Film Outlook Improves

By EMIL W. MAASS

Vienna.

Austria's film industry has an improved prospect thanks to the stabilization of its political status as an independent, neutral nation and because, with the Soviets decamped, one large studio, Rosenhuegel, returns to Austrian control. This property was an item in the $150,000,000 price paid Russia under the state treaty.

There are other film studios: Sievering, Schoenbrunn, Ring, Dornbach, Grinzing (all Vienna) and studios in Salzburg and Graz. Lately they've been on extra-time.

Financing remains a problem for Austrian producers. Banks are overloaded with funds, but also with conservatism.

HITCHCOCK MAXIMS

Rome.

Alfred Hitchcock, speaking (during Rome press confab) of one important sector of his American audience, the carriage trade: "With them, a picture's often made or unmade when they get back home and raid the icebox for some cold chicken and a beer, and discuss the evening movie fare. That's when the picture had better be very very clear."

Hitchcock on Italian actresses: "I prefer my sex more mysterious."

JACK SHAINDLIN
Musical Director
Louis de Rochemont Productions—20th Century Fox—Columbia Pictures
Coral Records—Mercury Records

Outside U.S., Nudes Is Good Newds At B.O.; Analysis of World Marts

By JAY MALLIN

Havana.

Roman soldiers rip the clothes off women tied to crosses.

Some mice get loose in a massage parlor, and panic nude women.

Nude models pose before a college art class.

A naked woman is tarred and feathered by a mob.

A nude couple make love on the grass.

A nymphomaniac strips and goes swimming in a lake.

Soldiers murder naked women in the St. Bartholomew's Massacre.

Javanese rioters chase and strip European women.

And so it goes. Endless gimmicks are employed by imaginative movie-makers to bare females. Outside the U. S. nudes are good nudes at the boxoffice, and French, Italian, Swedish and even Mexican film men are taking full advantage of the newd trend. The incidents listed above occur in the following pictures, respectively: "Fabiola" (Italian); "The Sheep Has Five Legs" (French); "The Force of Desire" (Mexican); "A Caprice of Dear Caroline" (French); "A Summer of Happiness" (Swedish); "Fury in the Body" (Fr.); "Loves of a Queen" (Fr.); and "The Daughter of Mata Hari" (Fr.).

The nude scenes fall into eight major classifications, although a few scenes by the more imaginative filmmaker defy classification. These are the excuses, or reasons, for nudity:

Orgies: virtually every historic picture, especially French, has one, and the older the period depicted, the wilder the orgy. Bare busts abound in "Fever of Desire" (It.), "O. K. Nero" (It.) and the new and old versions of "Lucrezia Borgia" (both French). In both Borgia pictures, Cesare Borgia entertains himself by forcing a bunch of grapes into the mouth of a prone, semi-nude girl.

Nude dancing: some French pictures are built almost entirely around a series of scenes at nightclubs ("Lights of Montmartre," "Women of Paris" and "Casino de Paris") and burlesque houses ("The Temptresses" and "Burlesque 1954"). "The Nude Dancer" (Fr.) has a shapely girl dancing naked except for one small decoration.

Models: "The Force of Desire" (Mexican) has several scenes depicting nude models. Also "The Sinner" and "Cry for Love" (both German). The French "If Versailles Could Talk" has a nude model, and a scene in which an artist pulls open a woman's dress to see if she is suitable to be modelled.

Degrees of Celluloid Freedom

Love-making: filmmakers are highly cautious about this in order to stay across the line from pornography. "A Single Summer of Happiness" depicted a young couple, both bare, disporting in a lake and then in idyllic bliss on the lake shore. In "The Sinner of the Island" (It.) a girl has her halter removed by her lover.

Bathing and swimming: girls swim naked in "Lovers of Varona" (Fr.), "Sinner of the Island" and "The Island of Naked Women." The latter French film provides plenty of nudity by an appropriate setting—a nudist colony. As for bathing: a sink ("With Fever in the Skin," Fr.), a washtub "French Can Can," Fr.) and big tile bathtubs ("A Caprice of Dear Caroline," Fr.; "Beauties of the Night," It.) are some of the settings against which women bathe.

Rape: this is just as touchy as love-making, and the camera must always pan out after a certain point. Dresses are ripped open in "Lovers of Varona" and "The Woman Who Invented Love" (It.).

Mob scenes: Catholic women are massacred in the streets in "Loves of a Queen." Italian mobs cut the hair of, and tar and feather Frenchwomen in "Caprice of Dear Caroline." Native rioters in Batavia rise against the Dutch rulers and chase and strip European women in "The Daughter of Mata Hari."

Transparent clothes:—women in transparent nightgowns, with bedroom backdrops, are a feature of European films. "Lovers of Varona" and "Loves of a Queen" had scenes in which women might as well not have been wearing what they were wearing. Surprisingly, one American picture also used this gimmick (in scenes filmed for showing abroad). Warner Bros.' "The Master of Ballantrae" had a dancer hoofing in a transparent blouse. 20th-Century's "The Egyptian" showed a nude being dressed —as reflected in a pool. 20th later explained the nude—Bella Darvi—wasn't nude at all, but only looked that way.

Some nude scenes can hardly be classified. A fugitive in "O. K. Nero" disguises as a woman and hides among the empress' female servants. Nero enters seeking the man and orders all the women to lower their togas so that he can discover the fugitive. Then there was "Fabiola," in which soldiers rip the clothing off Christian women at a Roman circus.

'Cleanest Woman In Paris'

The newd trend is not confined to extras and bit players. In quite a few pictures the female leads are as naked as anyone. Martine Carol became famous as the result of her starring roles in "The Loves of Caroline" (Fr.) and its sequel, "Caprice of Dear Caroline." In these films Martine hopped in and out of innumerable beds and bathrooms (and became known as "the cleanest woman in Paris").

Francoise Arnoul, playing a would-be dancer, had to strip for an impresario in "Torment of Desire" (Fr.), and in another scene is undressed by her lover, who thereupon picks her up and carries her to a bed. In "With Fury in the Body" she again stripped.

Jane Sourza walked around in a tiny G-string in "Island of Naked Women."

Hildegarde Neff lets a man unbutton her and then lowers her circus riding habit in "Henrietta's Saint's Day" (Fr.). She poses in the nude for an artist in "The Sinner," and then the artist picks her up—sans clothing—and dumps her in a pond.

Gina Lollobrigida steps naked into a bath in "Beauties of the Night."

Silvana Pampanini, in "The Sinner of the Island," sponges behind a translucent curtain, swims nude, and has her lover pull off her halter. Her dress is ripped open by an assailant in "The Woman Who Invented Love." In "The Tower of Pleasures" (Fr.) she and two other women make love to men—and the girls are clothed only in tiny face masks.

All these girls are almost literally following in the footsteps of Hedy Lamarr, who pioneered film nudity in the famed film "Ecstasy" (Austrian) over 20 years ago. And like Miss Lamarr, the Misses Carol, Arnoul, Lollobrigida and Pampanini are now world-renown stars.

The newd trend has had inevitable boxoffice repurcussions. It has been a major factor in boosting the distribution and popularity of European pictures during the past few years. It's also caused them plenty headaches with U. S. censors.

Who Needs A Script?

Before World War II French pictures were shown in France, and Italian pictures were shown in Italy. That was about all. Worldwide distribution of non-Hollywood and non-British pictures was almost nil. Who wanted to see a picture you couldn't understand?

But nudity needs no dialog.

After the war, as part of the drive toward realism, nudity was introduced into films in heavy amounts. The Europeans began to flood onto the world market and found a ready audience. (U. S. films also became less candy-coated and more true to life, but are still inhibited by the Production Code, censorship boards in half a dozen states and 50 cities, and numerous pressure groups. Nudity is barred from the screens in 34 states.)

The European flood reached a crest about two years ago. (Said one distributor of U. S. pictures, "The Europeans have made tremendous encroachments." Americo Aboaf, of Universal, admitted that in 1953 non-U. S. films "made heavy inroads" in the world market.) Now, however, the market has stabilized considerably.

Non-U. S. films have captured 20-30% of the world market, but Hollywood has a firm hold on the rest. CinemaScope, VistaVision, Cinerama and Vistarama, as well as just plain better pictures have restored the U. S. to the top of the pile.

Nudity and CinemaScope are here to stay. The U. S. puts its best foot forward, and the Europeans put on their best fronts. But imagine what would happen if Marilyn Monroe made like Martine Carol—in CinemaScope!

BOOK PUBLISHING TODAY

Woe Betide the Rash Newcomer Who Tries to Buck the Might And Savvy of the Publishing Empires That Have Been Built Up and Solidified in the Past Half Century

By BENNETT CERF

Bennett Cerf

Book business is so good this year that even the publishers, who can weep on signal more copiously than George Jessel or Louis B. Mayer, are only sniffling softly, for appearance's sake, in their Sulka bandanas. Fiction has revived, juveniles are booming, "how-to" books continue to confound their creators, and a customer at Brentano's even bought a sheaf of poems last Tuesday.

Television, apparently, has not been the destructive ogre that publishers feared so short a time ago. But then publishers always have been expecting *something* to end the practise of reading in America. Fifty years ago, believe it or not, a publisher seriously announced that so many devil-may-care citizens were risking life and limb on *interurban trolley cars* that they had no more time to peruse a book! Then came the menace of the tandem bicycle, followed, in turn, by cheap automobiles, the movies, and radio.

The fact is, of course, that *nothing* can replace a really good book. Anybody who has been properly introduced to literature in elementary school knows there is no substitute. The wisdom of the ages is preserved on the printed page, there to be savoured and distilled when, where, and how you want it!

The publishing business has undergone drastic changes in the past 50 years. Paperback reprints, book clubs, condensations, subsidiary rights have become major considerations. And in the pursuit of same, the publisher himself has become a very different breed of cat.

A typical book publisher in 1905 was an old fuddy-duddy with a gold watch chain stretched tautly across his bulging midriff, who complacently and instinctively rejected any manuscript that bore the faintest trace of a new idea and technique.

Today your average publisher is a youngish executive whose literary standards are just as impeccable and political philosophy is just as advanced as the authors he has under contract. He is a hard-headed business man because he has to be to survive—and let us not forget that the agents and geniuses with whom he deals also have a pretty thorough understanding of double-entry bookkeeping and tax laws these days!

He no longer sits in his sumptuous office waiting for manuscripts to be placed reverently on his desk, but roams the four corners of the earth to snag choice items for his list. One publisher last year got hold of a best-seller because he met the author climbing one of the world's tallest and most forbidding mountain peaks. Another found a winner by dogging a happy-go-lucky minstrel through half the night clubs and gambling casinos in the country. Many of the most successful books of the day, in fact, were dreamed up by resourceful managers themselves, who then went out into the open market place to find just the right authors to perpetuate their notions on the printed page.

It is not only the publishing houses launched in the past generation who boast these dynamic, forward-looking editors. They have worked their way to the top in the once staid, long established houses, too. In fact, publishers already in existence have learned their craft so thoroughly, and built up such formidable reserves, it has become virtually impossible for a newcomer to invade the field.

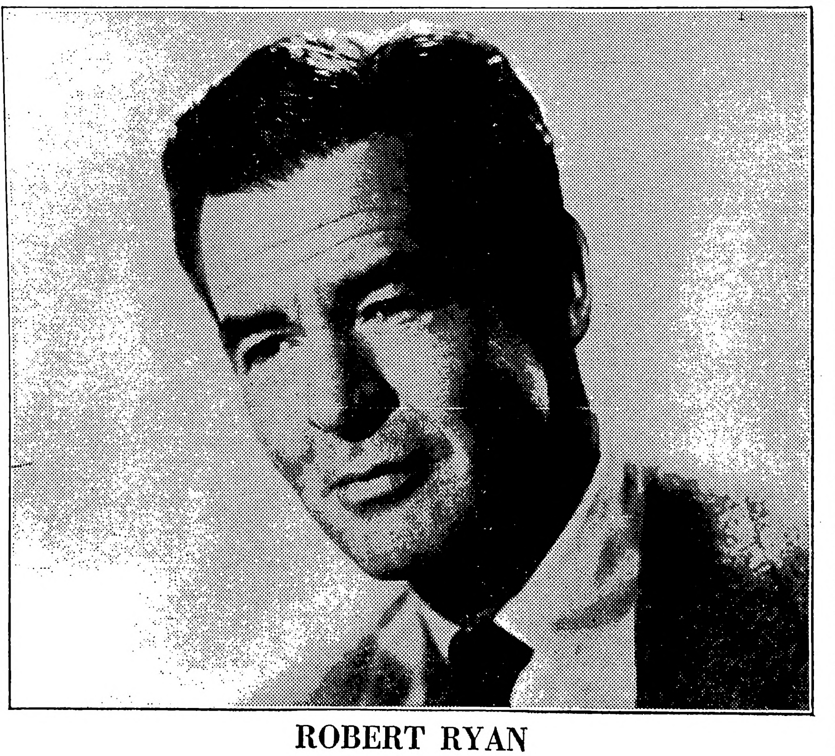
Anybody want to open a new publishing house in 1956? All it will take is about a million dollars in capital, uncanny luck in picking the right manuscripts, and authors and editors who are loyal enough to resist the lure of Hollywood, television, and better-heeled competitors once they've scored a single success.

Does this sound tough? It *is* tough! In fact, I'd say it's darn near impossible!

'Variety' Billing

Chicago Herald - Examiner's longtime drama critic (now the late) Ashton Stevens was the one who dubbed "VARIETY the 'Bible of Broadway.'"

Billing has stuck, although since elaborated by most into "bible of show biz."



ROBERT RYAN

NO 1956 REVIVAL OF ANZAC GRAVY TRAIN

By ERIC GORRICK

Sydney.

Although the business outlook for Australian show business in 1956 is good, due to the upcoming Olympic Games, with its expected draw of 1,000,000 visitors, the start of commercial television, and other favorable influences, the talent gravy train from the United States may be considered stalled for lack of dollar fuel. It was a brief, lurid honeymoon for a time.

Johnnie Ray, for example, wowed the mob here on his first visit; although not so powerful on his second. Frank Sinatra, Nat King Cole, Artie Shaw and other topflight performers hit talent-hungry Australia. These performers were thrown into the ring at the Sydney Stadium—a tin-roofed arena entirely devoid of facilities for any type of stage presentation! Bob Hope, who came in when the gusher had dried up, wailed bitterly about this "house." And so did Betty Hutton!

On the early trips performers presumably gathered harvest of dollars in the United States before leaving, plus a $10,000 permissible takeaway after contract completion here. There have, naturally, been strong denials that agents in the U. S. paid performers a heavy wad of greenbacks in advance of their Aussie trip, but very few showmen here believe that topflight U. S. names would be willing to cross the Pacific for a mere 10G.

It's known that the Australian government has asked Washington to keep a close tab on performers with bookings here. In brief the authorities suspect what show people believe—that the $10,000 low has been circumverted by transfers outside the country.

...from Universal International

HOW LONG MUST SHE BE A WIDOW

Before she can be a Woman-again?

Her friends
said it was
a love affair
not Love!
Her children
said he was
too young.
What should
she do? How
much does
Heaven allow
a woman
like Cary?

The *Magnificent Stars*
of "Magnificent Obsession"
Reunited!

ALL THAT HEAVEN ALLOWS

Universal-International presents

JANE WYMAN · ROCK HUDSON

All that Heaven Allows

PRINT BY TECHNICOLOR

with AGNES MOOREHEAD · CONRAD NAGEL · VIRGINIA GREY
GLORIA TALBOTT · WILLIAM REYNOLDS

Directed by DOUGLAS SIRK · Screenplay by PEG FENWICK · Produced by ROSS HUNTER

...from Universal International

FROM THE MAKERS OF *"The Glenn Miller Story"*

The story of A FABULOUS GUY
A WONDERFUL GIRL
and the EXCITING MUSIC
they made together!

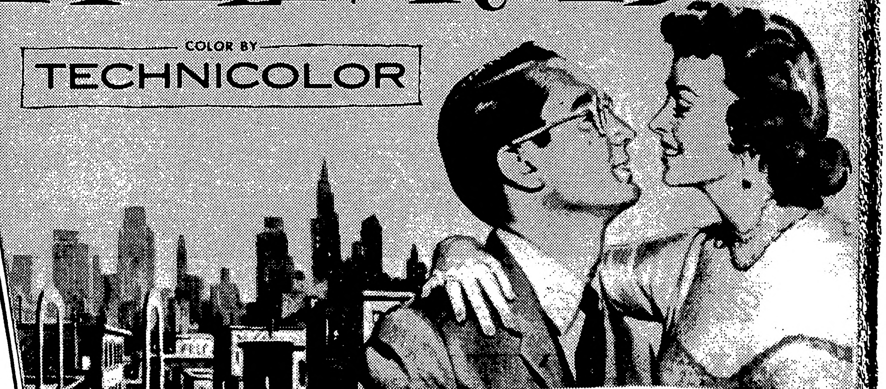
The Benny Goodman Story

A Universal-International Picture starring

STEVE ALLEN · DONNA REED

COLOR BY TECHNICOLOR

With these MUSICAL GREATS:
GENE KRUPA
LIONEL HAMPTON
BEN POLLACK
TEDDY WILSON
EDWARD "KID" ORY
and these GUEST STARS:
HARRY JAMES
MARTHA TILTON
ZIGGY ELMAN
and the Incomparable music recorded by
BENNY GOODMAN!



All the Great Goodman HITS including:
"SING, SING, SING" • "STOMPIN' AT THE SAVOY"
"ONE O'CLOCK JUMP" • "LET'S DANCE" • "AVALON"
"AND THE ANGELS SING" • "BUGLE CALL RAG"

Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG

...from Universal International

WAS THE *SIXTH MAN* THE SECRET TO THE FIVE EMPTY GRAVES?

...the Answer
waited in a
woman's lips
and watched
from the shadows
of a frightened
town!

Universal-International presents

RICHARD WIDMARK

DONNA REED

BACKLASH

SUSPENSE THAT CUTS LIKE A WHIP!

PRINT BY
TECHNICOLOR

co-starring **WILLIAM CAMPBELL · JOHN McINTIRE**

with BARTON MacLANE • EDWARD C. PLATT • HARRY MORGAN • Directed by JOHN STURGES • Screenplay by BORDEN CHASE • Produced by AARON ROSENBERG

...from Universal-International

Now...She was a Stranger in her Husband's Arms!...

...hated by the child who was her own — yet forbidden to say "I am your Mother!"

"Never Say Goodbye"

PRINT BY
TECHNICOLOR

A Universal-International Picture
starring

ROCK HUDSON

***Miss* CORNELL BORCHERS**

The screen's great new star in her first American picture!

GEORGE SANDERS

Directed by JERRY HOPPER · Screenplay by CHARLES HOFFMAN · Produced by ALBERT J. COHEN
Based on the screenplay by BRUCE MANNING, JOHN KLORER and LEONARD LEE
From the Play "Come Prima Meglio di Prima" by Luigi Pirandello

Sime's Hidden-Note Trick

[*From 'Variety,' Jan. 9, 1946*]

By H. ALLEN SMITH

Quite a few years have gone by since I heard of Sime Silverman's hidden-note trick. The thing made a deep impression on me, since I spent nearly 20 years as a reporter.

H. Allen Smith

Sime realized that a great many people are pencil-shy. In the normal course of events they'll talk volubly but when somebody whips out notepaper and pencil and starts putting things down, they freeze up. They suddenly become conscious that they're yammering for publication and they either get cagey or shy.

Sime solved it. He had some small scratch-pads made up and he supplied himself with plenty of stub pencils. He'd walk down Broadway and at, say, 45th street he'd come upon a couple of VIPs engaged in conversation. He'd join them.

As bits of news evolved from the conversation, Sime just stood there, his hands in his coat pocket, and I imagine that some of the people figured he was a helluva reporter not to be taking the stuff down. But he *was* taking it down. He had developed the knack of scribbling little notes *inside his pocket.*

The technique involved was much the same as that employed by a famous surgeon I once read about. A visitor in his office noted that the surgeon kept his right hand inside a wooden box which sat on his desk. The box had a hole in it, just big enough for the hand to enter, and the surgeon was fumbling with something inside. The visitor couldn't figure it. Finally he asked about it and the surgeon removed the lid from the box. Inside were some cords, and the surgeon explained that he had been tying various knots in these cords with one hand.

It was necessary, he said, for him to reach inside a lot of people and tie assorted knots and, more often than not, it wouldn't be wise for him to use both hands.

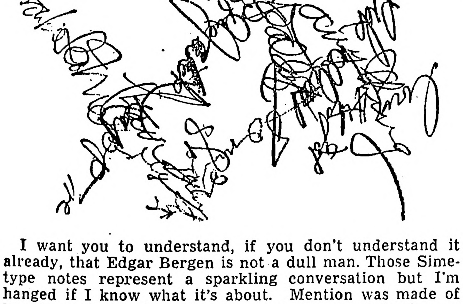
Sime's note-taking was not, of course, as complicated as the knot-tying. But it was complicated enough.

I always wanted to try it because I like to keep a record of conversations for possible use in the highway robbery I practice in making a living. Somehow I never got around to it until this season. I acquired some stub pencils and some little scratch pads. I went over to the Waldorf-Astoria and loafed around the lobby with my hat on. The devil with these people who take their hats off in the Waldorf lobby.

Bergen's Double-Talk Notes

After a while along came Edgar Bergen and I collared him. I shook hands and then ducked my right into my pocket and tried to get a conversation going. The first part of this interview consisted of erasures. Erasures of nothing. I had the stub pencil upside down and was erasing to beat hell on blank paper. Then Ted Saucier came along and Edgar turned to speak to him and in the interim I got the pencil turned around.

Here is what I put down!

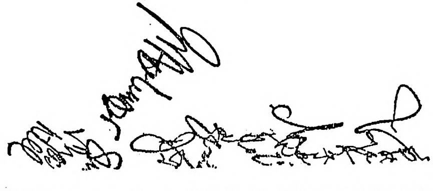


I want you to understand, if you don't understand it already, that Edgar Bergen is not a dull man. Those Sime-type notes represent a sparkling conversation but I'm hanged if I know what it's about. Mention was made of Mortimer Snerd, I think. And my notes contain the answer to a highly important question. I came right out and asked Edgar: "What about this marriage business? When you going to do it?"

Bing Crosses Him Up

This time I did my secret note-taking while sitting down and Bing was in good talking voice. Whenever he said something I wanted to preserve for posterity, I made a note of it.

Here are my notes on Bing Crosby:



I'm not sure, either. I've been able to puzzle out a phrase which seems to be "kick hell out" but I can't remember the connection. The blahsted pad must've got turned around somehow and I skidded off onto the cloth in several places. I know that Bing outlined all his future plans for me and they were pretty sensational—wonderful stuff for VARIETY, maybe the banner on Page One. There's something in all that mess about Jack Kapp, but for the life of me I can't make it out, nor can I remember it.

Obviously, what I need is practice. But I'm giving the whole thing up. I'm going to get along without Sime's system. I'd go ahead and develop it except for one thing. When I had finished with Bing he walked to the elevator with me and just before the car arrived, he gave me a funny sort of look and said:

"It's none of my business, pal, but what you got in your coat pocket there——a mouse?"

That settled it.

Durante and Sime

[A Personal Vignette]

By JOE SCHOENFELD

Hollywood.

It started—the lifelong, oftimes eccentric friendship between Sime Silverman and Jimmy Durante—in an ofay Harlem joint known as the Club Alamo. The speak-easy-nitery was an infrequent wayside stop in the nocturnal wanderings of VARIETY's founder-publisher-editor, and while Schnoz doesn't quite remember now the exact night in the early '20s when he first came to Sime's attention, and vice versa, he does recall that they "reached" each other quickly.

That first time, Sime asked that Jimmy be brought to his table. Schnoz was fracturing a piano with a New Orleans jazz combo at the Alamo. Also in the show, but not then Durante's partner, was the strutting Eddie Jackson. In those days it was general policy for the performers to mingle with the guests, and the request for the piano player to sit and chin with the sandy-haired, bow-tied Sime, with whom he was otherwise thoroughly unfamiliar, was then a matter of course.

From then on, Sime "made" the Alamo more and more frequently, strongly attracted by Durante and his rowdy pianistic humor. Jimmy recalls that Sime sometimes brought with him some of the VARIETY boys, particularly Jack Conway and/or Johnny O'Connor. The Schnoz says Sime would hold plenty of conversation with him every time he came up to the Alamo, but Jimmy isn't quite sure now regarding just what he taught Sime. He does remember, though, that Sime often expressed confidence the Schnoz would "get there."

The friendship between Sime and Schnoz more fully ripened a few years later when Jimmy, "the Well-Dressed Man" but no businessman, opened the Club Durant (no final "e") on Broadway in partnership with Eddie Jackson, Harry Harris, a singer, and Frank Nolan, a waiter at the Club Nightingale, a joint that preceded the Alamo on Durante's speakeasy circuit. The Club Durant didn't tee off like a financial ball of fire; rather, the Schnoz admits, if it wasn't for Sime and his free-and-easy spending style the joint would have closed in the first few weeks.

Lou Clayton, a crackerjack hoofer who had just split with Sammy White, entered Jimmy's life about three months after the Club Durant opened. Clayton, an aggressive and knowledgeable Broadway habitue, bought out Harris' interest in the joint and thus one of the most famous of show biz combos—Clayton, Jackson & Durante—came into being. Sime made them famous all over the world; first with a series of comic stories in VARIETY; secondly with sage "management" (sans commission, of course); third, by inspiring a number of the comedy highlights of the Clayton, Jackson & Durante night club routines.

The 'Mlle. Fifi' Routine

It was Sime, the Schnoz now fondly recalls, who gave them and virtually routined for them the "Mlle. Fifi routine," which not only made the Club Durant a solid click until the day it was padlocked, but gave Clayton, Jackson & Durante a great piece of laugh business that lasted them all through their night club hegira—from the Club Durant to the Dover to the Parody to the Ambassador to the Rendezvous and finally the Silver Slipper, where they last worked in a cafe as a trio. The only club they ever owned, however, was the Durant.

The original Mlle. Fifi was a French poseur from Brooklyn who hit the Schnoz for a hostess job at the Club Durant. Sime met her, quickly "caught" her Brooklyn French which the Schnoz had accepted as the Gallic McCoy, and suggested that she be put in the show as a singer, which she insisted was her true vocation. Besides singing she loved ham and eggs, and she nearly chewed up the Club Durant's profits as she ate her breakfast all night long.

Sime asked Mlle. Fifi, a billing he invented, what was her best song. "My Man" was her choice, and that was the first number she started at the club. She never finished it, since Sime had meanwhile suggested to Clayton, Jackson & Durante that they "break her up." Leading a parade of the band, waiters and busboys, the trio broke into her song with the cry, "The Americans are coming!"

Indignant, Mlle. Fifi walked off the stage with the tearful exclamation, "I queet, I queet!"

Sime then cued Durante to take the mike and make some flattering apology, which the Schnoz evolved into:

"Ladies and gentlemen, you are listening to the great international star, Mlle. Fifi. Stop acting like bums!"

This temporarily salved Mlle. Fifi, who never caught on it was a rib and sang through every cracked note of her song. From that point on she accepted as gospel Sime's tongue-and-cheek advice that she was the star of the show and that Clayton, Jackson & Durante were merely stooges.

Durante doesn't even remember the original Mlle. Fifi's square monicker, but he does recollect that her starting salary was $30 a week. After her first week as a "singer," Sime started to egg her on that she deserved more money. He offered to act as her "agent," and on the basis of $5 and $10 raises that he extorted from the Schnoz, Mlle. Fifi got up to $300 a week before the Club Durant closed for its first summer.

It was via Mlle. Fifi that Durante got away from the piano for the first time and onto the floor for his songs and roughhouse with Clayton and Jackson.

Another stooge routine that Sime initiated for the boys was the men's room pro at the Club Durant. Sime got the trio to inject the towel-slinger into some of the buffoonery, including one bit in which the kid took a terrific pounding around the head.

One night the kid's father showed up, complaining that his son was beginning to suffer from headaches not traceable to his regular soap-and-water routine. The Schnoz offered to relegate the kid entirely back to the powder room, but the old man said that wouldn't be as much a cure as would be a raise in salary. The kid was paid for the raise and continued to get a cauliflowered noggin, following the boys from the Club Durant to the Dover and Parody.

In 1930, Clayton, Jackson & Durante played their first theatre date as a trio—at Loew's State on Broadway. They didn't exactly flop, but they certainly weren't a hit. Sime, according to the Schnoz, took their so-so reception as a vaudeville act like a personal affront.

A year later, Schnoz and his partners were booked into the Palace. They were then also playing at the Silver Slipper, and that's where they rehearsed their stage act in the early morning hours.

A week before their Palace opening, Sime showed up at the Silver Slipper with Jimmy Hussey, the late and great Gaelic with the Yiddish dialect. It was 4 a. m. Sime watched the boys rehearse. The Schnoz was singing what he figured to be the act's opening: "I Can Do Without Broadway, but Can Broadway Do Without Me?"

Sime said, "If that's going to be your opening, you can bet money Broadway will be able to do without you!" Durante recalls that Sime then took off his coat and worked with them for hours, routining their act as he visualized it to be right for the Palace. They were a big hit.

Went Solo on Sime's Advice

A few months later, while they were at the Brooklyn Paramount, and getting their highest salary as a trio—$6,000 per week—the Schnoz was offered a term contract by Metro, but as a solo. Durante came to Sime for advice—and Sime strongly recommended that the boys break up.

He told Schnoz that they had gone as far as they could go as a trio; that the days of the plush night clubs were over; that the depression had knocked out cover charges and that night clubs could no longer afford Clayton, Jackson & Durante. Sime also visualized a great career ahead for Durante as a single and pointedly said that Clayton and Jackson shouldn't stand in his way. He further suggested that Clayton continue on with the Schnoz as his personal manager.

The Metro offer and Sime's advice were tough for Jimmy to take, he now frankly admits. First, he was greatly attached to Clayton and Jackson, with whom he had never had "a piece of paper." Second, and this was a major Ripley at the time, Durante actually had never worked outside of New York. He was literally frightened at the idea of going to Staten Island, much less California.

As for Sime, Durante still treasures one of the rare snapshots of VARIETY's founder—a traditional smiling pose in overcoat and bow-tie. It's a picture of a young Sime and the Schnoz says it's the Sime he best remembers.

India's 7,000 Features, But Hollywood Never Knew

By N. V. ESWAR

Madras, India.

Although the Indian film industry is commonly dated from 1915, films were being shown in Bombay, Calcutta and Madras from 1907 onwards in tents set up in open spaces in the cities. In 1909 Pathe Freres opened an office in Bombay for the distribution of their single reel subjects. A year earlier the London Exposition Co. in Madras started importing films from London. They were mostly Pathe products. The historically curious thing is that a few of these shorts were talkies. Via the Chromo-Megaphone installed behind the screen. This was nothing more than a gramophone with the difference it had a large disk and a very big horn.

Very few theatres in the big cities could keep themselves going on films, and between 1910 and 1930 depended on music hall turns from London.. Short films were usually preceded by dance, music or mimicry. The first to formalize this policy in the Madan Theatre and Palace of Varieties, later expanded to a chain of 73 theatres all over India. Madan was also the first to start a modern film studio in Calcutta.

During the silent days, one enterprising exhibitor enlivened films with sound effects. Some leadshots were moved into this slowly from edge to edge in a container to simulate surf. Sandpaper was rubbed for a railway engine and so on.

The first picture to be produced in India was "Harischandra" by Dada Saheb Phalke in 1913. This silent picture had subtitles in the various local languages. Hindu audiences doted on the old Mack Sennett Bathing Beauties and Max Linder's French Comedies. They went mad over serials with Eddie Polo, Elmo Lincoln, Pearl White and Richard Talmadge.

Just before 1930, the agencies for almost all Hollywood pictures—Metro, UA, Paramount, WB, RKO — were all in the hands of Madan Theatres. With a view to eliminate opposition, Madan Theatres even tried to buy up three theatres in Madras for a total cost of RS 22 lakhs ($700,000), which would perhaps be the value of nine of the important theatres in Madras with inflated price! Fox pictures were handled by K. D. Brothers, while the Universal franchise was controlled by Transatlantic Pictures. There were also individual Indian Agents for Universal pictures appointed from London, which sometimes led to the situation of the London print, handled by the Indian Agent, playing against the American print of the same subject controlled by Transatlantic Pictures!

Since "Harischandra," the first silent, and "Alam Ara" (Imperial Film of Bombay), the first Indian talkie, the Indian film industry has travelled a long way. Between 1913 and 1955 more than 7,000 features have been produced by the 70 Indian studios. In terms of capital investment, the Indian film industry is producing pictures with a toy box camera compared to Hollywood, yet it is difficult to deny marvelous progress in one corner. There is proof that Indian studio technicians associated compare favorably with their Hollywood compatriots. But Hollywood does not have to fear any competition from India, although a number of producers here have started talking about producing pictures for the international market. During 1955 a 2% increase in production has been registered and a number of features in Hindi and other languages achieved extended runs. The industry still delights in blaming everything on the government. But there are harassments compared with the bureaucrats of yesteryear. One big shot prohibited a studio from recording music between 12 and 2 because an official living next door was disturbed in his afternoon nap.

REMAKES OF FEATURE FILMS

(The list which follows is fairly complete but because of scattered records and changes of title is deficient in some data. Compiled for the Golden Jubilee Edition by Hy Hollinger, the original title is listed first with dates of remake, or remakes, and other titles following. It should be remarked that motion picture theory is that a story, otherwise not dating or obsolete, can be considered "new" after 15 years. Another point to be borne in mind: many dramas have been remade as musicals.

Abraham Lincoln (F. N'tl) 1924; 1930 (UA)
Abie's Irish Rose (Par) 1928; 1946 (UA)
Accent on Youth (Par) 1935; **Mr. Music** (Par) 1950
Afraid to Talk (U) 1932; **Young Fugitives** (U), 1938
Ah, Wilderness (M-G) 1935; **Summer Holiday** (M-G), 1948
Alice Adams (Indie) 1923; 1935 (RKO)
Alice in Wonderland (Pathe) 1927; 1931 (Unique-Fotofilms); 1933 (Par); 1951 (RKO); 1951 (Souvaine Selective)
Alias Jimmy Valentine (M-G) 1920; 1929 (M-G)
Anne of Green Gables (Indie) 1919; 1934 (RKO)
All the Brothers Were Valient (M-G), 1923; 1953 (M-G); **Across to Singapore** (M-G) 1928
Anna Christie (M-G) 1930; 1956 (M-G) in production
Anna Karenina (Fox) 1915; 1935 (M-G); 1948 (20th)
An American Tragedy (Par) 1931; **A Place in the Sun** (Par) 1951
Anything Goes (Par) 1936; 1956 (Par)
A Connecticut Yankee (Fox) 1921; 1931 (Fox); 1949 (Par)
Baby Mine (M-G) 1917; 1938 (M-G)
Back to God's Country (F. N'tl) 1919; 1927 (U); 1953 (U)
Back Street (U) 1932; 1941 (U)
Bachelor Father (M-G) 1931; **Casanova Brown** (RKO) 1941
Barretts of Whimpole St. (M-G) 1934; 1956 (M-G) scheduled for filming
Bar Sinister (Indie) 1917; **Almost Human** (Pathe) 1927; **It's a Dog's Life** (M-G) 1955
Bella Donna (Par) 1918; 1923 (Par); 1935 (Indie); **Temptation** (U) 1946
Ben Hur (M-G) 1926; 1931 (M-G); 1956 (M-G) scheduled for filming
Beau Brummell (WB) 1924; 1954 (M-G)
Berkeley Square (Fox) 1933; **I'll Never Forget You** (20th) 1951
Beau Geste (Par) 1926; 1939 (Par)
Best People (Par) 1925; **Fast and Loose** (Par) 1930
Big Hearted Herbert (WB) 1934; **Father Is a Prince** (WB) 1940
Bill of Divorcement (Indie) 1922; 1932 (RKO); 1940 (RKO)
Blind Spot (Col) 1947; **Taxi** (WB) 1932
Blue Skies (20th) 1929; **Little Miss Nobody** (20th) 1936
Bomba on Panther Island (AA) 1949; **Safari Drums** (AA) 1953
Border Legion (Indie) 1918; 1924 (Par); 1930 (Par); 1940 (Rep); **Last Round Up** (Par) 1934
Branding Iron (Goldwyn) 1920; **Body and Soul** (M-G) 1927
Brewster's Millions (Par) 1921; 1935 (UA); 1945 (UA)
Broadway Bill (Col) 1934; **Riding High** (Par) 1950
Bridge of San Luis Rey (M-G) 1929; 1944 (UA)
Broken Dishes (F. N'tl) 1930; **Too Young to Marry** (WB) 1931
Brother Rat (WB) 1938; **About Face** (WB) 1952
Ball of Fire (RKO) 1941; **Song Is Born** (RKO) 1948
Barrier (M-G) 1917; 1926 (M-G)
Billy the Kid (M-G) 1930; 1941 (M-G)
Captain Blood (Vitagraph) 1924; 1935 (F. N'tl); **Captain Pirate** (Col) 1952
Cardboard Lover (M-G) 1928; **The Passionate Plumber** (M-G) 1932
Carmen (20th) 1915; 1915 (Par); 1916 (Indie); 1928 (Indie); **The Loves of Carmen** (Col) 1948
Camille (M-G) 1921; 1937 (M-G)
Call of the Wild (RKO) 1923; 1935 (UA)
Charley's Aunt (PDC) 1925; 1930 (Col); 1941 (20th); **Where's Charley** (WB) 1951
Cinderella (Par) 1914; 1949 (RKO)
Chicago (Pathe) 1928; **Roxie Hart** (20th) 1942
Code of the West (Par) 1925; 1930 (Indie); 1947 (RKO); **Home on the Range** (Par) 1935
Craig's Wife (Pathe) 1928; 1936 (Col); **Harriet Craig** (Col) 1950
Cyrano de Bergerac (Indie) (1925; 1950 (UA)
Daddy Long Legs (20th) 1931; 1955 (20th)
Destry Rides Again (U) 1932; 1939 (U); **Destry** (U) 1954
Dance of Life (Par) 1929; **Swing High, Swing Low** (Par) 1937; **When My Baby Smiles At Me** (20th) 1948
Dr. Jekyll & Mr. Hyde (Par) 1920; 1932 (Par); 1941 (M-G)
Dulcy (First National) 1923; 1940 (M-G); **Not So Dumb** (M-G) 1930
Elmer the Great (First National) 1933; **Fast Company** (Par) 1929
Enchanted Cottage (F. N'tl) 1924; 1945 (RKO)
Fanny (Indie) 1948; **Port of Seven Seas** (M-G) 1938
Farewell to Arms (Par) 1932; 1956 (DOS) scheduled for filming
Father and Son (Indie) 1916; 1929 (Col); **Father's Son** (WB) 1941
Four Daughters (WB) 1938; **Young at Heart** (WB) 1955
Front Page (UA) 1931; **His Girl Friday** (Col) 1940
Four Feathers (Metro) 1921; 1929 (Par); 1939 (UA)
Forbidden Paradise (Par) 1924; **A Royal Scandal** (20th) 1945
Fast Company (Par) 1929; 1938 (M-G); 1953 (M-G)
Fighting Coward (Par) 1924; **River of Romance** (Par) 1927; **Mississippi** (Par) 1935
Gold Diggers of Broadway (WB) 1929; **Painting the Clouds with Sunshine** (WB) 1951
Good News (M-G) 1930; 1947 (M-G)
Helen of Troy (WB) 1927; 1956 (WB)
High Sierra (WB) 1941; **I Died a Thousand Times** (WB) 1955
Homecoming (Par) 1928; **Desire Me** (M-G) 1947
Hunchback of Notre Dame (U) 1923; 1939 (RKO)
If I Were King (Fox) 1920; 1938 (Par); **The Vagabond King** (Par) 1930
In Old Arizona (20th) 1929; **Return of Cisco Kid** (20th) 1939
Irene (20th) 1926; 1940 (RKO)
It Happened One Night (Col) 1934; 1955 (Col) in production
Jane Eyre (Indie) 1921; 1934 (Indie); 1944 (20th); 1956 (20th) scheduled for filming
Kind Lady (M-G) 1935; 1951 (M-G)
King of the Kyber Rifles (20th) 1953; **Black Watch** (Fox) 1929
Last of Mohicans (Indie) 1920; 1936 (UA)
Little Women (Par) 1919; 1933 (RKO); 1949 (M-G)
Lady Windemere's Fan (Indie) 1919; 1925 (WB); **The Fan** (20th) 1949
Last of Mrs. Cheyney (M-G) 1928; 1937 (M-G)
Little Minister (Vitagraph) 1921; 1922 (Par); 1934 (RKO)
Les Miserables (Fox) 1918; 1927 (U); 1935 (UA); 1936 (French) 1952 (20th); 1952 (Lux); **Sea Devils** (RKO) 1953
Love Begins at 20 (First National) 1936
Love Is News (20th) 1937; **That Wonderful Urge** (20th) 1948
Madame X (M-G) 1920; 1929 (M-G); 1937 (M-G)
Madame Bovary (Indie) 1934; 1937 (German); 1949 (M-G); **Unholy Love** (Indie) 1932
Male Animal (WB) 1942; **She's Working Her Way Through College** (WB) 1952
Magnificent Obsession (U) 1935; 1954 (U)
Main Street (WB) 1923; **I Married a Doctor** (First Nat'l) 1936
Man Who Played God (UA) 1922; 1932 (WB); **Sincerely Yours** (WB) 1955
Man Who Knew Too Much (British) 1925; 1956 (Par)
Moby Dick (WB) 1930; 1956 (WB); **The Sea Beast** (WB) 1926
Merry Widow (M-G) 1925; 1934 (M-G); 1952 (M-G)
Major and the Minor (Par) 1942; **You're Never Too Young** (Par) 1955
Murders in the Rue Morgue (U) 1932; **Phantom of Rue Morgue** (WB) 1954
My Sister Eileen (Col) 1942; 1955 (Col)
New Moon (M-G) 1931; 1940 (M-G)
No, No Nanette (F. Nat'l) 1930; 1940 (RKO); **Tea for Two** (WB) 1950
Nothing Sacred (Par) 1937; **Living It Up** (Par) 1954
One Sunday Afternoon (Par) 1933; 1948 (WB); **The Strawberry Blonde** (WB) 1941
Othello (Indie) 1923; 1955 (UA)
Outward Bound (WB) 1930; **Between Two Worlds** (WB) 1944
Parlor, Bedroom & Bath (M-G) 1920; 1931 (M-G)
Pepe Le Moko (French) 1941; 1951 (Indie); **Algiers** (UA) 1938; **Casbah** (U) 1948
Peg O' My Heart (M-G) 1922; 1933 (M-G)
Peter Pan (Par) 1925; 1953 (RKO)
Polly of the Circus (M-G) 1917; 1932 (M-G)
Pettigrew's Girl (Par) 1919; **Shopworn Angel** (Par) 1929; 1938 (M-G)
Prisoner of Zenda (M-G) 1922; 1937 (UA); 1952 (M-G)
Red Dust (M-G) 1932; **Mogambo** (M-G) 1953
Ruggles of Red Gap (Indie) 1918; 1923 (Par); 1935 (Par); **Fancy Pants** (Par) 1950
Rose Marie (M-G) 1928; 1936 (M-G); 1954 (M-G)
Raffles (U) 1925; 1930 (UA); 1940 (UA)
Ramona (Indie) 1916; 1928 (UA)
Rains Came (20th) 1939; **Rains of Ranchipur** (20th) 1955
Robinson Crusoe (Indie) 1928; **Mr. Robinson Crusoe** (UA) 1932; **Adventures of Robinson Crusoe** (UA) 1954
Romeo & Juliet (Metro) 1916; 1916 (Fox) (M-G); 1954 (UA)
Roberta (RKO) 1935; **Lovely to Look At** (M-G) 1952
Sadie Thompson (UA) 1928; **Rain** (UA) 1932; **Miss Sadie Thompson** (Col) 1954
Saturday's Children (F. Nat'l) 1929; 1940 (WB); **Maybe It's Love** (WB) 1930
Scaramouche (M-G) 1924; 1952 (M-G)
Seven Keys to Baldpate (Indie) 1917; 1925 (Par); 1929; 1935; 1947 (RKO)
Shore Leave (F. N'tl) 1925; **Follow the Fleet** (RKO) 1936
Scarlet Pimpernel (Fox) 1917; 1935 (UA)
Show Boat (U) 1929; 1951 (M-G)
Slight Case of Murder (WB) 1938; **Stop You're Killing Me** (WB) 1952
Smilin' Through (M-G) 1932; 1941 (M-G)
Spell of Yukon (Metro) 1916; **Shooting of Dan McGrew** (M-G) 1924
So Big (F. N'tl) 1925; 1932 (WB); 1953 (WB)
Stella Dallas (UA) 1925; 1937 (UA)
Spring Fever (M-G) 1927; **Love in the Rough** (M-G) 1930
Street Girl (RKO) 1929; **That Girl From Paris** (RKO) 1937
Star Is Born (UA) 1937; 1954 (WB)
The Swan (Par) 1925; 1956 (M-G); **One Romantic Night** (UA) 1930
Treasure Island (Fox) 1918; 1920 (Par); 1934 (M-G); 1950 (RKO)
Tom Brown's Schooldays (RKO) 1940; 1951 (UA)
Tale of Two Cities (Fox) 1917; 1935 (M-G); **Only Way** (UA) 1926
Ten Commandments (Par) 1923; 1956 (Par)
Tom Sawyer (Par) 1917; 1930 (Par)
They Knew What They Wanted (RKO) 1940; **Secret Hour** (Par) 1928
Thirteenth Chair (M-G) 1929; 1937 (M-G)
Three Godfathers (M-G) 1936; 1949 (M-G)
Three Musketeers (UA) 1921; 1935 (RKO); 1939 (20th); 1948 (M-G); **The Iron Mask** (UA) 1929
Too Many Husbands (Col) 1940; **Three for the Show** (Col) 1954
Trial of Mary Dugan (M-G) 1929; 1941 (M-G)
The Women (M-G) 1939; **The Opposite Sex** (M-G) in production 1956
The Awful Truth (Col) 1937; **Let's Do It Again** (Col) 1953
The Bat (UA) 1926; **The Bat Whispers** (UA) 1931
The Beachcomber (Par) 1916; 1938 (Par); **Sinners in the Sun** (Par) 1932
The Brat (Metro) 1919; **Girl From Avenue A** (20th) 1940
The Cat and the Canary (U) 1927. **The Cat Creeps** (U) 1930
The Age of Innocence (WB) 1924; 1934 (RKO)
The Ghost Breakers (Par) 1940; **Scared Stiff** (Par) 1953
The Gold Hunters (Indie) 1925; **Trail of the Yukon** (Mono) 1949; **Yukon Gold** (Mono)1952
The Guardsman (M-G) 1931; **The Chocolate Soldier** (M-G) 1941
The Human Beast (French) 1940; **Human Desire** (Col) 1954
The Petrified Forest (WB) 1936; **Escape in the Desert** (WB) 1945
The Show-Off (Par) 1926; 1934 (M-G); 1946 (M-G); **Men Are Like That** (Par) 1929
The Spoilers (Goldwyn) 1923; 1930 (Par); 1942 (U); 1955 (U)
The Circle (M-G) 1925; **Strictly Unconventional** (M-G) 1930
Vanity Fair (Indie) 1915; 1923 (Goldwyn); 1932 (Indie); **Beck Sharp** (RKO) 1935
Wednesday's Child (RKO) 1934; **Child of Divorce** (RKO) 1946
When Ladies Meet (M-G) 1933; 1941 (M-G)
When Romance Rides (Goldwyn) 1922; **Red Canyon** (U) 1949
Whistling in the Dark (M-G) 1933; 1941 (M-G)
White Sister (M-G) 1923; 1933 (M-G)
Wowanpower (20th) 1925; **Right to the Heart** (20th) 1942

The First 35 Years

Continued from page 46

thatched Shea ensconsed in a top box blue-pencilling the shows and then stalking backstage to lay down the law and eliminate what he considered distasteful in business and dialog. That was private ownership with a vengeance—and no one thought of calling it censorship.

The Court Street with its two balconies held 2,500 people and was well filled twice a day. Many localites attended on the same night every week—season after season—until they knew the acts and the routines by heart. Then slowly the inevitable corrosion set in—inevitable because every performance, every bill, was identical with that of the preceding week and month and season—except for the names and faces. But people continued to go so long as there was no better and no cheaper entertainment available; when better entertainment came along, and at lower prices, vaudeville with its stereotyped non-departural format was lost.

By the time a few wise bystanders (like Sime) were foresighted enough to see and say that, in the absence of change and progress, even an enterprise as vast as this was doomed. It was too late. The dead hand of booking office conformity and the rigid and uncompromising personalities and outlook of the captains of the circuits had already laid their fatal impress upon the industry. And so, a whole dynasty of theatrical enterprises spread across the country, upon which thousands depended for livelihood, disappeared into limbo with nothing left to remember them by except the dimming memories of a few fast-aging partisans.

Burlesque of Another Era

And then there was burlesque. Whatever became of that? If the query seems like a switch from the sublime to the patently ridiculous, remember that here too was a form of popular entertainment—not, at first, cultural perhaps but growing later into a definite enough stature to be regarded as institutional and ultimately as respectable. Burlesque once boasted two circuits, each with a theatre in some 30 towns like Buffalo. Multiplying the average patronage for the 12 shows weekly in each stand by the number of towns meant well over 500,000 patrons a season.

That Family Trade

What has become of the family trade which used to push real money through the boxoffice windows of the burlesque theatres? Gone, all gone—unless perhaps they are to be recognized as the progenitors of the families who today appear suddenly to have taken to attending drive-in theatres.

And then, of course, came the pictures. Perhaps nowhere is the progression of the picture industry better exemplified than in the march of the weekly news dealing with pictures from the remote pages at the back of VARIETY to the front lines and pages of the paper. This correspondent was an infant patron of Mike Shea's original nickelodeon—the Bijou Dream (admission 5c)—and was present likewise at the opening of the first Shea downtown first-run Hippodrome — now the Center — with escalators in the lobby and Marie Dressler on the screen in 1941.

With the recent death of Vincent McFaul, the entire Shea dynasty has disappeared from the local theatre scene. Buffalo now has five deluxe downtown first-runs, some 30 ebbing nabes and two dozen drive-ins in the immediate area. Which are going to win out in the ultimate struggle for existence is something for the goosebone prophets, but it is apparent even to non-professional observers that the current trend of patronage betokens further changes in the business of the curved and expendable screens. Locally at least, the downtowners with their extended first runs of big pictures are doing all right. The sub-runs are punch-drunk with clearance problems and spotty boxoffices. The oldfashioned type of motion picture shooting gallery is extinct, only the more de luxe of the sub-runs getting their share of the entertainment dollar.

Video's Major Inroads

It is here that tv has struck the hardest. The average former theatregoer appears to prefer to stay at home and watch the illuminated box in the living room than to subject himself to the discomforts and inconveniences which characterize the fringe type of operation of the community shooting galleries. For years now, a VARIETY correspondent in a town like this has had nothing to do so far as pictures are concerned—an inevitable situation where even the theatre managers do little more than book pictures and supervise the bare mechanics of their exhibition.

After all, speaking unprofessionally, representing VARIETY here has been almost a lifetime avocation—and sometimes an exciting one. Quite aside from a third-of-a-century of memories of shows and theatres and stage-folk, there have been compensations.

That 'Variety' Export

If someone were to ask on this 50th anniversary for a word which best typifies the spirit of VARIETY, the word is—loyalty—loyalty to its own.

And there could be no better yarn to exemplify the text than what once happened to the writer when he was still a stripling in VARIETY's service. A Shubert cohort, dispatched to Buffalo to manage the town's then Shubert legit house, cast this correspondent from the doors of his theatre, because of a (true) story in the paper which was not to his liking. Thereupon, he dispatched a letter to Sime telling him that VARIETY's Buffalo correspondent was really a mugg and that he knew of a newspaperman friend who would do the job gratis and to better advantage. Sime replied promptly (sending a copy of his letter to your correspondent). He thanked the Shubert minion for his interest but added, "We feel sure you underestimate our Buffalo correspondent. And by way of advice to you we suggest that you do not allow your employers to learn of your interest in VARIETY, because should they do so it might cost you your job."

That was many years ago. Sime and the Shubert manager have both gone to their rewards, but your Buffalo correspondent is here to testify, on VARIETY's 50th Anniversary, as to that rare trait and quality which was abundant and which manifested itself so markedly in Sime, endearing him to all of those who really knew him, and overtones of which are still frequently to be heard in the line of his progeny on the Fabulous Sheet which, for half a century, has recounted from week to week the state of health of the Fabulous Invalid.

It is the hope of those of us who knew and who remember things such as these that both the Invalid and the Sheet may live long and prosper.

'Variety' and Show Biz of 1905

THEY NEEDED EACH OTHER

By EPES W. SARGENT

(An original staff member, who left the paper, returned years later and remained until his death in 1938.)

This paper was founded on an idea, an ideal, a grudge and $1,500. The money did not last very long. The grudge faded with the years.

But the idea was sound and so was the ideal of a theatrical sheet recounting of all the news, regardless of whose toes were trodden upon. Sometimes the policy, which became sort of a religion, cost advertising patronage but it probably attracted more support than it lost. In the long run the policy which sometimes seemed a quixotic inviting of grief worked out beneficially.

Sime's grudge became something of a classic although few remember the man he had the grudge against. It was William Eugene Lewis, editor of the N. Y. Morning Telegraph, of the old regime, who had fired Sime with the advice that he'd never get anywhere unless he learned to conform his writings to the dictates of the advertising department: a "hard-headed" policy which contributed not unimportantly to the subsequent decline of the Telegraph, as then managed.

Sime had many qualities—among them "nerve" and faith. Despite his skimpy bankroll he put VARIETY into the Knickerbocker Theatre Bldg. on Broadway and 38. That was then, in show biz parlance, a class address. With Sime from the start, nothing was too good for VARIETY. Nor would he take space in the Knickerbocker Annex, where the rents were cheaper.

Sime, who had always been interested in vaudeville—next to baseball—had cherished the idea of a vaudeville paper for many years. He probably would have tried out his scheme sooner or later regardless, but the Lewis edict roused his spirit. What had previously been a dream for the future now became an immediate ambition. He wanted to show Bill Lewis he was wrong. He did. With what he realized was insufficient capital, he launched the sheet with the cheerful confidence that once he got started his friends would see him through. He had his ideas so well set that every detail of the paper had been pre-determined from the signature head which still serves as VARIETY's trademark to the paper's layout.

The Old N. Y. Clipper

There was no paper particularly catering to the then large vaudeville element. The N. Y. Clipper, the most formidable opposition in point of circulation, was still being brought out in the same format that had served since its foundation. It had no sense of news values. It carried no headed items. The most important vaudeville news was carried in a department with the single column head, "Vaudeville and Minstrels." It might run three or four columns under this single heading; or, if the exigencies of makeup required, it might be split to fill out the bottom of columns. But always with the standard head. And the most important news of the week could be found sandwiched between such items as "Sadie Glutz has just completed five successful weeks on the Gus Sun time" and "Ed Gillette lost one of his dogs last week." There was not the slightest effort to build up an item to accord with its importance.

The reviews were pallid and inoffensive. There was no constructive criticism; merely a recital of the acts listed with such favorable comment as could be applied. Poor acts were glossed over. To criticize might be to lose a $5 or $10 ad in the anniversary issue. And that was unthinkable.

The Dramatic Mirror used headed items, but without full coverage and the reviews were no more critical. The Telegraph did a little better, but vaudeville was regarded as more or less unimportant except from an advertising revenue point of view. Blakeley Hall had lost control of the sheet and Lewis made no particular effort to keep up the old standards. In such a situation it was inevitable that VARIETY should attract immediate and favorable attention. Sime was one of the finest newsgatherers who ever sat down to a typewriter. He had what is known as the nose for news developed to its highest capacity. He could—and did—spot news where men of longer experience saw nothing. Even the first issue bristled with live copy. Vaudeville gasped in pleased amazement, and promptly took VARIETY to its heart.

The first issue consisted of 16 pages 13¼ by 10⅜ inches, printed on paper good enough to take halftone cuts, and sold for 5c. The early issues were locally distributed, but the paper soon went to distribution by the American News Co. Sime sent Johnny O'Connor on the road to boost circulation, but this really was not necessary. The actors themselves were the best circulation boosters.

The first issues were printed at the Rogowski Press, but a switch was made a few weeks later to the Technical Press for no other reason than Technical had its own type-casting machine, and could supply the demand for bigger and blacker type. It seemed a small thing, but the near-poster type appealed to the actors and the paper went to 20 and then to 24 pages. The additions were practically all advertisements. The lighter typefaces offered by the Rogowski office did not appeal. Sime was shrewd enough to sense the condition and cater to it. Later the paper went to the C. J. O'Brien Co., but came back to Rogowski's when a growing circulation required the speedier work of a web press. [Eventually VARIETY bought Rogowski, lock, stock and barrel.]

B'way Shows Still on B'way

It was a vastly different show world that the windows of VARIETY looked out upon that December day of 1905. Broadway shows were still on Broadway, for the picture theatres had not yet grown so great they could chase the drama down the side streets and vaudeville up the alley. The Clipper, of even date with the first issue of VARIETY listed 438 roadshows, and probably did not get them all. Of these perhaps 20% were traveling stock companies, generally referred to as "rep shows," hypnotists, lesser magicians and the like. There were about 100 major roadshows, playing the first class houses. First class houses were those charging not less than $1 top. Most of them got $1.50, which was regarded as the road limit in price except for the most extraordinary attractions.

In addition there were 80 musical troupes listed, 12 minstrel companies, and in the summer there were sometimes as many as 90 circuses of all sizes. In the season Archie L. Shepard toured six picture outfits, staging the pictures with sound effects and giving a 90-minute to two-hour show. Lyman Howe also had one of two touring companies, but did not list his route.

Chicago had 10 major theatres and about 15 more played the lesser road combinations. Philadelphia and Boston had eight each and Washington, Pittsburgh, Cincinnati and San Francisco boasted five each. Even the smaller towns had at least one theatre playing the top attractions and had no trouble keeping the houses lighted for a 35-40 week season.

25 Legits Then

In New York there were 25 legitimate houses playing top attractions. In VARIETY's natal week the attractions included Fritzi Scheff, Forbes Robertson, Grace George, Blanche Walsh, Mrs. Fiske, Maude Adams and Amelia Bingham. Most of the theatres were on Broadway and still below 42d St. for, although Oscar Hammerstein had broken down the invisible barrier supposed to extend along that cross street, there were only the New York and Criterion, which had formed the ill-fated Olympia; his Victoria, originally the home of musicals, but now given over to vaudeville; the Hudson and the Belasco, also Hammerstein-built, which was originally known as the Republic and which was in 42d St., just back of the Victoria. Only recently Klaw & Erlanger had opened their New Amsterdam and Liberty across the street, and there was, of course, the long standing American, now given over to road combinations.

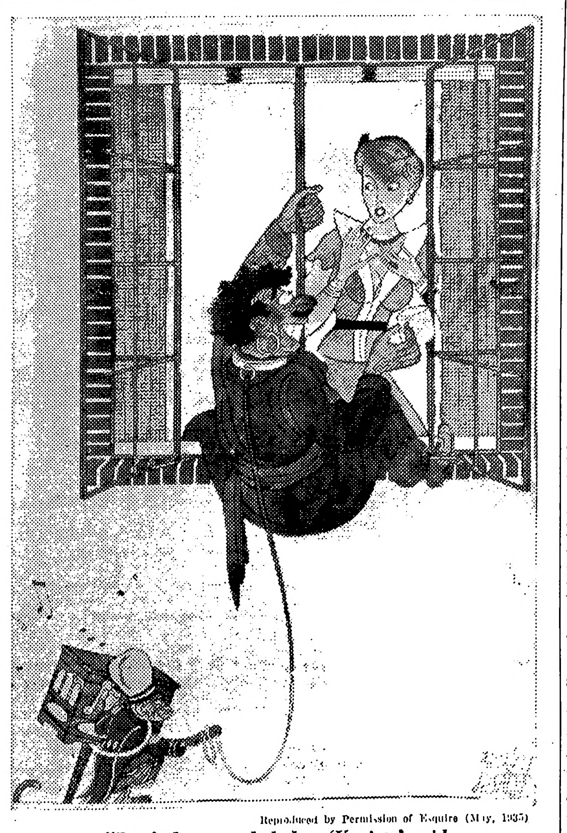
The Academy of Music was off Broadway at the corner of 14th St. and Irving Place. The Irving Place Theatre, diagonally across the street, was still given to German productions. The Madison Sq. was just off Broadway in 24th street, and the Garden, in the old Madison Sq. Garden also figured when it had a real attraction such as "1492," "Trilby" and "The Devil," but it could not draw with less than a knockout. It was in the northwest corner of the building, Madison Ave. & 27th St. Other houses were the Broadway, Knickerbocker, Liberty, Princess, Savoy, Bijou, Hudson, Herald Sq., Casino, Majestic, Garrick, Daly's, Lew Fields, Weber's Music Hall (playing musicals), Wallacks, the Empire and the Metropolitan Opera House.

Week stands, playing touring shows, were the Murray Hill, the 14th Street, Third Ave., Windsor, American, Harlem Opera House (which presently passed to the Keith and Proctor management), West End, Star, Metropolis and Yorkville. The Star was not the famous old house at 13th street, but was at 107th street and Lexington Ave. These houses had a 50c or 75c top. Broadway theatres mostly charged $1.50 though now and then they upped to $2 when they thought they could get it.

Vaudeville was at the top of the pile, with Hammerstein's Victoria the leader. Percy G. Williams had the Colonial and Alhambra, Keith's Union Sq.; Proctor's had the 23d, 58th St., Fifth Ave. and 125th St.; Hurtig & Semon's, Pastor's, and, by courtesy, the Atlantic Garden, though this latter was properly a beer hall. In Brooklyn there were Williams' Orpheum, Hyde & Behman's Adams St., Keeney's, the Amphion, the Imperial (former Montauk), East New York and Gotham, the last two lesser houses owned by Wililams.

In the summer there were the Brighton Beach (still in the Brighton Beach enclosure), Henderson's, Coney Island; Morrison's and Deimling's, Rockaway, all playing standard acts. Also in the summer there were the Hammerstein, New York, Madison Sq. and Metropolis roof gardens; the latter in the Bronx. The Casino Roof, daddy of them all, was in disuse. It did not have the capacity to permit it to fight the Hammerstein and New York roofs.

For burlesque there were the Dewey, Gotham, Circle, Miner's Bowery and 8th Ave.



Reproduced by Permission of Esquire (May, 1935)

"Don't be scared, lady—'Variety' said our act needed a little shakeup!"

(*From* VARIETY, *Jan.* 8, 1930)

Inaccurate Biographies

'VARIETY' REPORTER

By CLAUDE BINYON

For sake of redundancy, the composite VARIETY reporter is named Huh What.

At the hospital, when the as yet unchristened Huh What was carried to his mother's bed for inspection, his father forewarned with a suggestion of caution.

"I've seen him," said pop, "and I'd advise you not to look at all of him at once." His expression was a cross between fatherly pride and wavering faith.

"What's the matter?" demanded the mother fearfully. "Has he six toes or something?"

"If it were only that!" exclaimed the father. "What mostly bothers me is his face. There's no forehead and the ears are big enough to set sail. The eyes are open, but the doc says he'll never be able to understand what he sees."

The mother lifted one corner of the swaddling cloth. "Eek!" she shrieked, and fainted.

Mother never did completely conquer the tingly feeling at the nape of her neck whenever Huh What waddled into a room unexpectedly.

"I guess he's different from other children," she alibied to startled neighbors. "It looks like he was born for the show world. A freak."

In grammar school Huh What was a sensation. As soon as the other mutts became somewhat accustomed to his appearance and ceased poking him with inquisitive thumbs, teachers started doing straight for the unintentional comic.

"What is your name?" asked the first grade teacher.

"Huh What," said the youngster surveying the young lady speculatively.

"I mean, what is your name?" said the teacher impatiently. It went on for days, like Kolb & Dill.

In second grade, Huh What was still anybody's fool.

"If you had three apples and ate two," said the teacher, "how many apples would you have left?"

"None," said Huh What.

"What happened to the other one?" asked the teacher.

"I gave it to that alleged blonde across the aisle."

The teacher laughed but threw Huh What out, because the deuce spot is no place for a sex gag.

Wise Kid

Busting into third grade on a pass, Huh What watched his step and reached the seventh before he was again aired—permanently. The teacher had mentioned Washington's ferry ride across the Delaware as an enviable feat and Huh What snickered.

"Don't you admire his bravery?" asked the teacher.

"Nuts," retorted Huh What. "Just a press gag. They wanted to steam the muggs."

"Oh yeah?" said the teacher, who had done the coffee routine in burlesque.

"You heard me," snapped Huh What. "And take my advice and lay off of me. If you don't, the great American public will be surprised to learn that you have been hitting it up with the school janitor."

A slight error by Huh What. The guy he thought was the janitor turned out to be the mayor, doubling in overalls for secrecy.

"Which would you rather do?" asked the school president later. "Be kicked out of school or go home and tell your folks you're too smart for us?"

"I'll tell them the truth," said Huh What. "I mean, about being too smart for you saps." He left in a huff, wrapping it tightly around his throat to protect himself from icy stares.

Many Jobs

The next few years witnessed a steady succession of jobs for Huh What. He was a plumber's assistant, newsboy; professor of philosophy, "Abie's Irish Rose," waiter, newspaper reporter and sang "Laugh, Clown, Laugh." It made no impression on him.

Strolling into the VARIETY office one day, he sat himself before a typewriter and absently typed the following:

"It is rumored that William Fox will took over another theatre in Joisey, it is said. Although no confirma— Although Will'm Fox has not con— Although Fox ain't said it's the truth yet, still is believed by many that he will take over a nother house in Joisey, according to report."

Fox did take over another house in Jersey and Huh What was hired. Because he wouldn't leave the office.

Huh What now gets his news from a ringing in those big ears, but it's right more times than even he himself knows. "I guess it's in me," says Huh What. "I guess I'm born with a sort of instinct. Like an ostrich hides its head when the Indians come."

Huh What is not married. He used to go with a girl, but now she's going with somebody else. He's going with another girl, and she, also, is going with somebody else.

"Life," says Huh What, "is a fake."

He smiles sadly.

"According to report," he adds.

(*From* VARIETY, *Jan.* 20, 1943)

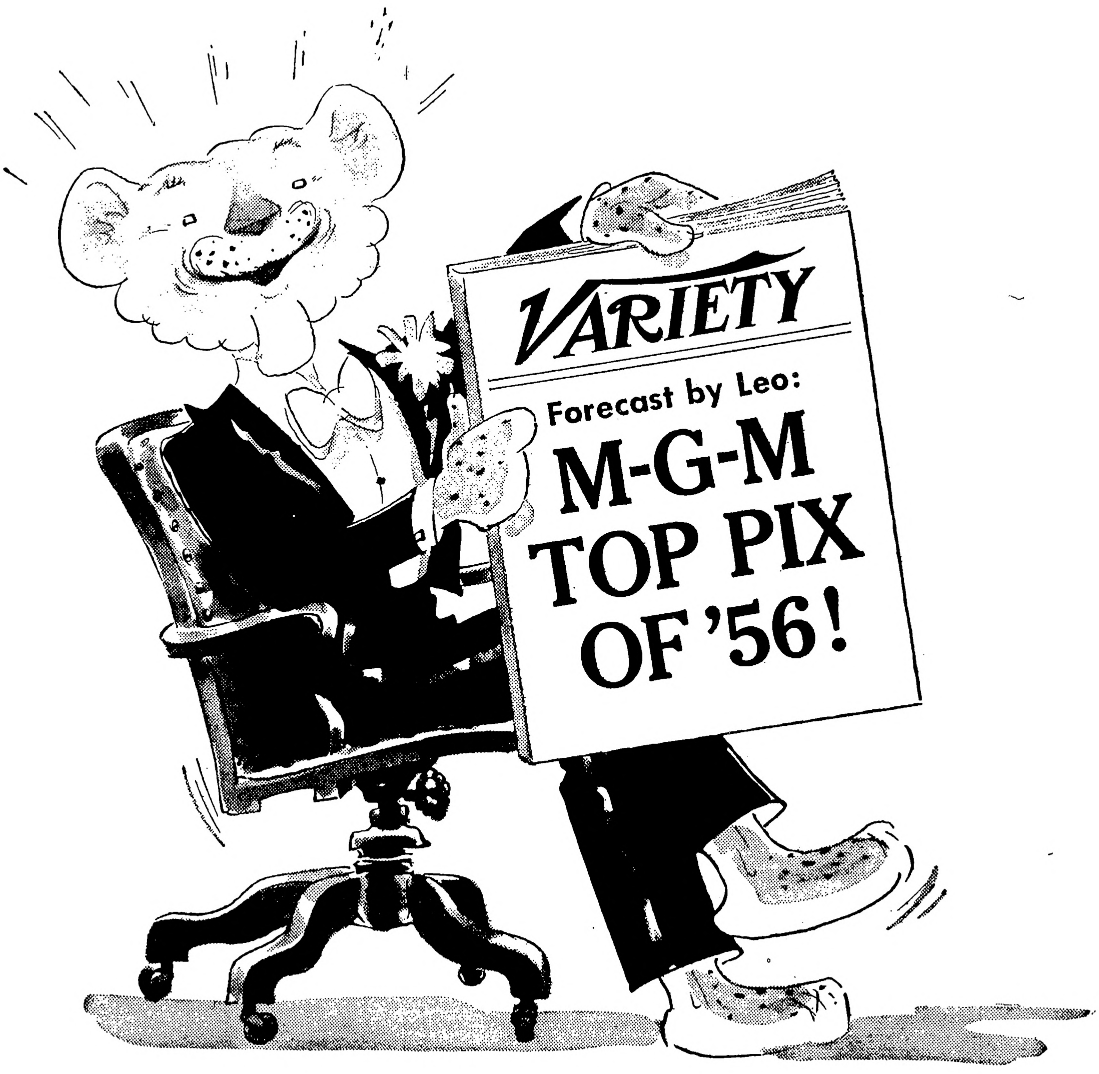
Actor's Death Recalls The Start of 'Variety'

The death in New York last Thursday [Jan. 14, 1943] of Gene Winchester, 64, recalls a review which Sime Silverman wrote about him and the latter's vaudeville partner just prior to 1905, and which, indirectly, was responsible for Sime starting VARIETY so that he could express his opinions without interference.

When the future founder-editor-publisher of VARIETY reviewed the standard juggling duo act of Redford & Winchester for the N.Y. Morning Telegraph, for which he (Sime) was then a vaudeville critic, he didn't like. And said so. The Telegraph's advertising department complained that such notices "spoiled chances of getting ads from actors." Sime was fired.

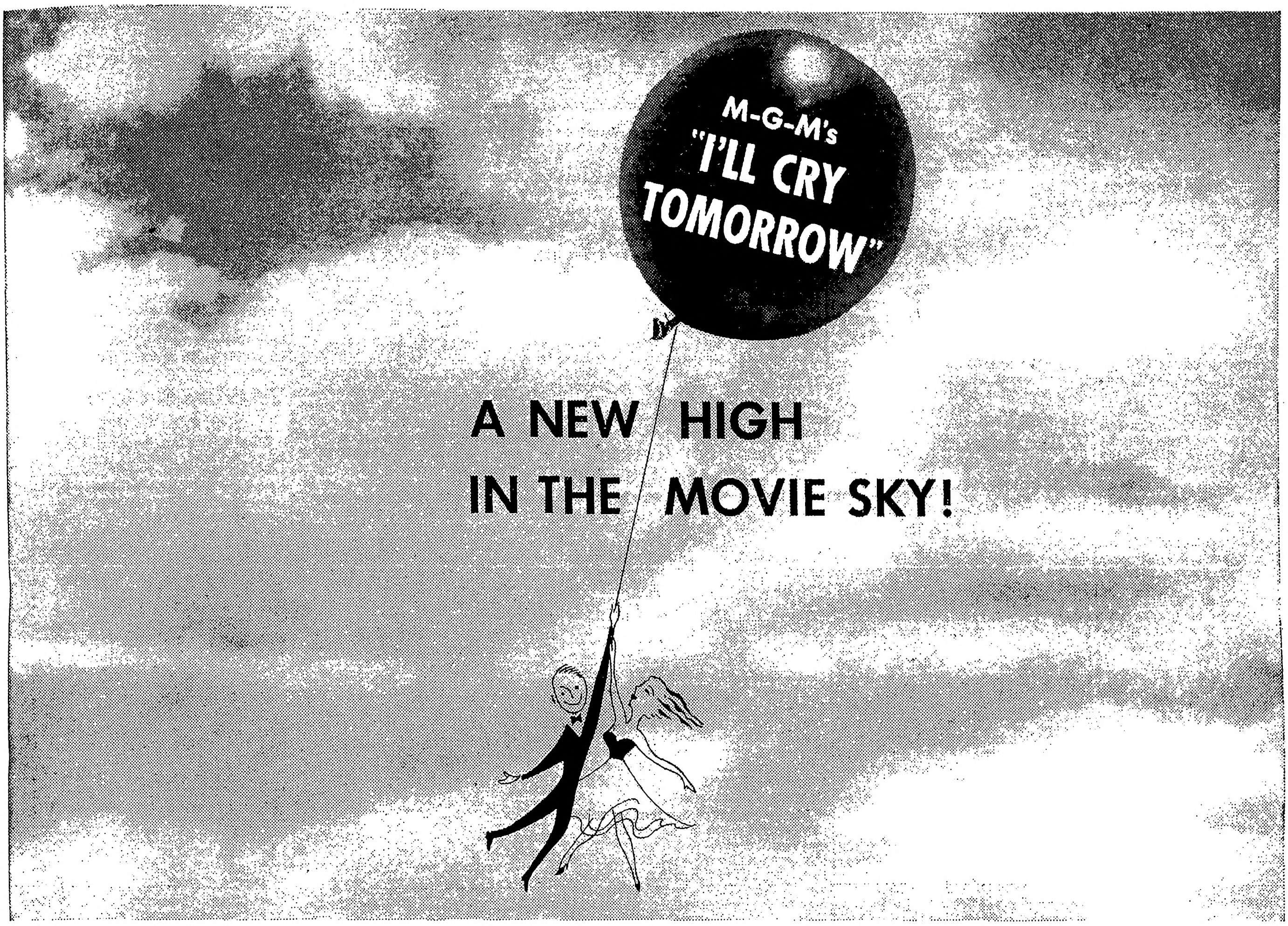
Shortly thereafter VARIETY was born.

"Looks like a Metro-GOLDEN JUBILEE!"


VARIETY
Forecast by Leo:
M-G-M
TOP PIX
OF '56!

LEO'S HITS ARE WHAT YOU'LL SEE IN HEADLINES FROM VARIETY!

Biggest Event Of The New Year! "M-G-M WEEK"—FEB. 5-11 • An M-G-M Picture On Every Screen!



M-G-M WISHES YOU A PROSPEROUS 1956!

We couldn't say it more sincerely than with fine attractions:

"I'LL CRY TOMORROW"—Susan Hayward's great performance in the life story of Lillian Roth, already hailed as the picture of the New Year! Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton.

"RANSOM!"—Another high voltage drama in the tempo of "Blackboard Jungle" and "Trial." Glenn Ford, Donna Reed, Leslie Nielsen, Juano Hernandez, Robert Keith.

"FOREVER DARLING" (*Color*) Funnier, bigger, better than "The Long, Long Trailer." Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, John Emery, John Hoyt, Natalie Schafer.

"DIANE" (*CinemaScope-Color*) The battle of the sexes in a truly big attraction. Lana Turner and an outstanding cast including Pedro Armendariz, Roger Moore, Marisa Pavan, Sir Cedric Hardwicke, Torin Thatcher, Taina Elg.

"THE LAST HUNT" (*CinemaScope-Color*) Stampede of 1,000 wild buffalo in a great adventure filmed in the Dakota Bad Lands. Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget, Russ Tamblyn.

"IT'S A DOG'S LIFE" (*CinemaScope-Color*) Refreshingly different screen delight from Richard Harding Davis' celebrated story. Jeff Richards, Jarma Lewis, Edmund Gwenn.

"MEET ME IN LAS VEGAS" (*CinemaScope-Color*) A glittering array of stars in a romantic, fun-filled story of America's exciting playground. Dan Dailey, Cyd Charisse, Liliane Montevecchi, Agnes Moorehead, Jim Backus, Oscar Karlweis, The Slate Brothers Guest stars: Jerry Colonna, Vic Damone, Paul Henreid, Lena Horne, Frankie Laine; introducing Mitsuko Sawamura.

"FORBIDDEN PLANET" (*CinemaScope-Color*) Unique! Dramatic! Startling! Drama of the world of the future! Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens, and introducing Robby, The Robot.

"TRIBUTE TO A BAD MAN" (*CinemaScope-Color*) A major M-G-M enterprise filmed in the Colorado Rockies. Another James Cagney triumph. Don Dubbins, Stephen McNally, Vic Morrow, Irene Papas.

"GABY" (*CinemaScope-Color*) The separation and reunion of a GI and his dancer-sweetheart. "Keep me in your heart" was young love's vow. Leslie Caron, John Kerr, Taina Elg.

"BHOWANI JUNCTION" (*CinemaScope-Color*) Ava Gardner and Stewart Granger in a giant production filmed in Pakistan. The story of a seductive half-caste girl and the men in her life. William Travers, Abraham Sofaer.

"INVITATION TO THE DANCE" (*Technicolor*) Headed for the Hall of Fame of motion pictures. Something new, startling, magnificent. Gene Kelly, Tamara Toumanova, Igor Yousekevitch.

"LUST FOR LIFE" (*CinemaScope-Color*) The dramatic story of the famed painter, Van Gogh. A great attraction filmed in actual locations. Kirk Douglas, Anthony Quinn, James Donald, Pamela Brown, Niall MacGinnis.

"THE SWAN" (*CinemaScope-Color*) The story of the beautiful young girl who had to fall in love to become a woman. A notable stage hit now a memorable motion picture. Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorehead, Jessie Royce Landis, Leo G. Carroll, Van Dyke Parks, Estelle Winwood, Robert Coote.

And Many More!

From Bernhardt To Arbuckle

(Continued from page 41)

from Spoor and the "A" from Anderson.

Kleine, also inspired by initials, named his company Kalem. His partners were Samuel Long (the "L") and Frank Marion (the "M"). Benjamin B. Hampton in his history of the industry gave Kalem a special credit for its production of the one-reeler "Ben Hur." The achievement was marred when Lew Wallace, the author, and Klaw & Erlanger, owners of the stage rights, sued Kalem on piracy charges and won in the courts.

Three years after the Electric in Los Angeles was opened by Thomas L. Tally, the famed Nickelodeon in McKeesport, Pa., created a stir with a 20-minute screen program accompanied by piano, for 5c. John P. Harris, along with his brother-in-law, Harry Davis of Pittsburgh, was the enterprising exhibitor who, via the Nickelodeon helped lift pictures from peep-show cabinets to the comfortable "parlor" wherein nearly 100 persons could observe the screen fare at one time.

Sigmund Lubin of Philadelphia dealt in spectacles and operated penny arcades, before he graduated to a position of importance. Richard Rowland, who was concerning himself with stage lighting through the use of calcium, and thus was not unfamiliar with theatres, set up an exchange in Pittsburgh.

Marcus Loew Appears Early in Industry

One of the great roles in pic development was played by Marcus Loew, a fur merchant who "diversified" to a penny arcade followed by some theatres. To further his expansion he invited financing from David Warfield, stage star of the era, and the latter's manager, David Belasco. Encouraged by Loew's enthusiastic predictions, the legit men bought in.

The man who was to become today's dean of the American picture business also was in the fur business. Adolph Zukor (see his own by-line story in this golden Anni Edition) set up his first arcade on N. Y.'s 14th Street and soon after became associated with Loew.

A dynamic, enterprising mover in film affairs in the years that were to come was garment worker William Fox. Carl Laemmle resigned as manager of a clothing store in Wisconsin to run a pic show in a small room in Chicago. This foreshadowed Universal.

Joseph Brandt was clerking in a N. Y. advertising agency, studying law at night and gave up on both in yielding to the lure of films. He had two younger cousins working at the advertising agency, Jack and Harry Cohn, and the trio, step by step, became CBC Pictures which later switched the billing to Columbia Pictures.

Samuel Goldwyn, regarded by many now as the doyen of independent producers, was in the glove field.

And how those pilgrims progressed!

The great popular entertainment medium was vaudeville whose partisans held the picture business in scorn. It was with no effort to conceal such partisanship that a news reporter, in January of 1908, related to his readers how a mighty emporium had fallen:

"The new policy of 'pictures' at Keith-Proctor's 23d St. Theatre, N.Y., went into effect on Tuesday last, when a show running 35 minutes was given. This was repeated about 20 times during the day. A fair attendance was in the house at all shows, and has kept up. Four reels of moving pictures are shown, with one illustrated song and no vaudeville."

Vaudeville-Lovers Put Crepe on Pic Policy

Then came the stinger, reflecting the reporter's contempt for an operation without vaudeville. *"Neither flags nor black drapery adorned the front of the historic 23d St. Theatre at its degeneration."*

A footnote to these sour words came later when the house, whose name was changed to the Bijou Dream, began grossing $2,800 on a weekly average, which was substantially over income with the abandoned (but lamented) vaude policy.

About this time Jesse L. Lasky was staging his revue, "Stunning Grenadiers," at the Union Square Theatre, N. Y., P. J. (Pat) Casey was intervening in artists-managers disputes for the Klaw & Erlanger vaude circuit, and M. A. Shea was booking agent for the Eastern Burlesque Wheel. And Klaw & Erlanger yielded, began booking films as filler. F. F. Proctor gave up vaude operation in Elizabeth, N.J., to go film. Keith's Bijou, Chicago, made the same switch. The ultimate immolation of vaudeville was thus portended.

Names You Still Know: Zukor, Schenck, Bernstein

Loew's Inc. was set up corporately in 1911 when Marcus Loew's group bought out the controlling stock of vaude-picture theatres in N.Y. from William Morris. Loew associates included Nicholas and Joseph Schenck, Adolph Zukor as treasurer. David Bernstein, was to succeed Zukor a little later as treasurer and direct Loew's financial affairs through ensuing years of worldwide growth and related global worries.

The Schencks, (Nicholas had been a merchant, Joseph a drugstore clerk) had operated the amusement park on the Palisades opposite 125th Street. From then profits they bought the Lyric Theatre in Hoboken. Marcus Loew, expanding, bought this house under an agreement that called for Nicholas Schenck to become general manager of the Loew chain and Joseph Schenck its vaude booking topkick. (It was Loew's modus operandi to take personnel along with theatres he accumulated. David Picker similarly sold out eastern holdings to Loew and joined the latter's exec staff. And now, today, his son Eugene is a Loew's Theatres exec while another Picker scion, Arnold, is v.p. in charge of foreign operations for United Artists).

Retained in Loew legal matters, Elek John Ludvigh, an independent attorney, delegated the account to a young partner, Leopold Friedman. Latter went on the Loew's payroll four years later, in 1915, and is now v.p.-general counsel of Loew's Theatres.

The Marcus Loew-Nicholas Schenck relationship was a productive one. Loew was the boss, indisputably, and Schenck his No. 1 exec aide. By the time of Loew's death on Labor Day, 1927, the corporate pattern had been well set and the organization, despite discouraging periods on and off, to this day is considered by Wall Street as the industry bellwether. Other companies may quarrel with this attitude, but the fact remains that the outfit has had the longest record of uninterrupted dividends and this kind of history impresses investors.

First Steps Toward Metro-Goldwyn-Mayer

In 1920 Loew's absorbed Metro Pictures, an independent concern then headed by Richard Rowland as prez, Maxwell Karger as studio production chief and William Atkinson over distribution. Then in 1923 Loew's bought Goldwyn Productions from controlling stockholder Joseph Godsol. While his name was retained, Samuel Goldwyn, ever the independent, left without ever making a picture under the new Metro-Goldwyn banner.

Trekking along as part of the Goldwyn unit were Howard Dietz, now MGM's ad-pub v.p.; Felix Feist, who became general sales manager; sales exec Edward Saunders and William F. Rodgers, who subsequently succeeded Feist in the top distribution spot.

In 1924 Loew's picked up all Louis B. Mayer Pictures assets for a total price of $75,000 and Metro-Goldwyn-Mayer was in business. The 1924 buyout had an unusual foresighted capital gain twist, for it specified that any one of the three dominant individuals in MGM, upon leaving, would each hold about 6% of the residual rights to all pictures made up until the time of the exit. Forming the ruling triumvirate with Mayer were Irving Thalberg, "boy genius" of film-making, and J. Robert Rubin, chief counsel.

Thalberg, 'Boy Genius,' Dead at Age of 37

Thalberg, exec v.p. in charge of Metro production, had started in a secretarial position at Universal under Laemmle at $35 per week. Upon his death in 1936, at the age of 37, Thalberg left an incredible record. Made under his aegis at MGM were "Smilin' Through," "Grand Hotel," "Barretts of Wimpole Street," "A Night at the Opera," "China Seas," "Mutiny on the Bounty," "Broadway Melody," "Ben Hur" and "The Big Parade."

Players developed under his leadership (and, of course, under Mayer who was running the "front office" at the studio) included Norma Shearer, whom Thalberg married in 1927, Greta Garbo, Lon Chaney, Ramon Novarro, Marie Dressler, Wallace Beery, etc.

Mayer took the production reins completely upon Thalberg's death, and continued MGM's high place in the production league through to the recession years following World War II. The need for a new approach and economy of operation led to differences with prexy Nick Schenck and, in 1951, Mayer exited. Studio production post went to Dore Schary, who had been regarded as second in command previously.

Divine Sarah Bernhardt Launches Famous Players

Leaving Loew's, Zukor formed his Famous Players company for the stated purpose, which was achieved, of presenting "famous people" in prominent stage properties. Zukor scored at the start with an import, Sarah Bernhardt in "Queen Elizabeth." First feature pic produced by the Zukor-Lasky combo was "Good Little Devil," for which Mary Pickford was paid $500 a week for 14 weeks. Film, based on a Belasco play in which Miss Pickford had appeared, was lensed in a studio on N. Y.'s 26th St. The contract was arranged by Leopold Friendman, this being before he joined Loew's full-time.

Paramount Pictures was formed in 1914 by W. W. Hodkinson. This was a distribution enterprise, but would finance pictures as well. Joining with Hodkinson, its first president, was a group of exhibitors and "states rights" distributors.

Jesse Lasky's pre-Zukor company was a partnership with Samuel Goldwyn, his brother-in-law, and Cecil B. DeMille, a Broadway playwright. The first release was "The Squaw Man," which DeMille shot in a barn in Hollywood with Dustin Farnum as the star. Farnum was offered a block of stock in the company or $5,000 in cash. He insisted on the latter; the stock would have netted him perhaps $500,000 had he taken it.

When the print of "Squaw Man" arrived in N. Y., Goldwyn and Lasky had reason for panic, for the screen picture was a mass of jumping figures and nothing making sense. Goldwyn sought out the counsel of a rival, Lubin in Philadelphia, who was acknowledged one of the top men in the field. Lubin came up with the right answers — the sprocket perforations had not been properly synchronized and this was something that could be corrected. Business foe that he was, Lubin had lent an assist and "Squaw Man" survived.

Always Unfettered Man, Goldwyn Defies Pay Off

Goldwyn's career has been marked by defiance. He has been non-tribal through the years and evidences of this are abundant. In early 1930, when musicals were poison at the boxoffice, he planned a tunefilm on an elaborate scale. At this period exhibitors sometimes proclaimed on their marquees that their current program was "Not a Musical." Undeterred, Goldwyn made "Whoopee," in Technicolor, then practically an innovation, with Eddie Cantor as star. The producer risked $1,500,000 in making the picture, which turned out to be one of his greatest successes.

In 1946, when he undertook a film about returning war veterans, including the badly amputeed Harold Russell, it didn't sound like a cheerful little earful but "Best Years of Our Lives" copped all the major Academy Awards and became Goldwyn's biggest money maker.

As of this writing Goldwyn's "Guys and Dolls" is another instance of daring. Rights cost $1,000,000 in hand against 10% of the world gross, which is extremely tall coin.

Came the Fast-Buck Boys, And 'Lobbyists of Lord'

Up from fly-by-nighters, peep shows in cabinets, nickelodeons in parlors, electrified by the raging popularities of Mary Pickford, Charley Chaplin (with the whole nation imitating him), D. W. Griffith, et al, the wildfire spread of the picture industry, and its early reputation for overnight fortunes, drew many a fast-buck kid to the ranks. Then—and since—sin was more in the titles, the posters and the advertising copy than on the screen but inevitably the violations of taste were many. In any event the unending debate on "morality" started early. The early spectacles, biblical or otherwise, didn't pass up any opportunity to make with the big orgy scene. A prominent thunderer against such cinematic revelry was Rev. Wilbur Fisk Crafts, founder of his own International (sic) Reform Federation, and described by Terry Ramsaye as "lobbyist of the Lord."

In the earliest years there were some few police raids and temporary closure of theatres in isolated instances. The first major blow on record was struck in 1909 when New York City's Mayor McClellan ordered his law-enforcement aides to darken every theatre in the city.

Patents Trust Backed Unofficial Censorship

Alarmed by the action of New York's mayor and fearing that the publicity incidental to such a gesture might appeal to politicians elsewhere (as something to emulate) the first effort at voluntary self-policing was initiated, underwritten, significantly, by Jeremiah J. Kennedy (Patents Co.) and H. N. Marvin (Biograph). In practical effect all producers were to pay for the upkeep of the National Board of Censorship, known as the Smith group, which comprised representatives of community, social and church bodies. This setup induced McClellan to rescind his drastic ban, actually an outrageous usurpation of power for a mayor, or for any official in a democracy.

Under the National Board, picmakers submitted their wares, paid a reviewing fee of $3.50 per reel, and received the go-ahead on exhibition with or without cuts. Five years later the name of the unit was changed to the National Board of Review, to soften the implications.

Politicians Get Itch; Supreme Court Appeal

The operation became national in scope and, indeed, many cities insisted on the Board's approval of a film before its exposure to the local commoners. But not everyone was convinced of the Board's genuine efficacy. Was this not too friendly a censorship? And wasn't it being subsidized by the producers? Such was the thinking in certain states. In 1912 Pennsylvania adopted its own official censorship with a new state statute establishing a blue-pencil panel whose job it was to see that only "harmless" films were allowed across the borders. Kansas and Ohio followed in 1913. Censors were to come later in New York State, Maryland, Virginia, Florida and Massachusetts (by roundabout) and in numerous cities.

There was cause for alarm within the business. Mutual Film, in 1915, undertook to knock the props from under the Ohio and Kansas laws, claiming violations of constitutional freedoms, and was repelled by the United States Supreme Court.

Another impotent attempt to establish self control was made in 1916 when producers, distribs and some exhibs organized the National Assn. of the Motion Picture Industry. It set up film standards (which its own members did not always respect and went so far as to produce a film in which Rupert Hughes, Samuel Merwin, Montague Glass and other name writers rapped the whole principle of censorship.

Sample of Congressional Views on Hollywood

A member rose to the U. S. Senate floor and unleashed a vociferous blast

> *"At Hollywood is a colony of these people where debauchery, riotous living, drunkenness, ribaldry, dissipation and free love seem to be conspicuous. Many of these 'stars,' it is reported, were formerly bartenders, butchers, variety actors and actresses who may have earned $10 or $20 a week. Some of them are paid, it is said, salaries of something like $5,000 a month or more, and they do not know what to do with their wealth, extracted from poor people in large part by 25c or 50c admission fees, except to spend it in riotous living, dissipation and 'high rolling.' These are some of the characters from whom the young people of today are deriving a large part of their education, views of life and character-forming habits. Rather a poor source, is it not? It looks as if censorship is needed, does it not?"*

Wally Reid & Arbuckle; And Then Will Hays

Two page one scandals were to play straight into the hands of the reformers. The handsome blonde dreamboat of dozens of films, Wallace Reid, died in the convulsion of dope addiction, while his fans shuddered to learn the truth. Fatty Arbuckle whose boxoffice success had been fantastic, crashed overnight following a wild party in a San Francisco hotel. Actress Virginia Rappe died from the effects of an indignity which loomed all the worst in imagination because it could never be named. Held for manslaughter, tried twice, acquitted the third time on a technicality. Arbuckle was washed up but his San Francisco holiday had given the entire picture industry a

(Continued on page 77)

Way Down South In Evanston, Ill.

Chicago.

Recent sale, to its third owner, of the "southern mansion" used in scenes of D. W. Griffith's "Birth of a Nation," points up the fact that the house was not a Dixie manse at all, but a northern homestead. The 14-room, white-columned house, complete with tree-shaded lawn, still stands in Evanston, Ill., a suburb of Chicago. Built in 1902, it was termed a "perfect example of colonial architecture," with the exception of full-paned windows and screendoors, that is.

Pic's heroine, Elsie Stoneman, played by Lillian Gish, emoted on the balcony and Abraham Lincoln, played by Joseph Henebery, walked across the terrace. Fleeing soldiers were pictured running through the garden.

House was used by Griffith as an economy measure to avoid using specially constructed sets. Though production cost of "Birth of a Nation" was publicized at $1,000,000 at the time (1915), actual tab was between $90,000 and $100,000. One estimated gross, $18,000,00, meant a net of $13,000,000 to backers. When the film opened, admission was $2 in a day of 10 and 15 cent b.o. prices.

Petulant Pioneers, Un-United Artists

(Continued from page 77)

blackeye. The leaders of the business were now forced to find a way to stop the rough stuff.

They chose to hire the top politician in the Republican Party, a cozy, Indiana Presbyterian elder named Will Hays and they called him czar of Hollywood morals and custodian of its conscience.

"Not Caesar, but Caesar's slave," was Raymond Moley's description of Will Hays. Moley's point was well taken, for Hays, although widely and persistently billed as "czar," actually was the servant of the film companies. He had no voice at all in the individual operation of any one of them. And in dealing with them collectively, he could do not more than "suggest, not order."

An understanding of Hays' position requires some backgrounding on the intra-trade frictions of the time. There had never been a genuine unity among the executives. Charge it, perhaps, to the mutual distrust that existed among them. As Hays offered a suggestion, its acceptance had to be unanimous and it had to work out to the satisfaction of all. He had to move with caution and skill.

The Motion Picture Producers & Distributors of America was incorporated in New York early in 1922 and Will H. Hays took the helm at a salary of $100,000 a year. The era of "The Hays Office" thus began.

Those in back of the move included Lewis J. Selznick, Zukor, Marcus Loew, Laemmle, Earle W. Hammons, J. Robert Rubin, Joseph and Nicholas Schenck, Frank Godsol, J. D. Williams, Winfield Sheehan, Courtland Smith, William Fox, William E. Atkinson, Robert H. Cochrane and others.

Hays undoubtedly had considerable talent as a conciliator, go-between and deal-maker. It was no easy task he assumed. He knew, if the public did not, how shadowy was his power. Suggestions had to be skillfully engineered lest personal antagonisms among the company heads flare. During the first few years he was helped by the chastened mood following the Arbuckle mess.

Federal Trade Commish Uses Back Entrance

Hays made a bold bid for self-regulation at the point where he and the film moguls reached a certain degree of compatibility. He offered his "Formula," which was a system by which companies simply would submit scripts to his office for pre-production counsel. No commitments were made but in a surprising number of cases those stories which were rejected by "The Hays Office" were never filmed. But, still, the procedure was not binding, hence unworkable because it too easily could be ignored.

It was the Federal Trade Commission, then repped by Abram F. Myers, which prodded a definite set of standards into existence. The Commission brought up the angle that exhibs were forced to play certain pictures, regardless of moral content, because of block booking and franchise licensing of pictures. This was a matter of business practice, so the FTC could step in.

Meetings were held in 1927 in N. Y., under FTC auspices, with delegates from all important film companies. It was resolved that, as a "fair trade practice," the following would be tabu in pictures:

Pointed profanity and vulgar expressions, licentious or suggestive nudity.

Illegal traffic in drugs.

Any inference of sex perversion.

White slavery.

Miscegenation.

Sex hygiene.

Childbirth.

Children's sex organs.

Ridicule of the clergy.

Willful offense to any nation, race or creed.

There was added a list of subjects which while permissible should be treated "carefully." Certain types of crimes and brutality, narcotics and marriage were so mentioned.

These FTC "fair practice" declarations were, of course, only a series of do's and don'ts that carried no guarantee of unanimous acceptance. Nonetheless this prod from Uncle Sam was a natural parlay into the eventual Production Code.

Quigley Writes the Code With Father Lord, S.J.

A trade paper publisher, Martin Quigley, authored the code with advice from a Jesuit priest, Father Daniel J. Lord, then professor of dramatics at the U. of St. Louis. First and last Hays went all-out for the code. It was tailor-made for the job that was his, as he saw it. From 1930 down to the present day the code has been an integral part of the American film industry.

Hays remained on the payroll of the picture business until 1945. The company presidents, preparing for another era, and knowing the importance, with peace restored, of the foreign film markets, had another sort of operator in mind. Following a secret meeting at N. Y.'s Waldorf-Astoria, Hays was out and Eric Johnston was in. The latter forthwith simplified the title to the Motion Picture Assn. of America. He also set up the Motion Picture Export Assn. so that Yank producer-distributors could deal collectively with foreign powers.

Mary, Doug, Chaplin, D.W. The 'Un-United' Artists

We have gotten ahead of our story and must double back to the spring of 1919, which saw an arresting event: four of the top players and a great director decided to form their own production-distribution company. Mary Pickford (Gladys Mary Moore on the official record), Douglas Fairbanks, William S. Hart, Charles Chaplin and David Wark Griffith teamed up as a means, they said, of bucking the combines of the day. The stormy career of United Artists thereupon was launched, put together corporately by William G. McAdoo, Wilson's Secretary of the Treasury.

William Randolph Hearst, the newspaper and magazine magnate, immediately wanted in on United Artists. M. F. Ihmsen, head of his Los Angeles Examiner, received a telegram from "the boss"; "We have no interest in this matter (UA's formation) from a small viewpoint. We are the biggest institution of publicity and promotion in the world with all our magazines and newspaper services, news films, features services, etc." Hearst was bent on taking over distribution of the independent group's output, and instructed Ihmsen to make the pitch. The proposal, to split the gross on a 50-50 basis, was turned down. (Hearst later formed a newsreel and Cosmopolitan Productions.)

William S. Hart bowed out of United Artists before any contracts were signed. The Pickford-Fairbanks-Chaplin-Griffith determination to produce and distribute their own films evoked strong resistance within the trade. Also some threats. The powerful First National Exhibitors Circuit implied there could be no prospect of success unless it, too, was in the act. John Fairbanks, acting as business counsel for brother Douglas, heard from J. D. Williams, manager of the First National outfit, who boasted that his chain "controls the market." Wrote Williams:

> *"It would be inadvisable and extremely costly for United Artists to antagonize or attempt to combat the circuit in any definite issue born of the advice or counsel of men who have neither the experience, inflence or intimate knowledge of the industry necessary to satisfy them that it is not a plaything, or a means to advance their personal aspirations without regard for their associates. Attempts to form your own releasing organization will not be successful."*

First National's offer was to take over distribution for the UA-ites at actual cost, plus 5% of the gross. This proposition also was nixed.

Contracts, when finalized, called upon the artists to provide capital through the purchase of 1,000 shares of preferred stock at $100 per share. Also, each was to collect 1,000 common shares in return for delivery of nine "special photoplays which unfold an entertaining story" over a three-year period. Chaplin's first film for UA handling came in 1923, four years later. McAdoo, serving as general counsel, was voted 1,000 common shares.

UA got underway with Oscar Price as first president. He had been McAdoo's chief publicist in the Liberty Loan drive. Installed as general manager was Hiram Abrams, whose deal gave him ¾% of all coin taken in on each film up to $300,000, 1½% on the next $200,000, 3¾% on the next $100,000, and 1½% on all over $600,000. The owners were to receive 80%, the company, 20%, of gross on their respective pix.

William Gibbs McAdoo Receives an Inquiry

Even the early months pointed up the never-a-dull-moment nature of United Artists. By September, dissension further developed among the toppers. Griffith and Chaplin expressed the fear that Miss Pickford and Fairbanks would prosper personally, but at the expense of the corporation. December of 1919 brought a hassle with Abrams, who insisted on revision of his contract. He wanted a straight 2% cut on the gross, and threatened to resign unless it was granted. He got the deal.

January, 1920: In a communication to Griffith, Miss Pickford complained that the losses on his "Romance" pic so depleted the UA treasury that the company could not pay off money due to her and Fairbanks. The corporation's and personal endorsements of Griffith's note exhausted Miss Pickford's and Fairbanks' own credit and they were having difficulty financing their then-current productions. Miss Pickford and Fairbanks decreed: "No more advances to Griffith."

March, 1920: McAdoo was in receipt of a letter from Miss Pickford, Chaplin and Fairbanks. They wondered why he should remain as counsel since his costly services were unrequired. Similarly questioned was Price's continuation as president at $18,000 per year plus a percentage. "One of us could be president," the stars suggested.

April, 1920: McAdoo severed connections with the outfit which, a year earlier, he formed. Price was out as prexy, Abrams got the job.

July 20, 1920: UA's exhibitor customers were heard from. Sid S. Cohen, president of the Motion Picture Theatres Owners of America beefed to Griffith about Abrams' sales policies. Abrams, Cohen complained, was demanding that theatremen pay for the films when booked, 30 to 60 days in advance of playing them.

His Fellow Artistes Got Under Griffith's Skin

By the fall of 1920, Griffith had completed his great epic, "Way Down East," Lillian Gish starrer. VARIETY's appraiser hailed it as a "film poem," and "the work of the world's greatest picture producer." The film-maker decided to road-show "East" on his own, rather than channel it through UA. Having fulfilled his three-a-year commitment, Griffith was free to follow this course.

But with "East" looming as a big success, Fairbanks squawked that UA, short on product and money, should be licensed to handle the film. Griffith bounced back with the charge that his other films were drawing "absurdly low" coin through UA in relation to income for the Pickford-Fairbanks pix.

Griffith later wanted to part from UA entirely. He was a "hopeless minority," he claimed. Miss Pickford, Chaplin and Fairbanks refused to release him from the contractual obligations.

The partnership continued and UA grew as a worldwide organization but often suffering from insufficient product and the inability to crack some segments of the market. In 1923, back from a tour of the south, Griffith informed his co-owners: "In Miami, even though over-run with tourists, our pictures fill up only about three weeks during the entire year. I think these small towns could do without using any of our combined pictures. Strong as we are, we are still very weak."

Need for product led to the deal shortly after with Joseph M. Schenck, giving him partial stock ownership upon delivery of his product to UA. This was similar to the pacts with the original owners and was followed later by the same tie-in with Samuel Goldwyn, David O. Selznick and Alexander Korda.

Of the original owners, only Miss Pickford has today any identity with UA.

In addition to Price and Abrams, others at the management helm of UA have been Schenck, Al Lichtman, George Schaefer, Murray Silverstone, Edward Raftery, Gradwell Sears and Frank McNamee and, now, Arthur B. Krim.

Post-War Slump of UA; No Product, No Prestige

In more recent years the twists and turns at United Artists have been unique even in the pic business. Miss Pickford and Chaplin, having bought out all others' interests, shared the ownership 50-50. And deals of varying characteristics were on the fire all the time. Crisis came in the post-World War II years. Independent producers upon whom UA relied for releases were at a new low point of activity. Banks lost confidence, insisted upon 100% guarantees for UA production loans. Internal friction was ulcerous. Grad Sears, regarded as a "Pickford man," was the president, having succeeded Raftery, who wanted out to devote himself to his O'Brien, Driscoll & Raftery law practice. Arthur W. Kelly, the "Chaplin man," ran the foreign department independent of any Sears influence. No executive before or since has had such autonomy in the overseas operation of a film company.

Changes were in prospect but the nature of them was unpredictable because of the temperaments of both Chaplin and Miss Pickford. They did not discourage bidders for control. S. H. (Si) Fabian at one point looked set to take over the helm, offering $12,000,000 for the Chaplin-Pickford stock. Miss Pickford changed her mind and there was no deal. Fabian went off muttering about the inadvisability of conducting business with "actors."

Harry Popkin, independent film-maker, was so confident he was taking over he actually consulted trade people about helping him in management. Again no deal. Stanley Kramer, teamed with Sam Katz, also had ambitious ideas about acquiring UA. Talk, talk, talk. Nothing materialized.

There Seemed No End To The Involuted Snafu

Then, from the proverbial left field, came Paul V. McNutt, Wall Street lawyer, former Governor of Indiana, former High Commissioner of the Philippines. McNutt had been approached by Max Kravetz, a promoter on the fringe of the pic-

(Continued on page 80)

LLOYD NOLAN

Completed
THE LAST HUNT"
MGM

In Production
"SANTIAGO"
Warner Bros.

In Preparation
"TOWARD THE UNKNOWN"
Warner Bros.—Toluca Prod's

SOON THE WHOLE WIDE WORL

THE FABULOUS FILMING
OF THE AGE OF TITANS,
FROM THE 'ILIAD' OF HOMER

Helen of

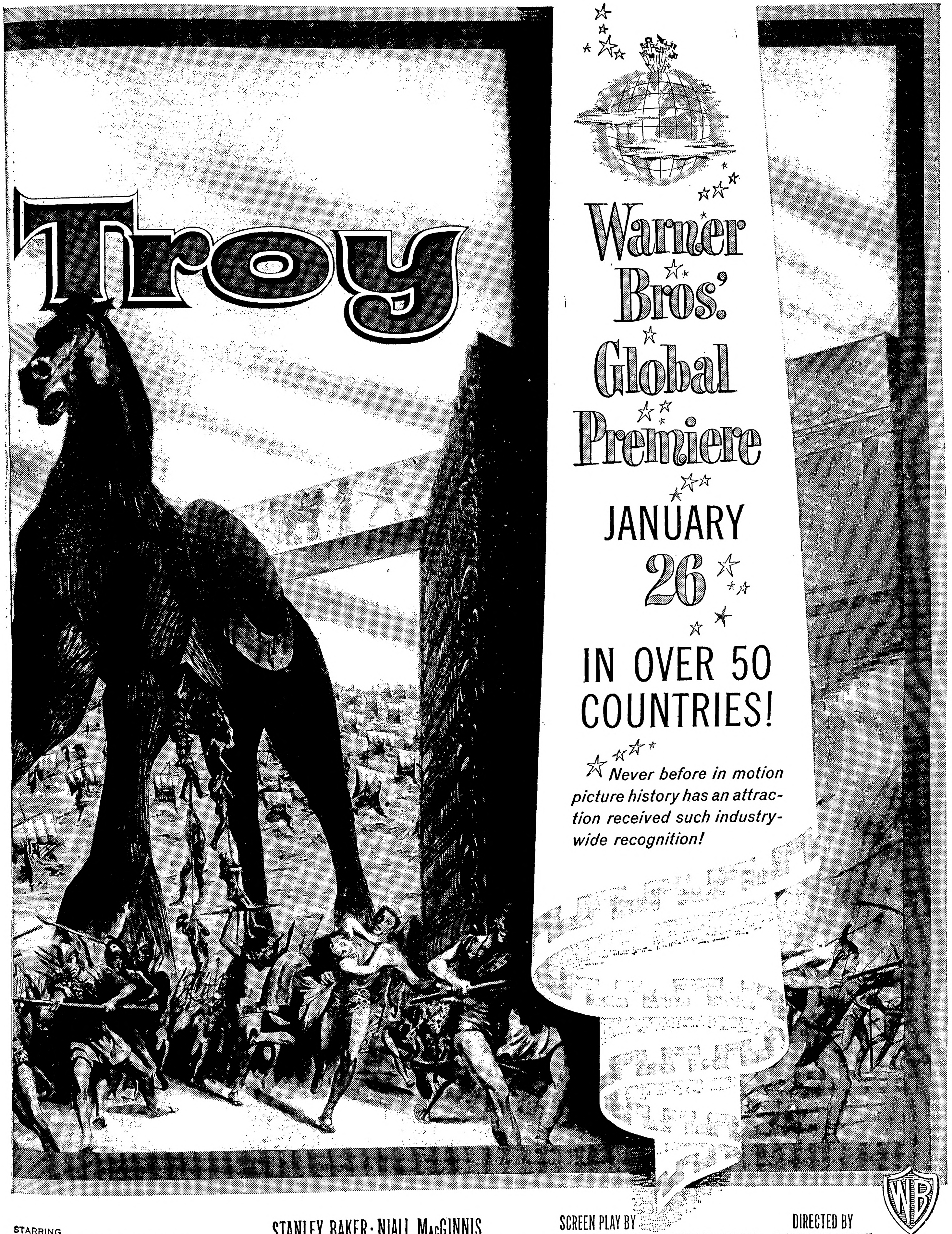
THREE YEARS AND
SIX MILLION DOLLARS
TO PRODUCE!
ALL THE TUMULTUOUS
WONDERS AND
TREMENDOUS DRAMA
IN THE STORY
OF HISTORY'S
MOST FAMOUS
RUNAWAY LOVERS!

The Face that Launched a Thousand Ships!

CINEMASCOPE
WARNERCOLOR

STARRING
ROSSANA PODESTA AS HELEN **JACK SERNAS** AS PARIS · ALSO SIR

D WILL KNOW ITS GREATNESS!



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ROBERT DOUGLAS · NORA SWINBURNE · TORIN THATCHER · SCREEN PLAY BY JOHN TWIST AND HUGH GRAY · DIRECTED BY ROBERT WISE

MUSIC BY MAX STEINER

The Year of Mergers: And Then 77-B

(Continued from page 77)

ture business but aware of the UA situation. He, indeed, swung a deal, with McNutt to assume management control and Miss Pickford and Chaplin retaining the ownership. McNutt brought in McNamee, a Philadelphia associate, as president. Sears, Kelly and others were out.

But still no progress; the company floundered. There was insufficient product to sell and no money to stimulate production. David Scoll, member of McNutt's firm, telephoned Matthew J. (Matty) Fox, with whom he was friendly, and got through the message. McNutt was in trouble, said Scoll, and what could be done about it?

Fox, then and now a lover of involved deals, recommended Krim, of Phillips, Nizer, Benjamin & Krim, as counselling agent. Emerging from this was a brand new arrangement by which Krim would gain full voice in management for a 10-year period and collect 50% of the Pickford-Chaplin stock if the company could show a profit in any one of the first three years. In 1951 latter possibility looked extremely remote.

Krim installed himself as president and brought in Robert S. Benjamin, his law partner, as an associate. The two had run a company before, the relatively smalltime Eagle Lion. Product for UA was still scarce. Enter Matty Fox once more. E-L, which meanwhile had taken over Joseph Bernhard's Film Classics and had become Eagle Lion Classics, had many "B" pictures but wasn't going any place. Railroader Robert R. Young, who was in control, was approached by Fox and another deal came to be. Eagle product would go to UA for a deferred payment of $500,000 and a commitment that all new UA pictures for the following three years would be processed by Pathe Laboratories, also a part of Young's empire.

Sound like a blueprint for a snafu? It worked. UA wound up that first year in the black and Krim pocketed the 50% stock, which he shared with Benjamin (who later became board chairman), foreign operations chief Arnold Picker, domestic sales topper William J. Heineman, Fox and others. By now and long since UA is bigtime, not only distributing indie films but financing most of them 100% and participating in their ownership.

That complicated genius of pantomime, Charles Chaplin, now of Switzerland, ultimately sold out his block of stock to UA, changing the ratio of ownership to 66⅔% held by the Krim syndicate and 33⅓% to Miss Pickford.

At this point in the motion picture story it is perhaps superfluous to call attention to the factor of restless energy which has marked film-makers, circuit operators and the executives who were forever starting new enterprises, changing jobs or having them shot out from under them. There is reason to believe the film industries of Britain, France, Germany and Italy were similarly tempestuous and tortured. Naturally the silent industry was a chapter by itself, closed out with the introduction of sound and dialog. Little Denmark, for example, was able to sell its features all over the world until 1927 and then language barriers killed the dream.

Montague, Mayer Hustling New England Enterprisers

But back to the colorful biographies of American picture pioneers.

Abe Montague, Columbia Pictures' distribution v.p.-board member, was all of 12 years old when the cue came. He was a pianist touring with a "Jewish show" and his fellow musicians were Hy Fine, now a New England circuit exec. and the late Mal Hallet, a big name dance orchestra leader before his death.

Montague and Fine wanted their own show, and with the few dollars they had saved opened a dance hall in Weirs, New Hampshire. They went broke in six days but held on in anticipation of a big July 4th weekend. Bolstering their hopes was a chance encounter with a "Mr. Cronin," who recommended the showing of films. The enterprising musicians located Cronin's motiograph machine in the local express office, had to scrape up $15 to take it with them and thus they entered the moving picture business. Except there was no business.

Films alone didn't sell so the policy was switched to a combination of films and dancing. This clicked. Montague bought his first prints from Harry Asher—four single reels three times a week at a price of $18.

Montague, who was selling pianos on the side, subsequently acquired theatres in East Boston and other points until 1923 when he sold out to form his own picture exchange, Certified Attractions. Among his first films was Lewis Selznick's "Wrong Woman," in a deal agented by Henry Ginsberg, who was to become Paramount's production chief years later. Packaged with "Woman" was Phil Goldstone's "His Last Race." Montague paid a total price of $6,000 for his product and grossed three times that amount.

Montague meanwhile had become friendly with Joseph A. McConville, who had started as a publicist for Famous Players and went on to launch his own exchange, Independent Films. The two merged interests, jointly taking the Columbia, Gotham and Chadwick company franchises in New England and, in June, 1929, selling out to Columbia but staying on as district managers. McConville, later moving in on the foreign end, rose to president and now board chairman of Col International.

Also present in that New England of the way-back-when was Louis B. Mayer, a smalltime merchant who adventured with a sprocket parlor in Haverhill, Mass. In due course, alternating films and stage shows, Mayer was impresario to the Boston Opera, Maude Adams, William and Dustin Farnum, among others. Presently he owned all five Haverhill houses and he merged with circuit operator Nathan Gordon (This was one of the first big chains to be sold to Famous Players when Sam Katz went on a buying spree in behalf of Adolph Zukor). Mayer, to assure product for his outlets, entered production in the east (Metro Pictures), and shortly after went west.

Another circuit man was William P. Grey who used to have a bulldog lashed to his chair while he negotiated deals. Edward A. Golden was a dentist in Boston who gave up drilling to import pictures. His first customer, for a Scandinavian epic, was Montague.

From Tobacco Industry Came Herbert J. Yates

A tobacco man, Herbert J. Yates, assistant to the sales veep at Liggett & Myers, went over to amusements in 1910, invested in a production venture with Roscoe (Fatty) Arbuckle that provided him with a substantial payoff. Later Yates learned about processing at Hedwig Laboratories, formed his own Republic Film Laboratories, thereafter Consolidated Films Laboratories where Republic Pictures had its genesis.

By 1935 in the deep of the depression, many of the smaller companies were taking a bath; amalgamation was their chance of survival. Yates merged his own Republic with Mascot, Liberty and Monogram (not to be confused with Mono-Allied Artists) and the policy of western picture-making was adopted. Two years later, Yates bought out all American franchise holders and Rep has been on the move since.

Cold Storage Background Of Barney Balaban

Flashback to Chicago, 1908. Barney Balaban is no longer chief clerk at the Western Cold Storage Co. He has joined with brothers John and A. J. in the ownership-operation of a west side grind, the Kedzie. The film rental of $1 a day (there was a daily program change) left a modest profit but trouble loomed. A. J. Balaban, who was the film buyer, broke the news that the Swanson Film Co. was increasing the rental to $25 per week; take it or leave it. Not without hesitation, the Balabans took it.

Barney Balaban's pre-theatre background was productive of a boon to all theatres throughout the world. In 1917, he had lunch with the chief engineer of Western Cold Storage and wondered out loud if it would be possible to do in film houses what was being done at the plant. Out of this conversation, six months later, came the first refrigerated film house, Chicago's Central Park Theatre.

Under-Noticed Genesis Of Theatre Cooling

The impact this innovation had on the film industry has long been taken for granted. Exhibition was converted from a nine-month operation to year-round, meaning a third more dollar potential at the boxoffice. Film-makers were encouraged to turn out more product for that newly added playing time.

The Balaban brothers, and Sam Katz were to join forces. Katz, a pianist at a Carl Laemmle house in Chi, went into exhibition on his own, had three houses running at the age of 17. He teamed with Barney Balaban in the Central Park enterprise and the Balaban & Katz chain, today headed by John Balaban, came into being. When the majority stock was sold to Famous Players-Par, in 1925, Katz transferred to the latter organization, leaving in 1932 to from his own Producing Artists. Katz travelled to the post of v.p. and studio exec for Metro in 1936, bowed out of this in 1949 and then partnered with Stanley Kramer in independent production.

In 1936 Barney Balaban came to a new crossroad. Par was pulling out of arduous reorganization and he and Adolph Zukor, at the time in charge of Par production activities on the Coast, were proceeding by train from Chicago to Manhattan. The talk was about the affairs of Par, and Balaban was asked about executive direction for the company. Balaban told Zukor that he, Zukor, should resume as president, a post which he had left in the re-formation. Zukor's decision was this: Zukor, board chairman; Balaban, president. It's been that way ever since.

Waterboy Bob O'Donnell En Route to Prosperity

Back to Chicago, this time 1903. Robert J. O'Donnell was a water boy in a vaude house of Cole & Castle. He graduated to boxoffice seller and by 1910 was treasurer of the opera house. When this spot closed its 1910 season Bob O'Donnell visited N. Y. and was steered by "Little" Abe Levy to the job of assistant treasurer of the Brooklyn Orpheum, an important link in the Percy Williams vaude chain. In 1912, O'Donnell became manager of the Weber & Fields Music Hall, which later became the 44th Street Theatre under vaude manager "Doc" Breed. The Shuberts owned the house, O'Donnell had differences with them and went back to the Williams organization which was in process of selling out to B. F. Keith.

In 1917 O'Donnell was a booking agent, handling Madame Schumann-Heink, Belle Baker and others for the United Booking Office. Later in the same year he was moved to manager of the Harlem Opera House and his competitors were Joseph R. Vogel as manager of Loew's Victoria and E. J. Mannix, manager of Loew's Seventh Avenue. (The nostalgia must pour freely when these three, friends through the years, get together).

Source Material

For this junket through half-a-century of motion picture economics Gene Arneel drew for data on, principally, the files of VARIETY, 1905 to 1955. Other materials consulted:

Documents of N. Y. Museum of Modern Art.

"Hollywood, U. S. A." by Alice Evans Field (Vantage).

"A History of the Movies" by Benjamin B. Hampton (Covici-Friede) by Raymond Moley.

'The Hays Office" by Howard T. Lewis (D. Van Nostrand Co.).

"The Rise of the American Film" by Lewis Jacob (Harcourt, Brace).

O'Donnell weaved in and out of picture-vaude situations until 1924 when he joined Karl Hoblitzelle in Texas Interstate Theatres. They've been together ever since, except for a two and a half year period when, Hoblitzelle having decided to sellout to RKO, O'Donnell joined Sam Katz at Publix. He was encouraged to make the switch, incidentally, by VARIETY founder Sime Silverman who told O'Donnell to ask for more money than the latter thought could possibly be within reach. As it turned out, O'Donnell actually was given a payoff even exceeding what Silverman had recommended.

Benevolent, Protective Order of Federal 77B

In 1932 ODonnell was helming the Publix theatres in 11 southern states (the Saenger chain) when the outfit came face to face with Bankruptcy Act 77B. Katz had resigned and Leo Spitz was president of Par-Publix. Spitz and O'Donnell had come from the same neighborhood in Chi, Spitz' father having run a butcher shop and O'Donnell's mother a grocery.

At the advice of Spitz, O'Donnell returned to Dallas to direct Southern Enterprises, which was another branch of Par-Publix. At this juncture Charles Koerner, later head of the RKO studios, was operating the RKO units which had been acquired from Hoblitzelle. This was the RKO Southern circuit that, too, was to go through the bankruptcy wringer. Koerner was the receiver for about 10 weeks when Hoblitzelle stepped back into command. Hoblitzelle and O'Donnell shortly after, with Federal Court approval, entered into the tieup with S. A. Lynch, who was then in New York representing the First National Bank, stockholders and creditors of Par-Publix—the tieup that led to the development of the 185-theatre Interstate and Texas Consolidated groups as a key part of the vast Paramount Theatres. Hoblitzelle aand O'Donnell held 50% of the stock until 1949 when, in accordance with latter-day court orders, they sold out to the by-this-time "divorced" United Paramount headed by Leonard Goldenson. A part of the buyout were long-term employment pacts for both Hoblitzelle and O'Donnell.

It All Started With A Sneeze and a Long Kiss

The simple glory of the primitive flickers was their "motion." "The Sneeze," as the title suggests, was a man (Fred Ott) sneezing. In that unjaded era it had the impact of Garbo's fadeout, much later, in "Camille." A shocker was Edison's "The Kiss," a strip of nitrate which mirrored May Irwin and John C. Rise in osculation. "Rescued From an Eagle's Nest" had D. W. Griffith as he who was rescued. That was an Edison item of 1907.

Favorite subject-matter was half-newsreel, half-documentary, though neither form was quite known. Compromises with the pictorial truth were made. If the cameraman missed an explosion in a local factory, why be despondent? Duplicate the scene in miniature and advertise it as the real thing!

In 1908, Anderson took a company to Niles, Cal., and turned out "Bronco Billy" one-reelers at the rate of one a week. Biograph, working in Gotham, made two one-reelers a week, each running about 900 feet. It was at Biograph that Griffith started his climb, changing his identification to "D. W." (when he became a director) from Lawrence Griffith, actor.

David Blum's collection of stills shows these among the pictures and people of the era: Linda Arvidson, Griffith and Harry Salter in "When Knights Were Bold"; Betty Harte and Hobart Bosworth, "The Roman"; Kathryn Williams and Harold Lockwood, "Harbor Island"; Gladys Hulette, "Hiawatha," which was the first film made by Laemmle when he expanded to production with his IMP Company in N. Y.; Mack Sennett, "The Slave"; Owen Moore and Mary Pickford, "Lonely Villa"; same two plus Henry B. Walthall, "In Old Kentucky"; James Kirkwood, "The Mended Loot."

This was the period of Maurice Costello, Mabel Normand, Florence La Badie, Cecil Spooner, Florence Lawrence (The Biograph Girl), Flora Finch and John Bunny, Blanche Sweet and J. Warren Kerrigan. In 1910 Selig made a western with Tom Mix, theretofore a U. S. marshal in Oklahoma. Griffith, still with Biograph, also moved operations to the Coast. Norma Talmadge joined Vitagraph, and a year later was costarred with Costello in "A Tale of Two Cities." Wallace Reid made "The Deerslayer" for Vitagraph.

Chaplin, Turpin, Lloyd; 'See Him Fall' Come-On

Out of that great spawning ground of talent in its day, the British music hall, had come Charles Chaplin who by 1915 was more than a comic. He was a national and international phenomenon inspiring in children and grownups alike an irresistible impulse to imitate his walk and sad-faced manner. Recruited from vaudeville, Chaplin was stablemate to most of the other slapstick and custard pie artists of Sennett's lot but rapidly left them all behind. His was the touch of genius. (Probably a memory of how much and how long they loved the man deepened the resentment of Americans when they came to feel in the cold war days that Chaplin had never given his heart back to this country.)

Names of that 1915 period were Ben Turpin and Edna Purviance. W. C. Fields was making his first film for Gaumont, a one-reeler called "Pool Sharks," according to Blum's fascinating pictorial report. Harold Lloyd had started his "Lonesome Luke" character in an association with Hal Roach. An old handbill termed Lloyd "Our Double—Jointed Comedian—See Him Fall and Get Tossed." And Oliver Bailey, this same year, produced "The Whirl of Life," starring Irene and Vernon Castle.

Met's Geraldine Farrar Labors for Jesse Lasky

Jesse Lasky in 1915 nailed Geraldine Farrar from the Met for three pictures, the first of them "Carmen."' Dustin Farnum made a filmization of his "Cameo Kirby" stage play. Supporting cast: Fanny Ward, Victor Moore, Lou Tellegen, Theodore Roberts. That year Famous Players, in conjunction with Charles Frohman (Frohman was managing director of the Zukor company and Edwin Porter its general manager), presented John Barrymore in "The Dictator." Mary Pickford joined with Marshall Neilan in "Madam Butterfly," also for Zukor.

All film historians linger within the year 1915 for the movie art was jelling more rapidly than anyone then could comprehend. Most of all there is a red ring for reminder that this was the year of "The Birth of A Nation," undoubtedly the most popular, most repeated of all silent pictures, a 12-reel epic released by David Wark Griffith's own Epoch Film Corp., and including Lillian Gish, Henry B. Walthall, Mae Marsh, Wallace Reid, Donald Crisp, Miriam Cooper, Raoul Walsh and Mary Alden.

Boxoffice Sensation, Also Political Dynamite

"Nation" moved the public tremendously but many scholars and social scientists have since deplored its theme taken from a novel by a Confederate firebrand, Rev. Thomas Dixon, originally titled "The Clansman." Again and again in book after book Dixon had gone all-out for white supremacy and Kluxism. The great respect bestowed upon Griffith, a Kentuckian, for the innumerable technical advances this film introduced was matched by an acute north-south, white-negro sensitivity. Negro polemicists to this day argue

(Continued on page 81)

Retooling, Bankers and Judges

(Continued from page 80)

that "Birth Of a Nation" set the Negro back 50 years, spread the southern point of view into the north. Suffice that this film breathed passion as well as prejudice and that for sheer excitement its like had not before been seen. Many people "date" the mature moving picture from this Griffith film. Whether as atonement to his critics, or as a comment upon them, Griffith followed "Nation" with his supercolossal four-stories-in-one-package, "Intolerable" This film was a powerful and imaginative work, with some touches of the maudlin sentimentality which in the end wrecked the taste and judgment of Griffith and made his last releases an embarrassment.

Will Hays' references to the hole-in-the-wall character of the early film business was euphemistic. The back numbers of VARIETY and memories of the veterans consulted for this Golden Jubilee recap sum it up differently. Bluntly, it was a rat race.

Exhibitors bought films flat and traded among themselves. Salesmen literally carried their reels in valises and there was no way of telling how much play was given any particular pic. The term "bicycling" was in use, meaning the practice of exhibiting a reel at one house, for which payment was made, and sending it to a run at another theatre for which the distributor received nothing.

Everybody Didn't Trust Nobody, Angles Spawned

Cutthroat competition developed almost at once and ultimately led to the formation of major companies. Theatre owners, feeling the need of bargaining power, bought out their rivals, and to further insure the continuing flow of merchandise for their own outlets, entered production themselves. Similarly, producers bought up theatres to avoid being caught with pictures without showrooms. Producers and exhibitors formed their own exchanges and, in turn, exchangemen, not to lose out in a squeezeplay, veered into exhibition and production.

On the business end, meaning the money angles, those fighting for control needed the assists of financiers. Kuhn, Loeb & Co. was among the first Wall Street outfit to come in, financing Zukor. The du Ponts and Chase National Bank set up production funds for Goldwyn and Selwyn. Loew, Pathe and Fox went to the public, listing stock issues on the N. Y. Stock Exchange. The industry was still in its teens. By 1925 Universal also was on the "big board."

On the exhibition end, First National was firmly and forcibly established as a giant trust, its members including many of the most important circuit owners whose aim was to create, or have created for them, a continuing flow of pictures. Those who made the pix for First National included Thomas Ince, Allan Dwan, George Loane Tucker, Mack Sennett, Marshall Neilan, Maurice Tourneur, J. Parker Read Jr. and King Vidor.

First National's 'Lookit, Big Muscles We Got'

The great combines were building, each out to overpower the other. Because he couldn't find playing time in the First National Theatres, Zukor moved underway with his giant Publix operation, raiding the ranks of F-N itself for theatre properties.

First National had been put together in 1917 with its showmen members having their sights only on collective buying strength. These individuals operated their own exchanges as well. Not long in coming was their swing to production. The three major divisions of the business—production, distribution and exhibition—were thus integrated. Enormous repercussions followed in the next few decades.

Universal, under Laemmle, felt it couldn't operate in one division and survive, also took on the treble role. The big buying and merging era was nearing its peak.

At the crest of the Wall St. dementia 1928 was a hectic year for film mergers. And sound spread over the industry like volcano ash. These things happened in 1928:

Fox bought outright West Coast Theatres and seemed out to dominate the entire film world. He engaged in battle with Stanley Co. of Philadelphia for control of First National. Stanley won out, but itself was absorbed by Warners.

Pathe had a troublesome bond issue that year and was on the brink of collapse when Joseph P. Kennedy was brought in to effect a reorganization.

Fox gained control of the Sylvester Z. Poli Circuit in New England.

Radio Corp. of America pocketed Keith-Orpheum and the Film Booking Office and Radio-Keith-Orpheum (RKO) thereupon was born.

Indie exhibs were trying to form a national organization under the leadership of Abram F. Myers, ex-Federal Trade Commissioner. Fox dreamed and angled to take over the Loew's circuit.

Warners, Shirts in Hock, Bring Vitaphone Home

Sound and the Warners became synonomous. Harry Warner had led the family from a bicycle shop in Youngstown, O., to show business, opening the 90-seat Cascade Theatre at Newcastle, Pa., in 1905. Brothers Sam, Albert and Jack Warner, joined Harry, first in theatres, then distribution and some production. By 1923 sufficient progress had been made to incorporate.

Sam Warner started the soundtrack upheaval but he died (Oct. 5, 1927, at the age of 40) before the industry itself realized the tremendous importance of his efforts. In the process the Warners nearly went broke. But working in collaboration with American Telephone & Telegraph, they succeeded in achieving the right kind of voice and music on film.

VARIETY on Jan. 2, 1929, sized up the turmoil that had been set off by the Warners the previous year with "The Jazz Singer," starring Al Jolson:

"Sound didn't do any more to the industry than turn it upside down, shake the entire bag of tricks from its pocket and advance Warner Brothers from the last place (among the film companies) to first in the league."

Sound Meant Re-Tooling To Tune of $300,000,000

Sound meant a complete retooling job for both production and exhibition. The investment on both ends came to a total of $300,000,000 and a legal mess over patents and standardization involving RCA (which was linked with General Electric), Western Electric's subsidiary Electrical Research Products Inc., Warners' own Vitaphone and others.

Not everyone went along with sound at the start. Traditionalists tried in vain to stop it—these including exhibitors who disliked the expense and studio "creators" who looked upon it as a gimmick that wouldn't last. Trouble for real faced he-men of the silents whose high-pitched voices (per John Gilbert) would be disillusioning and unacceptable to the public.

One actor wrote a letter to Samuel Goldwyn concerning a proposed 1928 contract amendment covering his appearance in sound films. "I am not sympathetic to this 'sound business,' the actor wrote. "I feel, as so many do, that it is a mechanical resource, that it is a retrogressive and temporary digression in so far as it affects the art of motion picture acting—in short that it does not properly belong to my particular work, of which, naturally, I must be the best judge." Author of this historic missile: Ronald Colman. (He of the perfect diction.)

The roster of the big names just before sound show in the old credits: Colleen Moore and George K. Arthur in "Irene" for F-N, John Barrymore in "Don Juan" for Warners, Norma Talmadge and Colman in "Kiki" for F-N, Lillian Gish in "Scarlet Letter" and John Gilbert in "La Boheme" for MGM, Dorothy Mackail in "Dancers of Paris" and Gilbert Roland in "Blonde Saint" for F-N, Betty Bronson and Milton Sills in "Paradise," Dolores Del Rio in "What Price Glory" for Fox.

Some more? Billie Dove and Douglas Fairbanks in "The Black Pirate" for UA, Mary Pickford in "Sparrows" for UA, Barrymore in "The Beloved Rogue," Chaplin in "The Circus," Lionel Barrymore in "The Bells" for Chadwick, Fred Thomson in "A Regular Scout" for FBO, Marion Davies and Owen Moore in "The Red Mill" for MGM. Others then prominent were Clive Brook, Helene and Dolores Costello, Joan Crawford, Myrna Loy, Vilma Banky, Harry Langdon, Red Grange, Pola Negri, Lila Lee, Constance Bennett, Dorothy Gish, Trixie Friganza, Buck Jones and Ben Lyon.

In 1926, knowing naught of Vitaphone, Greta Garbo made her American film debut in "Torrent," Gary Cooper came to the fore via "Winning of Barbara Worth" and Janet Gaynor scored in "The Johnstown Flood."

In 1927 the Academy of Motion Picture Arts & Sciences handed out its first Oscars to: Miss Gaynor for appearances in "Sunrise," "Seventh Heaven" and "Street Angel"; Emil Jannings for "The Way of All Flesh" and "The Last Command"; Director Frank Borzage for "Seventh Heaven" and "Two Arabian Nights." Sharing best picture honors were Paramount's "Wings" and Fox's "Sunrise."

The Egg Which Smelled Of Court Reorganizations

Wall Street laid its egg in 1929 but it took a while for the depression to catch up to the picture trade. Then there was panic. Sound had helped ease the competitive blow of radio for a period but the industry was geared to luxuries which, by the early 1930's, had to be radically adjusted. (The post-World War II setbacks were a mild recession in comparison.)

Culling liberally from VARIETY for a picture of what went on:

Fox tried to void contracts with highly-paid personnel . . . Paramount abandons its deal to buy 50% of Columbia Broadcasting for $5,000,000 . . . prices for story material slump . . . UA cuts salaries up to 40% . . . chains try to unload unprofitable theatres . . . distribs check closer on exhibitor rental payments . . . MGM-Loew's salaries slashed up to 35% . . . Will Hays lops the Motion Picture Assn. overhead from $600,000 to $240,000 and takes personal salary reduction of 60% . . . studios swap stars as an economy measure . . . theatres cut admission prices, ask rent reductions from the landlords . . . "rival" chains pool operations to cut overhead.

A great turning point in affairs of the industry had been reached. Publix, Fox, Warners, et al., had been bullish on theatre holdings and shelled out fancy prices for them in the pre-crash days. Now palaces were so many red barns.

Attention swung to the famous Par-Publix partners. Such was A. H. Blank in Des Moines. Blank, in 1911, ran the Casino nickelodeon, made money, sold out, ambitiously built new and bigger theatres and his empire grew into properties in Iowa, Nebraska and Illinois. He divested 50% of his chain to Publix in 1926 and the balance in early 1929. and retired.

But the end was not yet. The main Paramount-Publix corporation and its far-flung subsidiaries were forced to reorganize, satisfy creditors and stockholders, all with court approval. As part of the re-formation, men such as Blank were brought back to again operate the chains which they had sold. Blank was now to share the ownership with Par-Publix on a 50-50 basis, in a partnership pact entered in 1937.

Bankers and Judges Rule Picture Industry

Similar partnerships materialized with O'Donnell and Hoblitzelle, Martin Mullin and Samuel Pinanski in Boston, R. B. Wilby and H. F. Kincey in the Carolinas and Georgia, E. V. Richards Jr., in New Orleans and M. A. Lightman in Memphis. Significance here is that the U. S. Supreme Court in 1945 ruled such partnership operations, where the Par co-owner himself might otherwise have been in competition with Par, were illegal. In accordance with the tribunal's edict, Par's massive chain of 1,450 theatres was at that point reduced to 650.

Receiverships and bankruptcies in the bad days became commonplace throughout the industry. Hardly any big combine escaped. Chase National brought Sidney R. Kent in to head Fox. Fox-West Coast, Saenger Theatres, New York's Roxy Theatre, the Finkelstein & Reuben chain and Fox-Metropolitan all were trouble spots. David Sarnoff and M. H. Aylesworth were engaged in the reorganization of RKO, this via RCA.

Growing out of the Fox Film situation was the formation of National Theatres, formerly Fox-West Coast, as the key exhibition subsidiary and a merger with 20th Century-Films, which had been formed by Joseph M. Schenck who had brought in Darryl L. Zanuck from Warners as production head.

Sarnoff decided to loosen his grip on pictures, sold out control of RKO to Floyd Odlum, head of a Wall Street investment trust.

Tucked into the corporate fold of Warner Bros. were the Stanley Company and First National. Loew's was shaken but remained unchanged, with Nicholas M. Schenck still in the driver's seat. Universal and United Artists both were forced to eventually drop theatres.

Exhibitors in the desperate quest for patronage, introduced double—and triple—bills, gave away crockery and ran bingo games. These pulmotor devices were to have disturbing after-consequences.

Radio Becomes Heavy; Stars Ordered Off Air

Casting about for a scapegoat, the picture business chose radio as its particular adversary. All studios with the exception of RKO (the Sarnoff influence was there) issued an ultimatum: No contract players would be permitted to appear on either a local station or network program.

The only exceptions to this ukase were Eddie Cantor, George Jessel and the Marx Brothers, all of whom had previously-entered commitments to fulfill. Rather than bow to the edict, Buddy Rogers walked away from a deal with MGM that he had already negotiated but had not yet signed.

That radio did hurt could hardly be denied. Amos 'n' Andy five nights a week at 7 p. m. slot was impossible to beat; exhibs offered to interrupt their screen programming so the Gosden-Correll combo could be tuned in on the p. a. system.

And so into the mid-1930's, the first two administrations of FDR!

Hollywood had some new stars and was building others. A "Top 10" compiled by VARIETY ran: Shirley Temple, Gary Cooper, Clark Gable, Ginger Rogers-Fred Astaire team, Charles Chaplin, Greta Garbo, Marlene Dietrich, Grace Moore, Laurel & Hardy.

As a gesture of confidence, Samuel Goldwyn paid the top price ($160,000) for a legit property, "Dead End." And David O. Selznick, son of Lewis Selznick, started making history by lassoing the rights to Margaret Mitchell's "Gone With the Wind" for $52,000. Along came Metro's "Mutiny on the Bounty" with Gable and Laughton, RKO's "The Informer" with Victor McLaglen and UA's "Of Human Bondage" with Bette Davis.

'Gone With the Wind' Hits All the Jackpots

Selznick's "Gone With the Wind" proved to be the greatest. Film has been released and re-released by MGM (which bought out the producer because he needed the money) and at this writing a total worldwide gross of nearly $50,000,000 is credited to "Wind." There has never been anything like it so far.

In the period running through the 1940's the picture business found its business was the Government's business. The intrusion began at a White House meeting in 1938 when President Franklin Delano Roosevelt, as host to the chief execs of the major companies, made clear his point: "Clean house, or we'll do it for you."

The conclave ostensibly had been called for promoting funds for the Infantile Paralysis Foundation. FDR's comment was taken by showmen as a friendly admonition. But Thurman Arnold of the Dept. of Justice, having heard of the President's meeting, decided to move in on his own and subpoenaed exhibition-distribution-production officials right down the line.

Arnold had some suspicions: Those theatre acquisitions of years ago—weren't some muscle and coercion brought into play by the big outfits? Weren't independent exhibitors denied a fair crack at product? Wasn't there a conspiracy to control theatre-admission prices?

Arnold answered his own suspicions in his complaint. Sure there were!

Allied Critical Attitude; Mistletoe on Coat-Tails

At this time exhibitors were split into two national groups—Motion Picture Theatre Owners of America, headed by Fred Wehrenberg of St. Louis, and Allied States, whose chieftain was Abram Myers. Appeasement of both could be accomplished, argued the distributors, and Thurman Arnold held off.

MPTOA was agreeable but Allied was the problem. (For the distribs, it still is today.) A delegation of film company reps, consisting of

(Continued on page 84)

Growth of Color In Film Industry

Color indeed was an innovation for Goldwyn's 1930 "Whoopee." The great name in dyeworks photography, Technicolor, actually came on scene in 1915 when it was founded by Herbert T. Kalmus but the tints were tardy. Experiments marked the first few years and its use in the 1920's was limited to only a few shorts and sporadic reels within the framework of features.

By 1930 the hues had been developed to a satisfying degree but the production end of the business was undergoing the momentous tune-in on sound and preferred to take its revolutions one at a time. As a result, there was a substantial blackout on color.

Subsequent to "Whoopee" some producers showed some limited determination to make with the celluloida rainbows; more reels in the Kalmus process for splicing in with the b. & w. This had the effect of disconcerting the audience. In the early 1930's Warners turned to tints for a few full productions, notable among them being "Mystery of the Wax Museum." (And wouldn't you know that when this property was remade 20 years later still another innovation was tossed at the public—3-D?)

The depression and "Becky Sharpe" put color in a new light. "Sharpe" was a 1935 entry with Miriam Hopkins that drew critical razzes but sold well because of Techni's by-now splendid three-strip system. Seeking desperately to combat the boxoffice ennui of the times, the studios took their cues from "Becky" and color has been in increasing use since, with Eastman Color and Cinecolor and others joining Techni as trademarks in the field.

LOOK TO COLUMBIA FOR

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND
CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH (prize-winning screen writer of "From Here To Eternity") · Based upon the play "Picnic" by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

CINEMASCOPE
Color by TECHNICOLOR

and soon in production . . .

the biggest property

THE BIG HITS OF 1956!

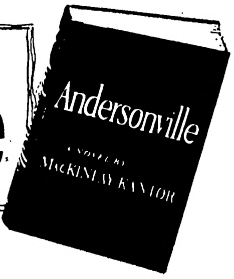
TYRONE POWER
KIM NOVAK
in

THE EDDY DUCHIN STORY

co-starring **REX THOMPSON • JAMES WHITMORE**
with **SHEPPERD STRUDWICK**
and introducing **VICTORIA SHAW**
Screen Play by SAMUEL TAYLOR • Story by LEO KATCHER
Piano Recordings by CARMEN CAVALLERO • Produced by JERRY WALD
Directed by GEORGE SIDNEY • Associate Producer JONIE TAPS.

CINEMASCOPE
Color by TECHNICOLOR

in 16 years... **Andersonville**



Latterday Divorcement; Widescreen

(Continued from page 81)

Abe Montague, Grad Sears and Sidney Kent called upon a midwest meeting of Allied with the olive branch in hand. They were given an oral heave-ho, inspiring a crack by Sears that he was leaving with mistletoe on his coattails.

By the end of 1940 a consent decree was negotiated with the Dept. of Justice. (But exhibs continued unhappy.) Judge Henry W. Goddard entered a judgment which imposed upon the distributors restrictions on block booking and instituted a new system of arbitration of exhib - distrib squabbles under the American Arbitration Assn., latter with J. Noble Braden as exec secretary.

The Myers crowd of indie theatre operators would be back for another round in the courts—that was for sure. World War II stymied them temporarily, for it was not until 1945 that, under Allied goading, the D. of J. opened a new case against the big film outfits.

Charges anent restraint-of-trade remained the same, except that this time the prosecutor dropped any allegations concerning illegal holds on production talent. The major abuses of the law, beefed the D. of J., were in the distributors' relationship with all exhibitors. To put an end of these the complainant wanted sweeping changes in trade practices and divorcement of theatres from the producer-distributors.

But Atty. Robert Wright Still Was the Winner

The courtroom bouts went on and on. Robert Wright, a low-paid (Government-paid) lawyer who was considerably short of articulate in his spoken arguments for the Justice Dept., was effective in the volume of his statistical documentation.

In addition to their dugout counsel from the homeoffice, the defenant companies had: Joseph Proskauer, Warners; John W. Davis (at $1,000 a day per court appearance), Loew's; Whitney North Seymour, Paramount; John Caskey, 20th-Fox; the William Donovan office, including "Wild Bill" on occasion, RKO; Louis Frohlich, Columbia; Thomas Turner Cooke, Universal, and Edward Raftery for UA. This was top-drawer legal talent.

Wright of Justice had this advantage: the backing of the Federal government and, finally, of the U.S. Supreme Court. He suffered a setback in the three-judge equity court of New York, presided over by Augustus N. Hand. Latter in an off-the-shoulder comment decided that divorcement was out of the question and holding to this view in a subsequent formal opinion.

But the U. S. Supreme Court, hearing the case on appeal, disagreed. For one, it said, those Paramount partnerships had to be broken up — they were too restrictive of competition. Further, Judge Hand's court had better take the case back on remand, meaning new trial, new evaluations of the evidence and new verdicts.

The ultimate result was the lineup of radical restrictions upon distrib conduct in selling pictures to distributors. Divorcement, too.

Paramount Forced Sale Of $500,000,000 in Realty

Paramount appeared the hardest hit, its circuit the largest, United Paramount Theatres, as the divorcement-created new company was called, the chain was called upon to transact nearly $500,000,000 in real estate deals. UPT had to buy out, or sell out to, its partners in around 900 theatres, reduce to 650 houses of its own at least 95% owned, all deals subject to the approval of the D. of J. and the the Federal Court.

On the trade practice front, there could be no more franchise arrangements by which a theatre owner could buy a full season's product in advance, thereby shutting out his competitor from such product. A system of arbitration was recommended but not made mandatory. Exhibs must have a cancellation privilege in buying films in blocks of five. Clearances must be "reasonable" with the burden of proof upon the distributor. Distribs must sell picture by picture and theatre by theatre — no blanket circuit deals—with no concessions to old and favored customers. That last part of the judgment brought about competitive bidding among rival exhibs for the choice pictures. And, exhibitors would set the admission scales with the distribs denied any voice in this matter.

That was the order and the defendants accepted it — they had no alternative. It was put into specific terms for each company via separate "consent" decrees with the D. of J.

Nearer the Present Day; 'Diversification' on Scene

Jump now closer to the present moment.

Divorcement represents one big, new package of basic business conditions for the film industry. This coincided with the new day in tax-motivated finance, which has quietly revolutionized all bigtime money making in the United States. The lawyers had long guided and frequently ruled pictures. They were now joined by tax consultants, experts in capital gains, collapsible corporations, and so on.

A new word came into the vocabulary of the film industry: "diversification." This word describes the tendency of big corporations to avoid having all their eggs in one basket (meaning one industry) and accounts for today's Stanley-Warner chain of theatres owning a girdle and brassiere company.

"Diversification" motivations became dramatic when that great diversifier, Howard Hughes, bought voting control of RKO (from Odlum) in 1948 and then negotiated to sell his participation in the theatre division to a textile man. Albert A. List. RKO's many aborted deals up to 1955 were as confusing as the United Artists romances detailed in earlier paragraphs of this extended dissertation. At one point Chicago "punchboard" money, put up $1,000,000 option money to take over RKO. The Wall Street Journal's expose of who was behind the deal undoubtedly blew the land boats out of the water.

Of all the rugged individualists of the current generation perhaps none is more rugged than Howard Hughes. Certainly he operated the RKO lot by whim and mood. Unpredictable, inaccessible, brilliant, stubborn, a born diversifier of broad interests, he made pictures that nobody was allowed to see, tied up millions in unreleased negatives while RKO salesmen screamed for something to sell, defied the Production Code and the Legion of Decency, ignored the press while hiring Carl Byoir Associates in New York for public relations counsel and kept up a running feud with Fortune magazine. Not surprisingly Hughes' one-man-gang style of management brought RKO to a low state of activity and prestige. A film industry that was beginning to wail about "product shortage" thus counted one major company as practically moribund. (Welcome indeed was the 1955 purchase of RKO by the O'Neils of General Tire, more diversification evidence, and exhibitors cheered the promise of revived showmanship).

Same Script as Early 30s; 'The Deadwood Must Go'

Plainly the 10-year period since the war has presented the film industry with wave after wave of sweeping change. Demobilization and war order cutbacks deflated the boom at the boxoffoce. Signs of depression showed. One heard the same kind of talk as in the 1930's. "It's fundamental that we economize," Paramount's Barney Balaban told a reporter. "The deadwood must go," declared Joseph M. Schenck of 20th-Fox. Payrolls were clipped, dividends reduced. The hue and cry—again an echo of the 1930's— against air entertainment was raised, this time aimed at television, more wicked than radio because it had pictures!

There were happy omens, too. Divorcement had created conditions favorable to innovating independents in Hollywood. A former film cutter, Stanley Kramer, brought in a low-budget item starring Kirk Douglas, "The Champion," and grossed $1,500,000 domestically. There was new talk about "story integrity." Kramer repeated same with "Home of the Brave" and "The Men." Other producers and writers buttressed the appeal of the offbeat theme. Much that was healthy and dynamic followed the slump which followed the false prosperity of the war boom.

Sam Clouts in $10,000,000 Sock With 'Best Years'

Goldwyn's "Best Years," a 1947 release, raked in $10,500,000 in domestic distribution money. "Johnny Belinda" went over $4,000,000 for Warners in 1948-49. "Jolson Sings Again" exceeded $5,000,000 for Columbia in 1950. These and others pointed the way for the industry; the public was buying but selectively.

Came from this new order of things. Productions were to be drastically cut in number, down to 250 features a year, perhaps less, but with each dollar showing up in screen impact.

Hollywood was sent into another tizzy. Free spending was over, tight control over outlay was no joke. Studio overhead had to be cut. Options were dropped. Only a few top players remained under contract.

Details of this era are too recent to be history, and need no reprise in the present narrative.

Spyros Skouras et Freres; Build Up to a Buzz-Bomb

Turn to the Skouras Brothers, who had entered the industry in 1914 as operators of the Olympia Theatre, St. Louis, following migration from Greece. Spyros, Charles and George Skouras evolved an impressive circuit, sold out to, and became employees of Warner Brothers. Charles Skouras' first move out of St. Louis was with the Fox Theatres in N. Y., taking the managerial role that George took over when the former went west to maneuver his way to head of Fox-West Coast and, later, National Theatres. Spyros Skouras travelled over similar terrain with the Fox theatre interests and, upon the death of Sidney Kent, became president of 20th-Fox.

After divorcement, Charles Skouras remained head of National, established as a separate corporate entity, and Spyros continued as chief of 20th-Fox. George Skouras, teamed with Joseph M. Schenck, as topkick of the Fox houses in N. Y. and, unaffiliated with National, theatres on the Coast. (Schenck, in order to win court approval for maintaining his theatre interests, had in the meantime severed his connections with 20th-Fox).

Spyros Skouras and 20th-Fox were to let go a big buzz-bomb called CinemaScope which has converted most of the United States and a large segment of world film houses to widescreen. Again that is so recent as to require little detailing. Suffice that CinemaScope brought the greatest theatre retooling since Vitaphone in the 1920's.

Radio Writer Arch Oboler An Almost-Revolutioner

There were preludes to CinemaScope. A former radio writer, Arch Oboler, who had some until-then unmarketable footage he'd shot on an African safari tricked it up with a three-dimensional system of M. L. Gunzburg. Released as "Bwana Devil" this shoddy diversion hit the film business in 1952. Its illusion of depth was attained by special viewing glasses which each customer had to wear. Thanks to this technical novelty, "Bwana Devil" grossed the incredible figure of $3,000,000. Excitement naturally followed, along with predictions of a 3-D bonanza. Perhaps a dozen films came out. Warners was able to score the biggest 3-D hit its "House of Wax" grossing around $6,000,000.

There had been earlier attempts to secure stereoptical illusions in motion. Chicago's George K. Spoor reappeared during the depression with such a system. Most of the 1953-54 pictures made in 3-D were quickies rushed in for a fast buck. It's anybody's argument whether their indifferent quality killed what might have been a big boxoffice value. A Manhattan wag finally advertised, "Who wants a lion in his lap?"

Cinerama, also dating from 1952, proved a far, far different story. Although "cumbersome" in that it requires three cameras to photograph and three booths to project, necessitating re-construction of theatres and longrun policy at reserved seats, Fred Waller's invention not only electrified the country but created a truly new "emotional experience" of bigger-than-life panorama. "This Is Cinerama" grossed the equivalent of $12,500,000 in U. S. distribution and the success film, "Cinerama Holiday," exercises like pull.

Cinerama has been marked by corporate complexity. There was one company which owned the patents and sold the stock which rose when "This Is Cinerama" hit. Another company produced and exhibited the film, but these shares were privately held. Finally Stanley Warner bought the sales rights. The "original" promotional syndicate at various times included sundry Wall Streeters plus Louis B. Mayer and Merian C. Cooper. Although Broadway has been prone to credit Mike Todd for the Cinerama process getting off the ground, a different story is told in financial circles. At least three radio personages played a dominant role, namely newscaster Lowell Thomas, ex-CBS executive vice president Paul W. Kesten, Frank Smith, an alumnus of Crosley. Interestingly, much of the original Cinerama camera work was entrusted to television technicians.

But the greatest of all gambles with widescreen was the 20th-Fox play on CinemaScope—the Skouras-Zanuck decision to "go for broke" on an updated anamorphic (or squeeze) photographic approach. In simplest terms, the subject matter is compressed onto the taking film and reaches its full and original expanse in projection via a special lens. With directional sound on four tracks, the screen measures 2.55 units in width to one unit in elevation. (So it isn't simple!)

The 20th enterprise was immediately applauded by trade admirers of big grosses; the first picture in C'Scope, "The Robe," is assured of at least $17,000,000 from rentals in the domestic market. All other companies, save Paramount, which has its own VistaVision system, have included at least some C'Scope pictures to their production programs.

And So, Nothing Is Sure; Home-Toll Waits in Wings

Still another widescreen system has taken over at the Rivoli, N. Y., and opening presently in other cities. This is the Magna syndicate's Todd-American Optical 55m. "Oklahoma," of whose ultimate trade significance it is too soon to speak. The always colorful Mike Todd is meantime doing the Jules Verne classic, "Around the World in 80 Days," in the Todd-AO system.

In the 50 years spanned by VARIETY, the film industry has been constantly upcurving from relative simplicity to relative complexity. Conjure the engineering-cultural-artistic distance between the cabinet into which the customer peeped and today's electronic world. Or put it in terms of 12 exquisite long-limbed show girls meowing around in CinemaScoped Technicolored "Guys and Dolls."

Today actors say, "Look, Ma, I'm A Corporation"; Walt Disney stands astride the two rival and complementary screens — theatre and television; one theatre chain, Paramount, owns a network, ABC; Metro, Warners and 20th-Fox are making special film for video; local exhibitors take note that television programs now use spotlight ads in the dailies fighting theatres come-on copy with tv's own stay-home copy!

Television is the great unanswered question of the years which lie ahead. But if television is an uncertainty to the picture industry it is also an uncertainty to itself. No theatre operator is any more concerned about the threat of home-toll systems (Skiatron, Phonevision, Telemeter) than are the entrenched interests of advertising-supported broadcasting.

And so, what next? Keep reading VARIETY.

All-Time Top Money Films

($4,000,000, OR BETTER)

Lined up below are the great money-making pictures of all time—those which already have grossed, or promise to gross upon full playoff, $4,000,000 or more from domestic (United States and Canada) distribution. To emphasize the point, the figures represent income accruing to the distributors as rental shares or fees from theatres as distinguished from the grosses of the theatres themselves.

Excluded are the late starters in 1955, such as "Oklahoma" and "Guys and Dolls."

In the case of the two Cinerama films, an arbitrary rule has been adopted to approximate the equivalent of distribution money; 40% of the boxoffice returns gauged as house expense, 10% as theatre profit, and the balance of 50% as the rental.

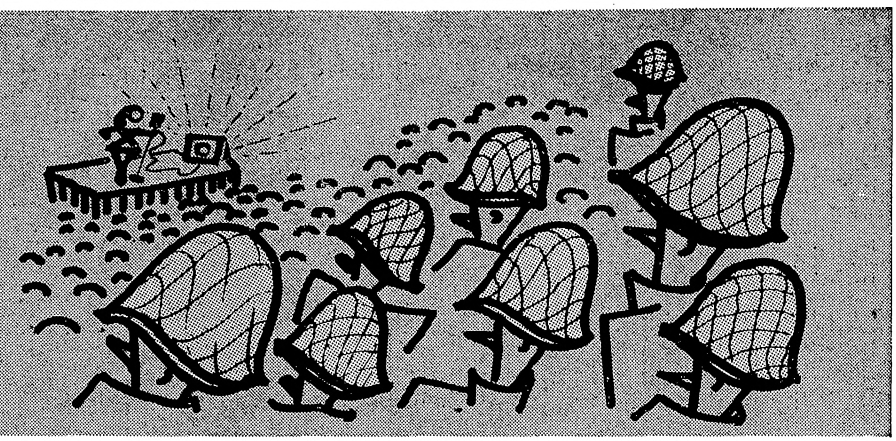
"Birth of a Nation" rates a place on the blue-chips list but its proper all-time gross can't be figured as the D W. Griffith epic was sold to theatres via franchise distributors in each key city area and no records of official nature have been kept.

Finally, it's conceded that some features may have been more successful in the years ago when the Yankee dollar—was a much bigger dollar—than some films on the VARIETY *roster in terms of net profits.*

1.	**Gone With the Wind** (M-G) (1939)	$33,500,000
2.	**The Robe** (20th) (1953)	17,000,000
3.	**Greatest Show on Earth** (Par) (1952)	12,800,000
4.	**From Here to Eternity** (Col) (1953)	12,500,000
5.	**This Is Cinerama** (C'rama) (1952)	12,500,000
6.	**White Christmas** (Par) (1954)	12,000,000
7.	**Duel in the Sun** (SRO) (1947)	11,300,000
8.	**Best Years of Our Lives** (RKO) (1947)	11,200,000
9.	**Quo Vadis** (M-G) (1952)	10,500,000
10.	**Cinerama Holiday** (C'rama) (1955)	10,000,000
11.	**Samson and Delilah** (Par) (1950	9,000,000
12.	**Caine Mutiny** (Col) (1954)	8,700,000
13.	**Mister Roberts** (WB) (1955)	8,500,000
14.	**This Is the Army** (WB) (1943)	8,500,000
15.	**Battle Cry** (WB) (1955)	8,000,000
16.	**Bells of St. Mary's** (RKO) (1946)	8,000,000
17.	**Jolson Story** (Col) (1947)	8,000,000
18.	**Shane** (Par) (1953)	8,000,000
19.	**20,000 Leagues Under Sea** (BV) (1955)	8,000,000
20.	**How to Marry Millionaire** (20th) (1953)	7,200,000
21.	**Snow White** (RKO) (1937)	7,150,000
22.	**Not As a Stranger** (UA) (1955)	7,100,000
23.	**David and Bathsheba** (20th) (1951)	7,000,000
24.	**Glenn Miller Story** (U) (1954)	7,000,000
25.	**Country Girl** (Par) (1955)	6,500,000
26.	**Going My Way** (Par) (1944)	6,500,000
27.	**Lady and Tramp** (BV) (1955)	6,500,000
28.	**Snows of Kilimanjaro** (20th) (1952)	6,500,000
29.	**For Whom Bells Toll** (Par) (1943)	6,300,000
30.	**Welcome Stranger** (Par) (1947)	6,100,000
31.	**Hans Christian Andersen** (RKO) (1953)	6,000,000

(Continued on page 88)

WORLD WAR II



and its soldiers in greasepaint

By ROBERT J. LANDRY

A more sophisticated United States and a more sophisticated show business faced World War II with a calm missing from the punch-you-in-the-nose-if-you-disagree mood of 1917. Nobody cared this time if acrobats happened to be Germans or opera tenors happened to be Italians. But young Americans did care if a civilian in a dinner jacket broke in on soldiers dancing with their babes to vocalize "He's 1-A in the Army and 1-A In My Heart." That kind of stuff was icky. This was the war in which the warriors borrowed some of their musical favorites from the enemy, per "Marlene," and in which aviation cadets marched down the sands of Miami Beach bellowing, "Oh the WACS are winning the war, parlez-vous, Oh, the WACS are winning the war, parlez-vous, So what the hell are *we* fighting for?"

Some of the Pentagon morale experts, bucking for a Ph. D. with Oakleaf Cluster, did decide, along about 1944, that what we needed was more spirited war songs. Oscar Hammerstein 2d was invited to form a committee although nobody could remember a hit written by a committee. In due course he laid down a precept, "A fairly good war song is like a fairly good egg—no good."

Some few "proper spirit" war songs did catch on. "There's A Star Spangled Banner Waving Somewhere" quietly sold over 1,000,000 copies largely because its astute publisher refused to allow the "smart" hotel and cafe orchestras to play the number. He kept it corny and obscure and away from the city slickers. But it remained a hard war to figure for popularity and some oldtimers whose ideas were learned in a different emotional climate were rudely jolted. America said "no thanks" to such pumped-up bravado as "Good-Bye, Mama, I'm On My Way to Yokohama." (Shades of Admiral Dewey!) Of equal significance, there was no market for the sardonic bite of Noel Coward's "Let's Not Be Beastly To The Germans."

Oboler Vs. Fry

Undoubtedly the long radio quarrel between the "isolationists" and the "interventionists" had left its imprint. If after Pearl Harbor there was a magical disappearance of all Bundists and hardly an anti-Semite was to be heard in the land, there was also a conspicuous caution and circumspection, both privately and governmentally, in war psychology. This writer was present during a fairly amazing debate in the spring of 1942 at Ohio State's Institute for Education by Radio. A radio writer, Arch Oboler, who urged more "hatred" of the enemy in broadcasts, was practically hooted while an Englishman, Stephen Fry, then on the New York-staff of the BBC, was practically cheered when he advanced almost Quaker-like views. How different indeed from 1917!

Additional differences lay in the entertainment media themselves. Moving pictures now included dialog, music and color. Show business in general was no longer desperately dependent upon "the road" and hence not so bowled over this time by travel restrictions. World War II was uniquely a windfall for the neighborhood film parlors and the neighborhood taverns, whether with jukeboxes or live acts. Many houses operated around the clock to catch the patronage of the swing shifts from the war plants. The downtown area of every big city was pretty raucous. Randolph Street in Chicago seemed to have converted every fourth shop into a 24-hour saloon with jazz trios in the windows and customers three-deep at the bars. In the more decorous USO and YMCA clubs, the church and synagog basements, GI's and nicer Nells were also jumping, but on Coke.

Radio, of course, was the something new of this conflict and radio had few reasons to complain as the tax money rolled in. Advertisers had practically no problems in those years except (1) no product for civilians and (2) finding some medium willing or able to take an order for time or space. Radio was happy in having no paper shortage but paper and ink difficulties did affect packaging and the record would not be complete without mention of the great suffering of the American Tobacco Co. in being forced to abandon its trademark. It was a terrifying crisis but the cigaret men faced it bravely. The drums beat and the timpani vibrated and the chant went over the land, "Lucky Strike green has gone to war!" It was tough all over.

Heatter Never Lost a Battle

Something especially new in World War II was the radio pundit. Advertising fees enriched many a previously obscure newsman with the gift of gab for the secrecy and confusion of this conflict was made to order for the Sahibs of Significance. Anybody who could make with the "lowdown," real or pseudo, became a big boxoffice attraction. Remember that on many a day there was little or no real news. Engagements were reported days and weeks late, and fragmentally. Was it a victory or a defeat? The court official handout seldom bothered to say. Under such circumstances the seemingly all-knowing radio voices became father images. Not that the commentators for all their prosperity and prestige went unscathed by witticisms. A wag cracked, "War was inevitable the moment a Nazi slapped the son of H. V. Kaltenborn!" It was said. "It won't be long now. Gabriel Heatter has ordered the Allies to open a second front!" Heatter was the most unflinchingly cheerful of the radio strategists and never lost a battle. During one period Edward R. Murrow made almost nightly observation flights over Berlin, causing his colleagues at CBS in New York to smirk, "Ed is sure taking revenge for the Reichstag fire!"

Variety itself was very alert to the whole "morale" question. Only one month after Pearl Harbor, on Jan. 7, 1942, in the Anni, it was stated, "There is no need for show business to hold itself lightly or have any self-doubts. Its function is a major, not a minor one. War is also won through morale, and that's what makes the experts at entertainment indispensable." It was pointed out that in dictatorships craven showmen fell back upon Government boiler-plate and did not infuse their own ideas freely and that this was possible and necessary here.

For its editorial caption in that issue Variety used the Morse Code for the famous ta-ta-ta-da theme from Beethoven, which was the Allies victory chant, namely . . .—

It would, said Variety, be the task for films and radio "to rid Americans of false complacency about the Axis." Just then everybody was discovering "Democracy" and "Complacency" and that 36th Anniversary Edition was literally full of these themes. Harry M. Warner wrote of "Patriotism in Pictures." Jack Lait said, "Good Citizens must carry on . . . stout hearts must continue to throb through them the blood of courage, confidence and faith." John Hay Whitney advised, "Let's Give Democracy A Break" and Garson Kanin remarked that the time had come "to end the Ostrich Act face Life's Realities and thus help perpetuate all the freedoms." Cecelia Ager, speaking for films, and Richard Watts Jr., speaking for the legitimate, saw these media "vivid in war."

There were already practical business considerations very much in the foreground. Before signing new male leads, Hollywood studios were inquiring, "What's your draft status, buddy?"

It was apparent right after Pearl Harbor that up to 11,000,000 men would be drafted. Not too much imagination was required to know that this spelled a lot of lonesome guys presented with a good reason for feeling sorry for themselves. It also meant anxious mothers, frustrated wives, sad sweethearts. Not just the Axis was the enemy but also boredom, homesickness and resentment. That's where talent came into the picture. Bring on the yoks, rally the showgirls, strike up the ditties. Airplanes letting down on blacked-out fields half-way round the globe would disgorge troupers come to divert the troops.

And it was equally important to keep the workers in the war factories keyed up. Never in American history had vaudeville in all its myriad manifestations enjoyed such official encouragement and subsidy.

Morale In the Trenches

The main concern of show business in war time—"morale"—had become very clear even in Pershing's day. Trench warfare was such a savage, monotonous, dirty, muddy, cootie-infested business that troop esprit de corps became a chief anxiety of the High Command. (A World War I mutiny among French soldiers was suppressed by shooting every 10th man!) Airplanes, mustard gas, tanks, machine-guns and trench-mouth had definitely taken the "fun" out of fighting.

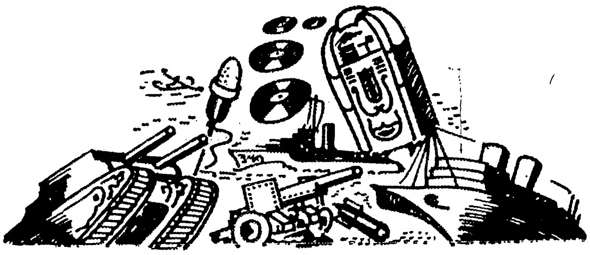
Winston Churchill, whose own military capers began with a war the British punned as the Bore Boer) War, had declared in one of his literary flights that the American Civil War was the last war "fought between gentlemen"—and that was stretching the facts to fit the epigram as anybody who has read about the gory goings-on along the Missouri border well knows. In any event German-style blitzkrieg, even in 1914, was a far cry from the mannered ritual when stylish cavaliers faced each other after a leisurely breakfast and one gentleman mounting the parapet and making a sweeping bow with his plumed hat shouted across, "Will the gentlemen of Spain have the graciousness to commence firing today!"

During 1942 Variety commented at length on the problems of managing theatrical units playing for troops. Every fort, garrison, arsenal, airfield or induction centre had its own morale officer (usually a captain or major) "with whom it is imperative to maintain cordial relations." Most of the morale officers were likeable Joes but here and there one was a genuine hardshell Baptist prude. The late Ken Nichols, at the time characterized, camp shows as averaging "a little cleaner than regular vaudeville"—which was pretty clean compared to the soldier-patronized night clubs in the nearby towns.

The whole strategy was to keep the conscripts free of "bad thoughts"—mostly meaning self-pity, a sense of being abused or deprived. Variety reported:

Negatively the units that go

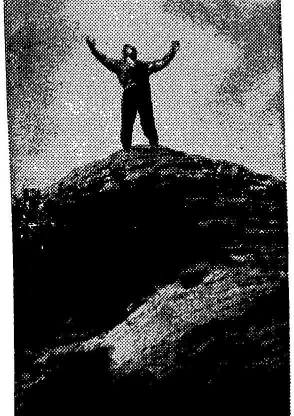
(Continued on page 88)



WHEN THE HITS OF 1956 "THE CONQUEROR" WILL

Soon
he
will
rise
in all
his
might...

THE CONQUEROR



Coming
in early 1956
from **RKO**
RKO RADIO

One
of the
great
pictures
of the
past
20
years

THE CONQUEROR

Coming
in early 1956
from **RKO**
RKO RADIO

Howard
Hughes
put
2 years
and
$6,000,000
into

THE CONQUEROR

Coming
in early 1956
from **RKO**
RKO RADIO

Big
Big
Big
biggest
picture
ever
filmed
by
RKO

THE CONQUEROR

Coming
in early 1956
from **RKO**
RKO RADIO

Series of eight special teaser ads...

ARE TALKED ABOUT... BE MENTIONED FIRST!

John Wayne is more **John Wayne** than ever in

THE CONQUEROR

Coming in early 1956

from **RKO**

Susan Hayward is just great... **greater** than ever in

THE CONQUEROR

Coming in early 1956

from **RKO**

Produced and Directed by Dick Powell • Written by Oscar Millard

THE CONQUEROR

Coming in early 1956

from **RKO**

Backed by the biggest advertising campaign ever put behind any RKO picture

THE CONQUEROR

Coming in early 1956

from **RKO**

---

currently running in all trade papers.

Soldiers In Greasepaint

(World War II)

Continued from page 85

trouping to the troops are usually well advised to steer clear of:

1. *Smut and double entendre.*
2. *Allusions by word or gesture to homosexuals.*
3. *Racial or religious jokes.*
4. *Mentions of the President, his wife, family members, Cabinet officals or other high Government personages*

The first three are matters of taste, the fourth verboten is political. The latter perhaps is closest to what is commonly called "censorship." But the common sense of the avoidance is to clear to need elaboration, when it is remembered that this is serious business; that discipline must not be allowed to relax on certain points even in periods of relaxation. The President is commander-in-chief of the armed forces. It would be wholly inappropriate to have gags concerning the men to whom troops must have, in the public interest, an attitude of respect. As a matter of quiet understanding, gags are deemed out of order when focused on anybody above the rank of major.

Comics Toeing The Mark

Comedians were cautioned against jokes that would "rub it in." In one unit the comic had been getting a big yok during a scene where he, the comic, kissed a very pretty soubret. He'd single out a G. I. down front and shout, "Look, at him, he's eating his heart out with jealousy." It was a very funny and very painfully true joke. They cut the line. Entertainment wasn't supposed to make anybody restless, frustrated or sorry for himself.

1941- 45 SKIRTS

One of the great camp-hoppers was Al Jolson. He described one trip of his to the Alaskan bases. First he had to spend three weeks being inoculated for about every disease known to medicine—the U.S. Army being very thorough. Then under typical blackout secrecy, Jolson hit the God-forsaken tundra country which is Alaska. He wrote in VARIETY.

> *"Traveling facilities being limited—but limited—I could take only one person with me. So, naturally, I took my accompanist and musical director, Martin Fried. Martin has been with me for (blank) years. (Not that the number of years matters to me, but I cannot understand why Martin hides his age.) ... "We arrived in Anchorage at 9:10 p.m., Anchorage time, and stayed at the Westward Hotel. When they told me to observe the blackout regulations and put my lights out I had to laugh, for in this part of Alaska at midnight it is so light that you can thread a needle on Main Street. We gave two performances in Anchorage, each to an audience of 1,500 soldiers. Each show lasted an hour and I almost wore the knees out of my pants singing 'Mammy.' But 'Mammy' really got a workout the next day when Fried and I gave nine shows—each of an hour's duration."*

Soldiers in Greasepaint were deployed all over the world, on every continent, on faroff coral reefs and supply dumps. There was many a touching story brought back. Annette MacQuarrie has described one group of USO girls which found itself in the Burma jungle within a few miles of the Japanese lines. In a tropical downpour the generator went out and there was no illumination. Working to the light thrown upon a makeshift stage by a hundred hand-torches held by GI's, these USO gals put on a full performance, soaking wet, like their audience. An emotional "lift"? Of course. American girls were sharing a typhoon with dogfaces.

When Phil Spitalny took his all-girl orchestra into the camps he commented that the soldiers helped their, the girls', morale as much as vice versa.

Wartime Hospitality

New York City, of course, was the dream liberty town for service men of all nationalities. You can't visit Britain to this day without bumping into ex-Tommies who recall New York wartime hospitality with an incredulity which remains intact. The Stage Door Canteens and all the many other volunteer bodies were to become world-famous, inspiring song lyrics, moving pictures and legends.

Conscription aside, the Federal Government relied in World War II as much as possible upon voluntary cooperation and it worked like a charm (with some exceptions).

Some film companies had been criticized as prematurely anti-German. Warners in particular was singled out because of "Confessions of a Nazi Spy" and "Mission to Moscow." Actually the war pictures were all very mild compared to 1917. Atrocities were played down. Indeed people were not adequately prepared for the newsreels of Dachau and Buchenwald when they broke in 1945. Curiously enough some Hollywood product with Japanese as villains has since been exhibited in Japan with little apparent resentment by our late enemies.

Telltale of the cautious note toward the end of the isolationist debate is the fact that the Government information people had not dared broadcast Norman Corwin's subsequently famous script, "We Hold These Truths." One week after Pearl Harbor this script, which had been standing by in mimeograph, went on the air and gave America a needed tonic. Although thought at the time to be a first spelling out of the White House line the script was probably Corwin's own personal line. He was promptly taken to be FDR's private dramatist just as Robert E. Sherwood was taken to be the President's private ghost.

Actually there was a certain amount of martial spirit shining through radio programs well before the war declaration. In this connection, note "The Great Broadcasts of 1941" as picked by VARIETY:

Stephen Vincent Benet's "Nightmare at Noon," May 18.

Carlton Morse's "The Case of Robert," May 18.

Treasury Hour, Aug. 20.

Fourth Game of the World Series, Oct. 4.

Archibald MacLeish's Intro- tion of Ed Murrow, Dec. 2.

FDR on Pearl Harbor, Dec. 9.

Norman Corwin's Bill of Rights, Dec. 15.

Winston Churchill to U.S. Senate, Dec. 26.

Certainly there is every reason to suppose that show business emerged from World War II covered with true glory and that the United States Government thoroughly appreciated this fact. "Morale" had been sustained and nourished on a stupendous, organized scale. It is, however, permissable to point out in conclusion that the word "morale" became pretty glib and overused as the war wore on. There was a little girl, aged 10, in the spring of 1945 who was denied an expensive permanent wave and who turned and pouted, "But mother, think of my morale!"

Tall Memory

Continued from page 40

liked to transform nouns into verbs—wowed, panicked, authored. They introduced new words which subsequently became an integral part of American speech—racket, lousy, kibitzer, gat, upstage, and many more.

Many of the subjects, discussed in these columns 37 years ago, are still matters of burning interest in the industry. Production had been cut 33% and exhibitors did not have sufficient pictures to adequately book their theatres. Film rentals were already excessive, or so, the exhibitors claimed. Mary Pickford was stuck with a $300,000 income tax and Chaplin, who also had a million-dollar salary, promptly declared himself a British subject.

Next to VARIETY, my best education in showmanship came from Mr. Goldwyn himself. Unfortunately a few years after I started to work for him he imported the first modern art film, "The Cabinet of Dr. Caligari." Audiences, even in those prehistoric days, were more interested in sex, sadism and pratfalls than in aesthetics. As for the directors of the Goldwyn Pictures Corp., their exclusive concern was with dividends and they fired Sam. What was more unfortunate, they also fired me.

At this juncture I first became acquainted with Sime. He regarded college men with a jaundiced eye. "We got two working for us," he said, "one in the circulation department and the other driving our truck." Nonetheless throughout his life he took particular pleasure in helping struggling young men and partially through his intercession I obtained a job in Chicago which eventually led to my working for Balaban & Katz, then the miracle workers of the Middle West. It was they, rather than Roxy, who first installed ushers trained with military precision. They built fabulous movie palaces with airconditioning to keep you cool and gigantic stage presentations to warm you, sinking carpets and rising pipe organs.

Chicago in the mid-20's was a hothouse of budding showmen. Out of it came many of the industry's most distinguished future leaders—Barney and Abe Balaban, Sam Katz, Nate Blumberg, Dave Lipton, Oscar Doob, Grad Sears, Neil Agnew, Bill Pine and a score of others. Many of us used to lunch in a hole in the ground opposite the Chicago Theatre. Six days a week the noise was deafening but on Thursday when VARIETY arrived you could cut the silence with a knife. Every head was buried deep in that green cover.

When Katz came east to take charge of Paramount's theatre expansion program—"BUY, BUY-IN, OR BUILD" was the way VARIETY headlined it—he brought me along with him and I shared in the first and only genuine effort to introduce big business efficiency methods into the show game, where hunch has always proved more effective than statistical analysis. Sometimes the theatres had more visiting experts in sound, projection, insurance, usher training, music, advertising, ventilation, supply purchasing, not to mention long-nosed auditors, than they had audiences. The centralized system of operation worked reasonably well, however, until the great depression caught up with the industry in 1932. To stem the tide, according to VARIETY, Publix Theatres "warned its personnel against the overuse of postage stamps, phones and telegrams." This had about as much effect on the troubled waters as spitting into the ocean and, in spite of the efforts of such superb theatre men as Bob O'Donnell, John Fitzgibbons and Marty Mullin, Paramount Publix's loss in one year came close to $16,000,000.

Not long thereafter I traded my contract with the company for its lease of the Rialto Theatre, N. Y. My good friend, Leo Spitz, warned me that I would lose my shirt but all that I actually lost was my faith in human nature. I opened the theatre the week that the banks closed, and cash was scarce. So I put a big sign in the boxoffice window that anyone who lacked money would be admitted free and could settle with us at a later date. Not a single soul admitted gratis ever returned to pay us a cent.

All-Time Top Money Films

($4,000,000, OR BETTER)

(Continued from page 84)

32.	**Hell and Back** (U) (1955)	6,000,000
33.	**High and Mighty** (WB) (1954)	6,000,000
34.	**Ivanhoe** (M-G) (1952)	6,000,000
35.	**Peter Pan** (RKO) (1953)	6,000,000
36.	**Sea Chase** (WB) (1955)	6,000,000
37.	**Sergeant York** (WB) (1941)	6,000,000
38.	**Seven Year Itch** (20th) (1955)	6,000,000
39.	**Star Is Born** (WB) (1955)	6,000,000
40.	**Strategic Air Command** (Par) (1955)	6,000,000
41.	**Tall Men** (20th) (1955)	6,000,000
42.	**Life With Father** (WB) (1947)	5,900,000
43.	**Blue Skies** (Par) (1946)	5,700,000
44.	**Seven Brides for 7 Bros.** (M-G) (1954)	5,600,000
45.	**Egg and I** (U) (1947)	5,550,000
46.	**Big Parade** (M-G) (1925)	5,500,000
47.	**House of Wax** (WB) (1953)	5,500,000
48.	**Rear Window** (Par) (1954)	5,300,000
49.	**Blackboard Jungle** (M-G) (1955)	5,250,000
50.	**Unconquered** (Par) (1947)	5,250,000
51.	**Yearling** (M-G) (1947)	5,250,000
52.	**Magnificent Obsession** (U) (1954)	5,200,000
53.	**Met Me in St. Louis** (M-G) (1945)	5,200,000
54.	**Mogambo** (M-G) (1953)	5,200,000
55.	**Show Boat** (M-G) (1951)	5,200,000
56.	**Gentlemen Prefer Blondes** (20th) (1953)	5,100,000
57.	**The Outlaw** (RKO) (1946)	5,075,000
58.	**Forever Amber** (20th) (1947)	5,050,000
59.	**East of Eden** (WB) (1955)	5,000,000
60.	**Green Dolphin Street** (M-G) (1947)	5,000,000
61.	**Jolson Sings Again** (Col) (1949)	5,000,000
62.	**Moulin Rouge** (UA) (1953)	5,000,000
63.	**Mrs. Miniver** (M-G) (1942)	5,000,000
64.	**No Biz Like Show Biz** (20th) (1955)	5,000,000
65.	**Pete Kelly's Blues** (WB) (1955)	5,000,000
66.	**Razor's Edge** (20th) (1947)	5,000,000
67.	**Red Shoes** (E-L) (1948)	5,000,000
68.	**Song of Bernadette** (20th) (1943)	5,000,000
69.	**Three Coins in Fountain** (20th) (1954)	5,000,000
70.	**Vera Cruz** (UA) (1955)	5,000,000
71.	**Spellbound** (UA) (1946)	4,975,000
72.	**Since You Went Away** (UA) (1944)	4,950,000
73.	**King Solomon's Mines** (M-G) (1950)	4,825,000
74.	**Notorious** (RKO) (1946)	4,800,000
75.	**Yankee Doodle Dandy (WB) (1942)**	4,800,000
76.	**Salome** (Col) (1953)	4,750,000
77.	**Battleground** (M-G) (1950)	4,700,000
78.	**Dragnet** (WB) (1954)	4,700,000
79.	**Annie Get Your Gun** (M-G) (1950)	4,650,000
80.	**Green Years** (M-G) (1946)	4,600,000
81.	**Anchors Away** (M-G) (1945)	4,500,000
82.	**Bachelor and Bobbysoxer** (RKO) (1947)	4,500,000
83.	**Bridges of Toko-Ri** (Par) (1955)	4,500,000
84.	**Catch a Thief** (Par) (1955)	4,500,000
85.	**Easy to Wed** (M-G) (1946)	4,500,000
86.	**Four Horsemen** (M-G) (1921)	4,500,000
87.	**Great Caruso** (M-G) (1951)	4,500,000
88.	**Man Called Peter** (20th) (1955)	4,500,000
89.	**Paleface** (Par) (1945)	4,500,000
90.	**Random Harvest** (M-G) (1942)	4,500,000
91.	**Road to Rio** (Par) (1948)	4,500,000
92.	**Road to Utopia** (Par) (1945)	4,500,000
93.	**Thrill of a Romance** (M-G) (1945)	4,500,000
94.	**Till Clouds Roll By** (M-G) (1945)	4,500,000
95.	**Valley of Decision** (M-G) (1945)	4,500,000
96.	**Desiree** (20th) (1954)	4,500,000
97.	**Easter Parade** (M-G) (1948)	4,450,000
98.	**Cheaper by the Dozen** (20th) (1950)	4,425,000
99.	**Two Years Before Mast** (Par) (1946)	4,400,000
100.	**Knights of Round Table** (M-G) (1954)	4,400,000
101.	**Red River** (UA) (1948)	4,350,000
102.	**Hucksters** (M-G) (1947)	4,350,000
103.	**Harvey Girls** (M-G) (1946)	4,350,000
104.	**Stage Door Canteen** (UA) (1943)	4,350,000
105.	**Lost Weekend** (Par) (1946)	4,300,000
106.	**Sailor Beware** (Par) (1952)	4,300,000
107.	**Cinderella** (RKO) (1950)	4,275,000
108.	**Adventure** (M-G) (1946)	4,250,000
109.	**Egyptian** (20th) (1954)	4,250,000
110.	**Saratoga Trunk** (WB) (1946)	4,250,000
111.	**Streetcar Named Desire** (WB) (1951)	4,250,000
112.	**Demetrius and Gladiators** (20th) (1954)	4,250,000
113.	**Living It Up** (Par) (1954)	4,250,000
114.	**30 Seconds Over Tokyo** (RKO) (1954)	4,225,000
115.	**Hollywood Canteen** (WB) (1944)	4,200,000
116.	**Three Musketeers** (M-G) (1948)	4,200,000
117.	**Weekend at Waldorf** (M-G) (1945)	4,200,000
118.	**On the Waterfront** (Col) (1954)	4,200,000
119.	**Father of the Bride** (M-G) (1950)	4,150,000
120.	**African Queen** (UA) (1952)	4,100,000
121.	**Hondo** (WB) (1954)	4,100,000
122.	**Joan of Arc** (RKO) (1949)	4,100,000
123.	**Johnny Belinda** (WB) (1948)	4,100,000
124.	**I Was a Male War Bride** (20th) (1949)	4,100,000
125.	**Love Me or Leave Me** (M-G) (1955)	4,100,000
126.	**Margie (20th) (1946)**	4,100,000
127.	**Mother Wore Tights** (20th) (1947)	4,100,000
128.	**Snake Pit** (20th) (1949)	4,100,000
129.	**So Deep in My Heart** (M-G) (1955)	4,100,000
130.	**Cass Timberlane** (M-G) (1948)	4,050,000
131.	**State Fair** (20th) (1945)	4,050,000
132.	**American in Paris** (M-G) (1951)	4,000,000
133.	**Ben Hur** (M-G) (1926)	4,000,000
134.	**Dolly Sisters** (20th) (1945)	4,000,000
135.	**Emperor Waltz** (Par) (1948)	4,000,000
136.	**Holiday in Mexico** (M-G) (1946)	4,000,000
137.	**Jumping Jacks** (Par) (1952)	4,000,000
138.	**Kid from Brooklyn** (RKO) (1946)	4 000,000
139.	**Left Hand of God** (20th) (1955)	4,000,000
140.	**Long, Long Trailer** (M-G) (1954)	4,000,000
141.	**Love Is Splendored Thing** (20th) (1955)	4,000,000
142.	**Moon Is Blue** (UA) (1953)	4,000,000
143.	**Night and Day** (WB) (1946)	4,000,000
144.	**Reap the Wild Wind** (Par) (1942)	4,000,000
145.	**Sabrina** (Par) (1954)	4,000,000
146.	**Sands of Iwo Jima** (Rep) (1950)	4,000,000
147.	**Seven Little Foys** (Par) (1955)	4,000,000
148.	**Singing Fool** (WB) (1928)	4,000,000
149.	**Smoky** (20th) (1946)	4,000,000
150.	**Ziegfeld Follies** (M-G) (1946)	4,000,000

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That 'Variety' Staff—Circa 1927

By CLAUDE BINYON

(Claude Binyon, former staffer, has been a writer-director in the Hollywood bigtime for over 20 years. The following memoir of his days on VARIETY *originally was published Jan. 8, 1941—Ed.)*

I saw Broadway for the first time in 1927 as a supposedly worldly VARIETY guy. The strain of acting that part can never be outlived. There are so many things I don't want to forget:

Claude Binyon

The night, for instance, that I reviewed my first legit. It was a lousy little show and I walked from the theatre toward the VARIETY office anxious to start a devastatingly witty review of the flop. Somebody whistled behind me, so I stopped and waited. It was Walter Winchell.

"How you gonna handle it?" he asked.

"Just rip into it," I guessed, pleased by his curiosity.

"The guy who wrote that show," said Winchell, "came 500 miles to see it open, but he missed it. He's a TB, and the excitement hit him so hard he couldn't leave his hotel room. And every cent his family had was put into that show to make his dream come true."

I swallowed. "That's tough," I said.

"Let's not make it tougher," Winchell said.

I went to Sime and told him the facts. "Do whatever you want," he said.

My debut as the newest and best of the devastating critics was postponed. My review might have been written by Elsie Dinsmore. But Sime printed it, and I felt good anyway.

Saga of the Office Cat

There was a pet cat which wandered throughout the VARIETY building. It lived on mice and hamburger and had a fondness for, of all guys, old iron-puss Pulaski *(Ibee)*. One night Arthur Caesar dropped in to regale whoever would listen to the latest humor from Caesar. In the midst of an animated recitation he stepped on the cat and crushed the life from it.

We all looked at Pulaski. Pulaski looked at Caesar. For the first time in his life Caesar didn't finish a story. He walked out hurriedly.

From Burleycue to Wall Street

The crash had happened and things still were tumbling about us as Sid Silverman assembled the various Wall Street and Broadway reports into the lead story for page one. All of us were at the print shop and Sid asked for help in writing a head for the crash story. I submitted "Wall Street Lays An Egg," and Sid used it. What's more, he congratulated me.

What I've never mentioned 'til now is that earlier in the week, for the burlesque page, I had written a head for the failure of burlesque in some theatre. "Burlesque Lays An Egg," it said. Frantically I searched the proofs to change that head before press time. I couldn't find it—until the paper was on the stands. And there it was, right in the middle of the burlesque page.

Fortunately nobody was reading burlesque news anymore.

How I Became an Editor

Dissatisfied with the amount of news being gathered, Sime ordered all of us to give him a list of our news sources. Later he posted them.

I was the talk of the office. I had one news contact—a producer of stock plays. I waited for my dismissal.

Sime took me off the street and put me on the editorial desk.

After I had served my apprenticeship, Sime told me I could have a signature for my reviews. I chose *Bingo*. Sime told me to use one with four letters, so I compromised with *Bing*. Then *Bige* (Joe Bigelow) got his first chance to review a big show and it appeared in VARIETY over my signature. *Bige* squawked and Sime changed *Bing* to *Bang*.

Cause and Effect

We'd put the paper to bed Tuesday afternoons and then retire to a downtown speakeasy for nourishment. Every Wednesday morning, without fail, I'd wake up with a splitting headache. And all I'd ever had was a mixture of beer and ether.

Confidential Hits

As the then music editor, Abel Green, gave me phonograph records he'd reviewed and didn't want. My wife and I used to wonder why nobody knew the songs we hummed.

Never Speculate

There was that young fellow from Canada (what was his name?) (Mori Krushen—Ed.) who in his review of a vaudeville bill said that the guy with the red wig in the acrobatic act wasn't fooling anybody with his female impersonation. The whole act barged into the office indignantly. Yes the guy with the red wig was a woman.

I learned early. Never pan an acrobat.

Fame!

A staffer, Bob Landry, once made the amazed paper's own Literati page by reviewing a monologist and calling him "pleonastic" (which was fancy for redundant, which was fancy). The review didn't run. Sime threw out the review and reviewed the word.

The VARIETY building nestles against the rear of Loew's State, and the advent of talking pictures into that theatre was a real tragedy to the VARIETY guys. Gone—and possibly forever—was the sweet organ music wafted into the gents' room.

Surefire Touch

There was the bum who used to wait in front of the office for his daily handout from Sime. When Sime was late the bum would come upstairs and fall asleep at a desk where Sime would have to step over his legs. Thus was he guaranteed an awakening at handout time. And the orders were to let him alone.

A policeman traced a case of Scotch into the building at Christmas. There were several hearts in several throats. The cop went out stinking.

Ghost's Banquet

I had a series of kidding life stories of prominent show people called "Inaccurate Biographies." When I submitted one about a music publisher Sime threw it out and wrote one himself, using my name.

A friend came to me later with a compliment. He said the publisher had exclaimed, "Who is this guy Binyon? He's one of the smartest men in show business!"

I told my wife the last part.

EXURBANITES ABROAD

By REV. MALCOLM BOYD

(Formerly the partner of Miss Mary Pickford and Buddy Rogers in television-radio production, president of the Television Producers Association of Hollywood, public relations man for Samuel Goldwyn Productions and radio producer with Foote, Cone & Belding, the Rev. Malcolm Boyd is now an ordained priest of the Episcopal Church.)

Istanbul seemed a strange, alien city as I drove into the heart of the downtown section from the airport last spring. American products were not advertised on the huge signboards (nor are they generally available in Turkey) and it was obvious in many striking ways that the culture remained deeply indigenous. Then, we passed a cinema. There, on the marquee was the name of Alan Ladd. An enormous picture of Mr. Ladd, in color, stood outside the theatre.

Rev. Malcolm Boyd

Once again, Hollywood was our ambassador-at-large.

In Athens, Judy Garland had been playing in "A Star Is Born" (with Greek sub-titles). In Vienna, "White Christmas" and Audrey Hepburn's "Sabrina"; in Rome, Brando in "On the Waterfront"; in Geneva, "Roman Holiday"; in Paris, "Country Girl" (and an interesting reissue of "The Maltese Falcon" in a theatre along the Champs Elysees).

Back in the U. S., Mr. Spectorsky's "Exurbanites" "set the styles, mold the fashions, and populate the dreams of the rest of the country." (There is no reason to limit their influence to this country). David Riesman, in his book, "The Lonely Crowd," refers to "culture diffusionists" who diffuse the taste judgments of the peer-group they belong to, to the other peer-groups lower down on the taste gradient. Russell Lynes refers succinctly to the "taste-makers."

Global Patterns Are Molded

The point is (and it needn't be labored) that the exurbanites, culture diffusionists and taste-makers who are found in the New York and Hollywood circles of publishing, films, fashion and broadcasting, are molding thought and action patterns throughout the world.

I was lecturing on media of mass communication last summer in Switzerland and my lecture was being interpreted simultaneously into French and German. I came to the name "M. G. M." The German interpreter put her hand up and interrupted me. "What's that?" she asked. I tried to explain that M. G. M. had probably influenced her outlook and attitudes, directly or indirectly, explicity or implicitly, nearly as much as the Church had done.

A few years ago some high-school students were queried on a poll about a number of things. They had no idea of who made up the U. S. Supreme Court, but knew quite well the M. G. M. star roster. We are certainly familiar with the celebrity "status" of the Hollywood star, especially outside of this country in South America, London, Copenhagen, Vienna, Rome and Madrid. Yet it is not this *explicit* and certainly obvious influence which is most significant. What is far more significant is how whole thought and action patterns are molded, year in and year out, by the entire "climate" created by the style-maker; and this would include the implicit meaning of films, the many variant elements which make up the "star system" and, indeed, that area we may describe as being composed of creative impulses and motivations.

I like a story, which may well be apochryphal, concerning Noel Coward and Leonora Corbett. She is reported to have accepted Mr. Coward's invitation to attend, as his guest, a London theatre performance with these words: "If it's a play with a message, I won't dress." And this little story, too, has a message! Any play Mr. Coward could have taken her to see in London that night . . . be it a musical, a light comedy, a serious drama . . . had a message. There is not a play or tv program or film or comic strip extant which does not have a "message." All media of mass communication in our age of exurbanites, culture diffusionists and taste-makers, contain (implicitly or explicitly) a "message." It has been wisely pointed out by a British observer that, in truth, nothing affects us so much as that which we do not take seriously. "The unacknowledged legislators of the world" are the exurbanites, the culture diffusionists and the taste-makers. There is an enormous power in the hands of many men and women who have not yet realized, as they simply go about their day's intense work, that such power belongs to them. With power goes, hand in hand, responsibility; but that is too obvious to involve moralizing here.

The secret of the successful exurbanite, culture diffusionist and taste-maker? I imagine it boils down to empathy. Webster defines it as "imaginative projection of one's own consciousness into another being." Harry Butcher, speaking of Arthur Godfrey, defined it as: "You know, the ability to get inside other people, to understand exactly how they're feeling." *Time*, in a 1950 cover story, quoted Mr. Godfrey himself, who perhaps put the same thing in another way: "It's because people believe in me. How the hell else can you explain it?"

People have to believe in the merchandise . . . and that extends to merchandise when it has become "services" as well as "goods." The work of the exurbanite, the culture diffusionist, the taste-maker, combines both "services" and "goods." His merchandise is world-wide in distribution, scope and influence. Today he sells . . . whether he knows it or not . . . America to America, and America to the rest of the world.

'Sime's Square'

Continued from page 39

sure to wire or lemme know if you need anything." "Anything," of course, meant money.

His impatience with stupid office boys was legendary. "Go upstairs and get your money!" he'd snap when some unbright kid didn't know what he was doing. He scared the hell out of them all the time. One time he gave a kid $10. "Go out and buy me a hat." Luckily the kid knew enough to ask the men what size and shade they thought Sime wore. He brought it back, Sime put it on without looking up from his typewriter, grunted, "Keep the change," and continued as if he'd only sent him for a pack of cigarets.

Conversely, he'd do the darndest things for an office boy he thought looked peaked, upsetting Hattie and Sid at their Thousand Islands summer place. The office boy would suddenly find himself transplanted into a new world via a note from Sime. As Sid put it, "A kid would pop in at the Islands with the statement, 'Mr. Silverman sent me up.' There'd be a note from the Old Boy, 'Dear Sid: This is Eddie McCaffrey who needs a rest, so take care of him for a couple weeks.' I had to drop everything and take care of him. That was the Old Boy's way of making sure the kid got a vacation. Two weeks later the kid was just as apt to be fired for something the Old Boy didn't like."

Father and Son

Above everything else, VARIETY was Sime's mistress. Next to the paper and show biz, his deepest affections were for his son and his staff. The first is natural, the latter unique in a publisher's relations with newspapermen. VARIETY's staff turnover in all the offices (New York, Hollywood, Chicago, Washington and London) has been relatively small.

At the time a drunken actor took a shot at Sime through the VARIETY window he was cautioned that "perhaps Sid had better carry a billy." Sime laughed, "A man has been assigned to me, so don't worry." But the bodyguard was not from the West 47th St. Police Station. He was on Sime's personal payroll and his job was to keep an eye more on Sid than Sime.

Their relationship was Broadway legend. Underneath the hard-bitten exterior of VARIETY's No. 1 mugg was an affection for his only son which was unique without being sticky. He indulged him but didn't spoil him. If Sid was uncertain he would ask the Old Boy, "because I could never cross him." This applied to the time Sid thought maybe he had promised the Old Boy not to drink until he was 21. At a St. John's Manlius Military Academy function—where Sid was enrolled—Sid phoned Sime to tell him he was taking a drink but wanted to put himself on record that he wasn't breaking any pledge.

It wasn't until around the time Sid was 17 or 18 that the significance of religion asserted itself. St. John's had compulsory chapel. Sime told Sid, "Absorb what you want from chapel. It won't hurt you and the rest doesn't matter."

Sime set up charge accounts for Sid at Reisenweber's, Maxim's, Rector's, Healy's, the Golden Glades, the Plantation, Bustanoby's, and Shanley's but the boy never abused them. Sime was known for seeking unobtrusive tables but the only time he asked for the No. 1 table at Reisenweber's was on Sid's first date with the musical-comedy dancer, Marie Saxon.

Marie's death in 1941, at 37, preceded Sid's at 51 in 1950. Their son, Syd, has inherited VARIETY. Equal minority shares were willed by Sime to business manager Harold Erichs and editor Abel Green.

Sime really reached the peak of his hard playing and hard working in the Roaring Twenties. He maintained a fleet of three cars, all open jobs. Sid was more aesthetic in his cars, ranging from the Mercer of his Manlius days to an imported Isotta-Fraschini. (The same liking for fancy motors shows in young Syd.) Two sets of Negro chauffeurs always stood by. Sime gave them enough time to catch up on their sleep, and drove them as hard as he drove himself as he paid them well. Personally, he was a poor driver, with a murderous sense of direction, particularly when it came to pseudo-short cuts.

At the end of a hard day's work, he would signal two or three staffers and ask, "Got a date for tonight?" Few, if any, ever did have a date when Sime signaled for an excursion to Texas Guinan's or Westchester roadhouses. A born gambler, Sime lived the full life, gambling on himself and his personal judgment. Often he was wrong, mostly he was right. He thought he was right in spurning insurance actuaries, saying, "If a company is willing to bet on my life, why shouldn't *I* bet on it?" Yet he counseled his son and Harold Erichs and Abel Green to load up on insurance.

Gambling on himself, he may be said to have lost the percentage of life's span when he died at 60, yet Dr. J. W. Amey, his longtime friend and physician, observed, "Sime died at 120—he lived two full lives."

When he went out during Prohibition, Sime never brought his own liquor. The roadhouses and niteries always saw that he and his boys and girls drank the best in the house. He was a fabulous check-grabber and a good tipper without being ostentatious.

We was a Scotch-and-Perrier man. Although he had never been to France, he knew that the *source gaz naturelle*, which distinguishes the French spa's *eau du Perrier*, was the best mixer. The Perrier importers asked, "Who is this man Silverman who is doing such a terrific job for us in all the places by requesting Perrier?" He spurned their offer of complimentary cases but approved being billed at wholesale prices for the caseloads that went to his home, his friends, and the famed "top floor" of the VARIETY building.

He would chide us, as he did others, for cocktails, and "all those fancy drinks . . . you'll find you'll travel best on Scotch as you get older." He was right.

After roadhousing he'd bring us home for a nightcap and maybe watermelon, which, like stewed tomatoes, he felt was a great antidote to a rugged evening of drinking. He would always bawl out Sarah for being awake then. Looking alert and spic and span in her snow-white cap, she would say, "Well, Mr. Sime, I thought maybe you wouldn't know where to find the watermelon which is nice and cold tonight."

Were You Ever Blacklisted ?

'VARIETY' WAS—MANY TIMES
But Found Friends and Special Issues Kept It Going

The 50-year history of show business, and of this publication, is reflected in its sundry "special numbers." These have included (1) VARIETY's own Anniversaries, of which this present Golden Jubilee is the gee-whiz milestone to date and (2), Special Numbers which have been endorsed and encouraged by the personalities and organizations of the amusement world—motivated by their own self-interest.

These special issues are a big part of a long story. In a very real sense they have helped make possible the independence of VARIETY. Any trade paper, and especially one as expensively staffed and hooked up as this one, needs specials. (Superfluous to add, it is always good American enterprise and sound economic principle to hustle for extra business. That is the path of vigor and growth.)

The founder of VARIETY was obsessed with the goal of economic independence, something probably never, before 1905, achieved by a theatrical trade paper. Although Sime Silverman went into business on a shoestring, and as he himself cracked in the early years "VARIETY did not go to press; it went to the cleaners," he vowed that "if the paper ever got into the black," he'd be the first to print the fact. It took him 24 years to do so in a memorable editorial, dated Jan. 8, 1930, in which he made the point about the special issues:

"Now that VARIETY's special numbers have become commercial, they are still essential to this paper's support. For the overhead of this unusually high gaited paper, as a trade paper, has grown relatively as much from the first anniversary 24 years ago as has this issue gone beyond its first one. And for the first time in 24 years, VARIETY got out of debt in 1929. May it keep out. Some years ago it was said on this page that when VARIETY paid off if ever, it would be told. Here 'tis."

[The 24th Anni numbered 324 pages, its peak size to date. In actuality it was a combination special issue, combined with an RKO Number. The Silver Jubilee Number, dated Dec. 31, 1930, came to 298 pages plus the four covers. This, the Golden Jubilee Edition, is 516 pages].

Sime Asked: 'Were You Ever Blacklisted?"

But the importance to the survival of this paper of special issues cannot be adequately comprehended unless account is taken of the various campaigns of ill-wishers who wanted to put VARIETY out of business. Not one but a whole series of boycotts were organized by powerful theatrical interests, of a cruder era, who did not appreciate independence in a trade paper nor purpose to tolerate it.

The familiar form of early century blacklisting was to order all employes not to talk to anybody from VARIETY and to make their tenure of employment conditional upon loyalty to the boycott. Choking off news was one side. Cancelling advertising was routine, and it went to the extreme of characterizing the purchase of paid space in the blacklisted sheet as an unfriendly deed leading to penalties upon any supplier, agent, performer or theatre defying the ukase. The blacklisting lasted about as long as the anger of the sorehead involved, sometimes failed ridiculously, sometimes inflicted a certain amount of hurt. (It is axiomatic in the advertising industry that copy not run in the current issue is copy lost forever—never made up.)

Sime's methods of handling blacklisting, as almost anything else, was to turn on the floodlights and subject the whole procedure to the cleansing of full notice. His "blacklist" editorial of March 28, 1913, became a show biz classic. It ran thus:

Were you ever blacklisted? No? Well, it's like going to a party and finding no one will dance with you. You leave the first party and wind up some place where you have the time of your life. Of course that is not exactly applicable to VARIETY and the big time vaudeville. but it's near enough, even if we should have mentioned the big time before VARIETY.

This "blacklist" against VARIETY by the big "managers" has us very sore. We are really ver-y, ver-y, an-gry, and that's not stealing any of George Munroe's stuff. We dislike talking about ourselves, but here we are publishing a paper many people want to advertise in, and the big time won't let them, although the big time does not suggest any other medium the intending advertisers will accept. That's what makes us so an-gry. Why should these people, acting in good faith, be deprived of the right to spend their money? It's the only instance of record that the big time did anything to keep money away from anyone without having an ace in the hole where that money could be placed for their own benefit.

It's tough—on the other people. Within the past two weeks three big time managers have had to advertise in VARIETY without having their names in the advertisement.

The wholly bad remark is "What are they trying to do to you?" As though we knew! Being "blacklisted," we are not supposed to know anything any more. No one can tell us news and VARIETY is running short of material. The big time managers, by a process of deduction, eliminate all people connected with them as possible news sources for us, until they may have the list reduced down to five or ten. "There they are," say the big timers. "Now we will get after this bunch and shut every news door open to that paper." They do it, too, but the next week VARIETY somehow prints something that none of these five or ten could possibly have known—and the big timers must make up a new list. . . .

Speaking of the "blacklist," we herewith duly and gratefully extend our thanks to the big time managers for putting us behind the deadline. For years we have been wondering how we could force attention to VARIETY upon everybody, in the show business and out. Take the Clipper, for instance, 60 years old, and how many know it's alive? (Even less knew it was sick.) And look at VARIETY, only seven years old, and everybody talking about it just because the big time managers were kind enough to "blacklist" us.

Sime had a disarming way of giving some of his private thoughts in outwardly impersonal editorials. When the paper raised its newsstand price to 25c he rambled into the subject matter (Aug. 31, 1927) in the following unorthodox style, again quote:

It's Sunday night. The radio is on and the only other occupant of this typewriting factory is a guy from Montreal [he meant Mori Krushen] who's writing his head off about the picture business.

Some typists can't stand the radio when writing themselves. They want nothing to distract concentration. But what could be better than to have "South Wind" drummed into your right ear while trying to put something on the Remington.

Music is soothing and more so after listening to vaudevillė orchestras for 20 or more years. And that's a nice way to break into this subject, VARIETY going to 25c, as advertised and after Oct. 1, next. Twenty-five cents for VARIETY. It seems impossible. To none more so than the writer. A 25c theatrical weekly, the only 25c weekly published in the entire world! A little shiver runs up and down at the thought. This terrible paper, the joke for years of everybody who know and still the joke of the literary field, that started at 5c a copy on a bankroll of nerve, to have the gall to ask 25c from anybody or anywhere. It's a paralyzer.

And yet it is believed necessary. There is no newspaper publisher who would not prefer to reduce rather than to increase the sales price of his paper, if that could be done with safety. But in the trade newspaper work, a strong doubt always persists of reduction, anywhere. Hooked up with a large overhead for trade newspaper work, too large, much too large, there comes the time when the thought of independence, not money, supersedes everything else.

It's nice to be independent in newspaper work, trade newspaper work more so. And in a trade such as the show business no newspaper of that trade will ever be a real money maker for any length of time.

Independence is necessary to a trade for its mediums. These who may retain their independence of expression, to state the facts of the business it represents, to turn out its sheet week in and out without consultation, without dictation and without threat or thought or fear . . . that is independence, an independence that the publisher who is fortunate sufficiently to possess it will never, through his conscience or his business sense, abuse.

Perhaps and maybe and hopefully, if VARIETY attains its 25th anniversary which will be in 1930, its present publisher, if still with it and also hopefully, will gleefully tell many things in connection with VARIETY, its rise from a shoestring accident at 5c to its proposed tilt in price to 25c a copy. And all of those publishers who have gone through their vicissitudes, who think they have had their ups and downs, who were broke and didn't believe it, but still held their heads above the water line and faced the world, will hear or read plenty about VARIETY, the illiterate show weekly, started by an illiterate who has never changed but who has never altered his belief that the only paper that could succeed in the show business would be the paper that didn't attempt to deceive the trade.

And that is the main reason why VARIETY must go to the 25c price. When it must fight the showman species of the old days as exemplified by the Albees, the Shuberts, the Erlangers and others, it needs sustenance for maintenance.

Fortunately in its upward climb against the odds and temptations, VARIETY found unsuspected supporters, among the influential showmen of the new show business. Supporters VARIETY never had given a thought to. The VARIETY boys had grown to believe they had not a friend in the world. They had found from experience that those who should have wished a trade paper to tell the truth, only wanted that trade paper to lie about their competitors and to lie about themselves.

And then came the unexpected, those showmen of the new regime, to some of whom VARIETY had caused grievious annoyance and cost. They said that it were better that a trade paper should print the truth if it were the truth and find belief in its trade than to be beset by any conniving showman who thought it might be muzzled.

That was a new light and a great light. It came through a dark cloud, plenty of dark clouds, and if the publisher of VARIETY is around on its 25th anniversary, those showmen, what they said and what they did, will be named and explained.

Through that very thing came the decision to raise the price of VARIETY to 25c; to attempt to make it perpetually independent of its trade. Even to the unbelievable satisfaction of making it independent of special individual numbers.

There is no reason why a trade paper should not be self-supporting. Perhaps not a money maker. But those who never have had real money don't miss a bank balance. It may be much better not to have the bank balance, for many a loafer arrived at the same time his bank balance commenced to swell.

But it is gratification to any publisher to know that he is independent of his advertisers; that if the trade advertises in his paper it does so for value, not complimentary, nor for charity. Not to influence the paper and not in the belief that a trade paper must have his advertising to live.

For a publisher to have survived E. F. Albee saying: "You must need money. I hear you are not making any. If you need $2,500 now or then why don't you call on me?". . . . Or Lee Shubert: "Those people are not crazy. They are not going to turn down $15,000 a year of our business for an actor's $200 advertisement, are they?" And the man whom Lee addressed that conversation to said he was afraid VARIETY intended just that . . . and VARIETY did.

Albee with his $2,500 stake and Shubert with his $15,000 worth of business, and the others who figured VARIETY to be broke or going broke; all of those things were the gamble. If VARIETY could survive, it might make itself independent, and if it couldn't survive, it certainly would not have gone far on the hand-out of an Albee or a Shubert.

And so we trust that in raising the price of VARIETY to 25c and to a subscription of $10 a year, together with an increase in the advertising rates, that we may place VARIETY on a foundation of self support that will continue it in its present line of endeavor . . . to be as good and proper a trade paper of the show business as it possibly may be, without entanglements, without politics or policy; telling and printing the truth as it finds it; reporting the show business as it is reported to it; to be a trade paper in all that that name should imply.

And we think the trade in its mass and class will accept that if a trade paper of that description could continue on that policy, not only 25c but $1 a copy weekly would not be too high a price for it.

Chronology of Special Numbers

NVA First Anniversary Number—May 11, 1917.
Columbia Burlesque Number—Jan. 14, 1925.
Anne Nichols "Abie's Irish Rose" No.—May 20, 1925.
Longacre Engineering & Construction Co.—June 24, 1925
Gus Sun Vaudeville Number—Aug. 11, 1926.
Joseph M. Schenck Number—Oct. 20, 1926.
William Morris Number—Oct. 27, 1926.
Adolph Zukor Number—Dec. 1, 1926.
Fanchon & Marco Number—June 29, 1927.
Marcus Loew Number—Oct. 19, 1927.
Paul Ash Number—May 9, 1928.
Henry Duffy Circuit & Dale Winter No.—Oct. 17, 1928.
A. J. Balaban Number—Feb. 27, 1929.
Paramount-Publix Number—Aug. 7, 1929.
RKO Number—Jan. 8, 1930.
Fanchon & Marco section—Jan. 28, 1930.
Warner Bros. 25th Anniversary—June 25, 1930.
Fox Profitunity section—May 20, 1931.
RKO Radio Boxoffice section—May 27, 1931.
Radio City Number—Dec. 30, 1932.
ASCAP Number—July 31, 1940.
Ted Lewis (35th Anniversary)—Oct. 9, 1946.
Mutual Broadcasting System's 12th Anni—Oct. 23, 1946.
Sam Fox—Nov. 5, 1947.
Guy Lombardo Anniversary—Sept. 28, 1949.
WSM Anni—Oct. 26, 1949.
Martin Block Anni—Feb. 8, 1950.
Broadcast Music Inc.—April 12, 1950.
Ed Sullivan—June 13, 1951.
NBC (25th Anni)—Sept. 26, 1951.
Cities Service (25th Anni)—Feb. 13, 1952.
Capitol Records (10th Anni)—July 30, 1952.
RCA Victor 50th Anni & Phono's 75th Ann—Oct. 1, 1952
CBS' Hollywood Television City—Nov. 12, 1952.
Joe E. Lewis Number—April 1, 1953.
Chicago Radio—May 27, 1953.
Ed Sullivan's 5th Anni in TV—June 10, 1953.
ABC Network—Oct. 7, 1953.
Hi-Fi Number—Oct. 14, 1953.
Decca Records—Sept. 1, 1954.
"White Christmas" Section—Oct. 13, 1954.
ASCAP's 40th Anni—Oct. 20, 1954.
RCA Victor—Nov. 24, 1954.
RCA Victor—Oct. 19, 1955.

Up-To-Date Down Under

COMING TO AUSTRALIA

(1) 1,000,000 Olympic Game Fans
(2) Commercial Television
(3) Drive-In Theatres
(4) A Film Boxoffice Boom

By ERIC GORRICK

Sydney.

Looks like 1956 is destined to go down in Australian show biz history as "The Golden Year" because it will mark (1) the advent of television, (2) drive-in cinemas and (3) the Olympic Games.

It's also anticipated that there'll be over 700 houses geared for CinemaScope, a feather in the caps of Ernest Turnbull and Sid Albright, who battled hard to break down independent exhibitors' opposition to C'Scope.

Film industry leaders have recovered poise after television jitters of a year ago. They now believe that a continuance of good product will whip the tv bogey here. It's now planned to meet television head-on with mammoth promotion of screen fare.

American distributors located here are emphatic that the year ahead—irrespective of any outside opposition—will see the biggest boxoffice take of Australia's film history. British distributors share the optimism of their U. S. contemporaries.

The outlook for the legit is also good. Recent solid boxoffice for "Can-Can" "Teahouse of the August Moon," "Simon and Laura," "The Deep Blue Sea," "The Little Hut," "Medea" and the Borovansky Ballet support a hearty prognosis. The major legit sponsors—J. C. Williamson Ltd., Garnet Carroll and the Elizabethan Trust believe that there will be sufficient dollars available to bring name talent from Broadway during 1956. Over 1,000,000 visitors are expected here for the Olympic Games.

THERE IS NO SHORTAGE OF DE-LUXE PRODUCT FROM REPUBLIC

THE LAST COMMAND
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STERLING HAYDEN · ANNA MARIA ALBERGHETTI · RICHARD CARLSON

A MAN ALONE
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STARRING AND DIRECTED BY RAY MILLAND CO-STARRING MARY MURPHY · WARD BOND

THE VANISHING AMERICAN
SCOTT BRADY · AUDREY TOTTER · FORREST TUCKER

FLAME OF THE ISLANDS
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
YVONNE De CARLO · HOWARD DUFF · ZACHARY SCOTT

DOCTOR AT SEA
COLOR BY TECHNICOLOR
SMASH COMEDY SEQUEL TO "DOCTOR IN THE HOUSE"

COME NEXT SPRING
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
ANN SHERIDAN · STEVE COCHRAN · WALTER BRENNAN

MAGIC FIRE
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
YVONNE De CARLO · CARLOS THOMPSON · RITA GAM
VALENTINA CORTESE · ALAN BADEL

CIRCUS PRINCESS
IN COLOR
A STORY OF TWO CONTINENTS WITH AN ALL EUROPEAN CAST

STRANGER AT MY DOOR
MACDONALD CAREY · PATRICIA MEDINA · SKIP HOMEIER

THE MAVERICK QUEEN
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
BARBARA STANWYCK · BARRY SULLIVAN · MARY MURPHY

LISBON
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STARRING AND DIRECTED BY RAY MILLAND · CO-STARRING MAUREEN O'HARA · CLAUDE RAINS

DAKOTA INCIDENT
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
LINDA DARNELL · DALE ROBERTSON · JOHN LUND · WARD BOND · SKIP HOMEIER

Greetings for the New Year

The FRENCH FLAIR in Showmanship

By GENE MOSKOWITZ

Paris.

France has passed through all the entertainment cycles of the past five decades while remaining always a special case—namely France. One may generalize that the French have pioneered in motion pictures, night clubs, nudity, bedroom farces, classic repertory and Grand Guignol horror plays. It is necessary to understand the paradoxes of amusements in this land of government subsidies for budding playwrights, of avant garde ballet and adoring devotees of the soprano sax of Sidney Bechet. The shape of show biz in Paris is marked by:

Extreme individuality, with State handouts

Cordial acceptance of innovation, with Moliere and Racine

French chauvinism, with gallantry to foreign artists

Freedom from moral censorship, with harsh political controls

Where begin the story? The music halls of Paris once vied with those of London for verve and originality. France came within an eyelash of dominating moving pictures (and automobiles). Its place in popular music is a prominent one. It has a patent on the intimate chantoosie and some of its stellar personalities are durable indeed, per Sarah Bernhardt, Edmund Rostand, Sacha Guitry, Maurice Chevalier, Edith Piaf, Charles Boyer. As for the floor show, the leading cabarets of the present moment set standards for opulence, speed and ingenuity which can hardly be matched by the best of New York, Las Vegas or Miami.

Theatre Population

Some statistics are in order. The number of theatres and night clubs are about the same though actually there are fewer theatres than in 1900 for many were musichalls then. It comes to about 40 actual theatres to the 60 of today. Niteries stay at the 100-odd level. Moving pictures, with a 1929 attendance of 150,000,000 spectators per year, now counts 390,000,000. Musichalls have made a comeback with two big ones and one nabe spot and more conversions in the offing, while phonograph records are up to about 8,440,000 per year. Songwriters via SACEM collect over $9,000,000 per year to dole out to more than 18,000 members. Radio sets stand around 9,000,000, television sets about 250,000.

France has always been a theatregoing country, and playhouses have not varied much in numbers the last 50 years. Over 160 legit plays are produced per year. This is possible due to the low operating costs, since a one-set play with name actors can be put on for $6,000. It is to be noted, however, that Benoit-Leon Deutsch, head of the Syndicat of Theatre Directors, feels that there are not enough new authors of worth and that there are too many theatres in Paris. (A law forbids theatres to be converted to commerce or destroyed.) He also believes admission prices are not high enough. Catch is that economically the Parisian public could not afford to pay more. Nonetheless, France goes on being the most prolific theatrical center in the world.

Of late foreign plays have been the big success here and last season the big names were Arthur Miller, Somerset Maugham, Guy Bolton, George Bernard Shaw, Anton Checkov and Peter Ustinov. A law inducing theatre owners to play two out of three plays from French originals per season is now being enforced by the Society of Dramatic Authors, but fact that Gallic adapters get 50% of the take is tempering this law if a play is adjudged good enough. French tastes have varied through the decades from the farce of the early 1900's to the social play, the well made boulevard comedy, to encompassing the realistic and outstanding manuscripts of the world.

The theatre musical still holds to a rather archaic form popular at the turn-of-the-century and a dandy of that era would be right at home at the Chatelet or Mogador today. Spectacle aspects of the rather mawkish book and music would be entirely familiar. This seems to be what the French want and attempts to inject the more robust attitudes of the American musical have not fared well. "Oklahoma," during last summer's Salute to France, did not evoke French accolades although "Porgy and Bess" did (but was too expensive to make money).

Toujours Subsidy

During the summer just past Paris was host to a remarkable convocation of plays and players from all over the world. It is significant that Paris dreamed this idea up, and carried it through, and not New York or London. Oddly enough it was a troupe of Chinese acrobats and pantomimists from Peiping who scored the big wow.

The governments sympathy for entertainment gives Paris a big advantage. In addition to the State-controlled Opera, Opera-Comique, Comedie Francaise and Theatre National Pulaire, it should be remembered that the government operates radio and television.

One of the oldest aspects of French show business is the chansonnier. There survive seven theatres which present a group of men and women whose main forte is their wits and delivery as they hold forth on all public events and figures with the utmost suavity and freedom. Nobody is spared by these modern day troubadors. Frequented by the French alone since the patter is lost on the tourist.

There are only two circuses left, after the five of yesteryear. One, the Medrano, is part musichall now, while the Cirque D'Hiver alone has maintained the traditional atmosphere. Ballet, dance, opera and pantomime are all important entries in the varied menu of Paris entertainment.

Birth of the Cinema

France has 5,668 film houses with 2,689,000 seats with an annual filmgoing percentage of 8.8% per person. A group of little scenes projected at the Grand Cafe on the Boulevard Des Capucines on Dec. 28, 1895, was the first before a paying audience and the first which clearly divulged the future possibilities of these shadows on the wall.

Motion pictures was not the work of one man on one country. But Frenchmen were true trail-blazers. The Lumiere Bros.' first combination camera and projector was able, by means of intermittent action, to fuse the findings of such men as Thomas Edison, Edward Muybridge, Jules Marey, Emile Reynaud, Mande Daguerre and George Eastman. On that wintry night in 1895 the patrons of the Grand Cafe sipped their drinks and flirted while one of the Lumieres gave a brief talk on the Cinematograph and hung a bedsheet at one end of the hall. A small hand-cranked machine threw a fluttering image on the sheet which suddenly became a locomotive bearing down on them. Some women shrieked. Papers lauded this strange device and it soon became a fairground entry. The Lumieres never thought it would go much further, but there had been a man present at the showing who saw other possibilities in it.

He was Georges Melies, a magician and director of a temple of magic, Theatre Robert Houdin. His imagination was fired. Securing a camera from the Lumieres, he proceeded to give the film its aura of the dream. From 1897 to 1915 he made over 2,000 films, some over three reels long, and perfected most of the special effects now in use today. Though Melies made a fortune with many of his films he still did not see the more far reaching effects of the screen. It took a businessman, Charles Pathe, to realize this. He, along with a competitor, Leon Gaumont, began to organize films into coherent production and distribution setups. Their companies became the powers.

From 1900 to 1914 the French dominated the world market but lost it to America during the war years. In 1922 France produced 55 films and increased annually until 1928 with 94 films.

The animated film was created by Emile Cohl at this time. One of the first French film comics, Max Linder, had a great influence on Charles Chaplin, who saw many of Linder's films while he was playing in a pantomime act at the Folies-Bergere.

With the advent of talking pictures, which came late to France (1930), men like Clair, Jean Renoir, Julien Duvier, Feyder, Jean Vigo and Marcel Carne hit their true stride as the French penchant for erudite talk was wedded to an understanding of visual appeal. A number of film "masterpieces" emerged at this time. The social treatises and the charming costume dramas of Feyder, the moving studies of humanity and the brilliant comedies of Clair, and the poetic naturalism of Carne, Renoir and Duvivier are in point. Marcel Pagnol's trilogy of plays, "Marius," "Fanny" and "Caesar," brought a fine theatrical naturalism to the screen.

During the German occupation French films receded to an ivory tower. Subjects were distinctly divorced from the prevailing reality. Directors were able to make completely artistic works without any regards to trends and immediate b.o. returns, and such artistic works as "Las Visiteurs De Soir," a medieval fantasy drama of love and the devil, and the sprawling, humane exploration of the theatrical world and society and the nineteenth century in "Les Enfants Du Paradis" were made by Marcel Carne. New names began to emerge, and, as the war drew to a close, the old guard was replaced by men like Jacques Becker, H. G. Clouzot, Robert Bresson, Claude-Autant Lara, Jean Delannoy and others. Other important new names were Jean Cocteau who came back to cinema as a dabbler in all the arts and Rene Clement, one of the firmest craftsmen in the business today.

NOT A 'Downtown' City

It should be borne in mind that Paris is theatrically sprawling. Its theatres, halls, cafes and other amusement spots are strewn all over the city, some inconveniently. True there are a number of clusters of firstrun cinemas which correspond to an American downtown sector. But mostly show biz is all-around-the-town. Significantly it's likely that there will soon be drive-ins operating in the outskirts of the metropolis.

Currently the Pigalle fleshpots and the Lido are the main tourist draw, plus the offbeaters like the travesty joints the Carroussel and Madame Arthur, the Moulin Rouge for its past allure though now it is physically too gaudy and chromed, the St. Germain spots, the speakeasy danseries such as L'Elephant Blanc and Jimmy's, and the myriads of small clubs pegging top singers and acts. All these have been covered before in these pages.

A number of American-owned clubs have tried to make the grade in Paris but have usually failed for the American set is not big enough to keep a place going. Without the added support of French clientel they flounder. Striptease boites are the latest fad, and, in spite of generations conditioned to nudity, the French are going for this 52nd street product. Small jazz clubs have also mushroomed around the Left Bank, especially the St. Michel district.

The famed Folies-Bergere dates from 1869 during the time of Napoleon III. Soon came the catastrophic Franco-Prussian war and the house became a political hall. Later under the regime of Leon Sari it prospered with offbeat acts such as a two-headed lady, prizefighters, a magician who swallowed snakes and then opened his stomach to take out pearls and pass them to ladies in the audience.

The promenoir (standing room and lobby) already had its ladies of the evening cruising there. At one juncture Sari tried to convert the Folies into a concert hall, in a sudden longhair seizure, and gave over to the leading musicians of the day, such as Gounod, Massenet and Saint-Saens. Policy flopped and Sari sold out to the Isola Brothers who restored the earlier status and made a go of it. Following the Lollemands, husbands and wife, who took over the Folies and gave it its first revue in 1886, their nephew, Edouard Marchand, added the girls. Paul Derval became director in 1914 and bought the house in 1919, rebuilding sections of it. He gave the joygirls their walking papers.

The nude was elevated to the rank of star. Derval has had his share of stars (Maurice Chevalier, Mistinguett, Josephine Baker) but now feels that it is too expensive. Today's Folies-Bergere is geared to international comprehension, and spectacle is now the thing.

Back to Bird-and-Bottle

Oldtimers conjure with the names of Little Tich, Loie Fuller,, Harry Pilcer. Paris show business has invariably included an active night life. Naturally there has been a big shift from the days when monied folk dominated, demanding leisure and space. Assume today's surviving Maxim's as the prototype of fashionable cafes prior to 1914. Unknown and unthinkable in those days was the cheek-by-jowl gregariousness of the modern joints. It was a custom to dine at the big and popular club of the time, the Abeille De Therem, and then go to more nitery-type places such as the Capital, Palermo, Les Nudists and Nirvanha in Pigalle which was already the center of offbeat and more insouciant nightgoing.

After World War I and again after World War II, Paris cafes underwent drastic alteration in type and mood. The "lost generation" of F. Scott Fitzgerald and Ernest Hemingway made the Dome and Cupola in Montparnesse celebrated. This was the era of the Bal Tabarin, which had been a dance hall with a Saturday night contest for nudes. Pierre Sandrini and Debout took over the Saturday night "floats," added complex mechanical gear and had nudes and champagne coming out of the woodwork. Following liberation in 1945, the tiny boite mushroomed, some 150 of them, and the followers of Jean Paul Sartre's philosophy flocked to the Cafe Flore in St. Germain des Pres, the Tabou, the Flore and Deux Magots, etc. The Lido on the Champs Elysees expressed Pierre-Louis Guerin's hunch that the ideal nitery should combine French taste and lavishness with Yankee pace.

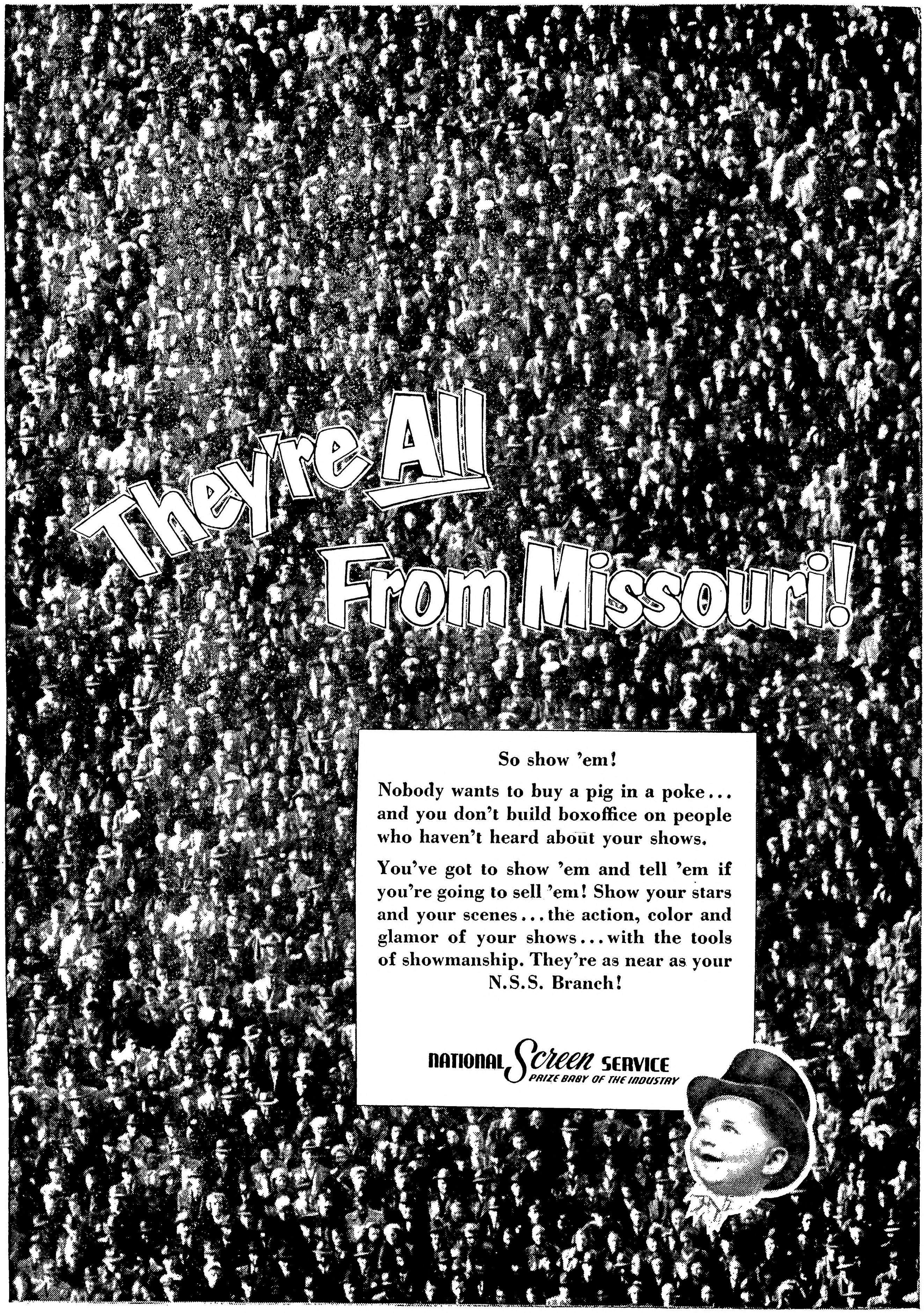
Lo, The French Payola

The popular song, in the last half century, has made its way from the gutter to the bigtime. The sentimental and romantic ballads, hawked of yore, in the streets, have now made the grade. SACEM (Societe Des Auteurs Compositeurs Et Editeurs De Musique), the Gallic counterpart of ASCAP, lists 18,000 songwriters; yields 12,000 a yearly stipend, 500 make a fair living, 300 are in the high income bracket. Radio is the biggest source, followed by film houses, musichalls and disks. Songplugging is much like the U. S. Here, too, flourishes the payola.

Big names in French show business right now are Yves Montand, Edith Piaf, Maurice Chevalier, Tino Rossi, Luis Marino, Line Renaud, Patachou, Georges Brassens, Charles Trenet, Eddie Constantine, Gilbert Becaud, Mouloudji, Annie Cordy, Henri Salvador, Philipe Clay, Catherine Sauvage, Renee Lebas and secondary names coming up as Jacqueline Francois, Mick Michel, Juliette Greco.

Records have been a blessing for the big singers. Disk biz is now pressing about 9,000,000 platters per year. Pathe Marconi takes about 60% of the biz, Philips about 25% with the rest is spread between Decca, RCA, Vogue, Ducretet, Chants Du Monde (which has the Russo Monopoly) and Odeon (with main seller Yves Montand). The longplaying records are the top now and 78 disks will soon be extinct.

Television is still under the Radiodiffusion Francaise but is fighting to get away on its own. Sets are selling over 10,000 per month. Nice and Normandie will soon join the web now operating in Paris, Lyon, Marseilles, Lille, Strasbourg, Metz, Dijon. There is a possibility of eventual commercial tv here but that is a long way off though England is being closely watched.



So show 'em!

Nobody wants to buy a pig in a poke... and you don't build boxoffice on people who haven't heard about your shows.

You've got to show 'em and tell 'em if you're going to sell 'em! Show your stars and your scenes... the action, color and glamor of your shows... with the tools of showmanship. They're as near as your N.S.S. Branch!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

50 YEARS OF SHOWMANSHIP

(Continued from page 3)

ing Mohere repertoire.

Ethel Levey, later to marry George M. Cohan, appeared in the latter's "George Washington Jr." . . . Victor Herbert's "Babes in Toyland" operetta was on tour and Carrie Jacobs-Bond's "I Love You Truly" was born . . . Harry Lauder was making impact and Herbert's "Red Mill" was a click . . . Harry K. Thaw shot architect Stanford White over Evelyn Nesbit.

Oscar Hammerstein invaded grand opera and Henry W. Savage premiered Puccini's "Mme. Butterfly" in America . . . F. F. Proctor joined the Keith vaude monopoly . . . the name "George Spelvin" appeared for the first time in show biz programming in "Brewster's Millions." Playwright Minchell Smith, long partnered with John Golden in later years, coined "Spelvin," and he continued it as a good-luck omen for bit players doubling two or (more) minor roles.

THE GIBSON GIRL

Gertrude Elliott and Johnston Forbes-Robertson were in Shaw's "Caesar and Cleopatra" . . . Anna Held's "The Parisian Model" highlighted her song. "I Just Can't Make My Eyes Behave." (This was before her "milk baths" and marriage to Florenz Biegfeld Jr.).

The Four Cohans and Fay Templeton were in "45 Minutes from Broadway" and Richard Bennett-Doris Keane starred in "The Hypocrites." A Frances Starr and Charles Richman vehicle was "Rose of the Rancho." Other 1906 legit hits were Rose Stahl in "The Chorus Lady"; John Drew and Margaret Illington in "His House In Order"; Fred Stone & Dave Montgomery in "The Red Mill" . . . Opera diva Geraldine Farrar made her U. S. debut in Gounod's "Romeo and Juliet" . . . ditto French composer Camille Saint-Saens, famed for his opera, "Samson and Delilah."

Jack London's "White Fang" and Rex Beach's "The Spoilers" were bestsellers. (Comics were soon gagging "she so dumb that" jokes —viz., "she thinks Rex Beach is a summer resort").

This was the tag-end of the "Gilded Era" in society when ostentatious display was in fashion . . . French star Rejane was brought over specially for a $200,000 party at Sherry's; restaurant was transformed into a replica of Louis XVI's court . . . Isadora Duncan was touting "free love" come up and see me some time, sustaining . . . a count of the "original six," Floradora Sextette showed 79 gals wed to British peers or Yankee magnates . . . Sweet Caporal Cigarets gave away color pictures of Indians . . . Ruth Denis moved from the Belasco legit to "Little Egypt" as Ruth St. Denis . . . subsequently she married Ted Shawn, "the most beautiful man in the world." . . . VARIETY was noting the Nickelodeons . . . in summer open-air movie gardens appeared . . . It may have been an unconscious but warranted pun when VARIETY's founder-editor-publisher Sime Silverman abbreviated "Ill. Songs," meaning the regular visits to theatres of pluggers employed by music publishers who sang in the dark beside stereopticon slides.

Feather Boas

There was a market panic in 1907, a forecast of the depression of the 1930s . . . but "diablo" and "peek-a-boo" shirtwaists for ladies, then very daring, were relieving anxiety by transference . . . feather boas were very stylish, too. . . .

Mary Garden debuted in Massenet's "Thais" . . . John Drew and Billie Burke were in "My Wife" . . . Kyrle Bellew and Margaret Illington starred in "The Thief" . . . David Warfield dittoed in "A Grand Army Man" . . . Paul Dresser's "My Gal Sal" was a hit . . . from Chicago came Florenz Ziegfeld Jr. who took over the New York Theatre Roof, renamed it the Jarden de Paris, and installed a revue patterned after the Folies-Bergere, Paris, which was the forerunner of his famed "Follies" series . . . Sol Bloom, later the Congressman from N.Y., was a music publisher . . . another politico-to-be, Jimmy Walker, had a co-authored "Will You Love Me in December As You Do in May?" . . . Gus Edwards' "Tammany" and Harry Lauder's "She Is Ma Daisy" were pop hits.

Feodor Chaliapin made an unimpressive American debut in "Mephistopheles" . . . It was George Michael Cohan in those days . . . From Germany came a delightful instrumental, Paul Lincke's "The Glow Worm" (nee "Gluhwurmchen").

More Famous Firsts

Dr. Lee De Forest demonstrated radio broadcasting via phonograph records . . . Elinore Glyn's "Three Weeks" and Thomas Dixon's "The Traitor" were 1907 bestsellers . . . Mary Pickford made her legit debut in "The Warrens of Virginia" . . . Donald Brian and Ethel Jackson created "The Merry Widow" in America and the Franz Lehar waltz swept the land although VARIETY was coincidentally reporting national manifestations of "ragtime" because of influences from the then accepted term "coonshouters."

Bill Selig's L.A. Pix Prod.

Col. William N. Selig pioneered film production in Los Angeles (there was no Hollywood as yet) . . . Ellen Terry, who starred in Shaw's "Capt. Brassbound's Conversion" at the Empire married her leading man, James Carew, in 1907 . . . Walter Hampden made his U.S. debut opposite Alla Nazimova in "Comtesse Coquette" . . . Richard Mansfield (who died a year later) played the title role in Ibsen's "Peer Gynt" . . . Songsmiths of the era included Harry Von Tilzer, Will D. Cobb, Andrew B. Sterling, Vincent Bryan, Teddy Morse, Gus Kahn, Ed Madden, Al Von Tilzer, Ray Walker, Jack Norworth, E. Ray Goetz, Ren Shields, George Evans, Harry H. Williams, Egbert Van Alstyne, F. A. (Kerry) Mills, Edward Laska, Joseph W. Stern, Charles K. Harris, Jack Drislane, Arthur J. Lamb, Alfred Solman, Leo Edwards.

Oley Speaks set Rudyard Kipling's "On the Road to Mandalay" to music (to be done to death by every vaude barytone) . . . Richard Strauss' opera, "Salome," introduced the first "Dance of the Seven Veils" and made the Metropolitan Opera House the focus of a national scandal. Its board nixed any further performances but vaudeville broke out in a rash of "Salome" (most of them very much on the salami side) dancers. The more popular name was "the hoochie-koochie."

Wanted to Be Paid!

Shanley's, in the old Putnam Bldg., where the Paramount now stands at Broadway and 43d, was advertising "a six-course businessmen's luncheon, 75c, with music" in 1907 with "20 acts every evening 7 till 1." Victor Herbert lunched there and heard the string ensemble—in those days discreetly hidden behind potted palms; for some reason it was not "neat" for the customers and the musicians to mix—play his "Kiss Me Again" . . . He wanted to be paid and had lawyer Nathan Burkan test case the issue . . . Eventually, ASCAP was born . . . At this same time Rector's heralded "Mr. George White, of the 'Pleasure Seekers' Co. at the N.Y. Winter Garden, is dancing here every afternoon and evening" . . . the same White who later produced the "Scandals"

Willie Hammerstein continued booking freaks, phony pashas, sexy coochers variously called "Little Egypt" or Princess something-or-other at his Victoria . . . From the Continental waltz, under "The Merry Widow" influence, came the "tea, (spelled *the*) dansants" and exhibition ballroom specialists who demonstrated the Brazilian maxixe, the Texas Tommy, the bunny hug, the grizzly bear, the tango . . . attuned to the times, a vaude and musicomedy juvenile named Harry Fox was to devise "Mr. Fox's trot," done to ragtime, and thus was named the great American basic step, the foxtrot.

Pix Biz Upsurge

The films were edging into the public consciousness. First the chase films . . . then irregular two-reelers . . . Then "Daniel Frohman presents John Barrymore in 'American Citizen,' four reels, produced by Famous Players Film Co., 213-227 W. 26 St., New York; Adolph Zukor, president; Daniel Frohman, managing director," to quote the full credit . . . We're into 1908 . . . Bonita & Lew Hearn, Rock & Fulton, Val & Ernie Stanton, Irene Franklin & Burton Green, Elizabeth Murray, William Montgomery, Florence Moore, Fred Stone were standard names in the varieties and revues.

William Morris and Clifford C. Fischer, the Foster Agency of London, and H. B. Martinelli were the giants among the talent agents . . . Vaudeville was populated by Rolfe & Lasky musical acts . . . the same B. A. Rolfe who was the original Lucky Strike maestro . . . the same Jesse L. Lasky who left his mark on motion pictures . . .

Palmer & Jolson was the early billing which hid Al Jolson, but not long . . . it was the day of Horace Goldin "Sawing a Woman in Half," of Anna Held, Lillian Russell and Diamond Jim Brady . . . "The Lights Club" at Freeport loomed large in the social life of actors . . . The name spelled out, Long Island Good Hearted Thespian Society . . . Lily Langtry ("The Jersey Lily") was demanding a red carpet leading to her dressing room, and getting it . . . Sarah Bernhardt was demanding her salary, $1,000-a-day, payable in gold . . . the thumb-marks of the early pressagents were easy to spot.

Otto D. Sarony was the No. 1 show biz photographer of the day, precursor to Apeda, White, Maurice Seymour, Murray Korman, James J. Kreigsmann . . . bird & bottle was a common association in night life . . . folks spoke of stepping out to their favorite "lobster palace."

More Names and Places

The Dixieland Jazz Band was making itself heard from New Orleans . . . Mischa Elman, 16, made his American debut in '08 . . . Guilio Gatti-Casazza from Milan's La Scala took over at the Met . . . James J. Corbett, the "Gentleman Jim" of fisticuffs, was in legit and vaude . . . Bert Leslie, Cecilia Loftus, Louise Dresser, Ed Wynn, Leon Errol, Otis Skinner, Thomas A. Wise, Douglas Fairbanks, Wilton Lackaye, George Arliss, Francis X. Bushman, Bessie McCoy, Walter Hampden, Janet Beecher. Nat C. Goodwin, DeWolf Hopper were vaude and legit names of potency. Gaston Bell was a matinee idol. Goodwin was the male Peggy Hopkins Joyce—he was a 7- or 8-time loser.

John McCormack made his American operatic debut in 1908 for Hammerstein and the 1909 "Ziegfeld Follies" introduced the Nell Brinkley Bathing Girls.

Film Censorship In 1910

Hearst columnist Winsor McKay's "Gertie the Dinosaur" was the first animated cartoon (it took 10,000 drawings to achieve the effect) . . . John Philip Sousa band went on a world tour . . . Lee DeForest's first experimental radio broadcast from the stage of the Met, N.Y. (1910), and the hobble skirt were small talk of the era.

As early as 1910 the upstart film business was experiencing censorship headaches . . . Bert Williams, first Negro star in Broadway musicals, debuted in the 1910 "Ziegfeld Follies" . . . from burlesque to the Jardin de Paris (old New York Theatre) came Fanny Brice to click with a character song, "Goodbye, Becky Cohen" . . . that was before the New Amsterdam became Ziegfeld's flagship and she immortalized "My Man."

Marie Dressler was a click in "Tillie's Nightmare" and the era witnessed such plays as "Pomander Walk," "Alias Jimmy Valentine," "The Passing of the Third Floor Back," "The Dollar Princess," "The Lottery Man," "The Girl From Rector's," "The Third Degree," "Arsene Lupin," "The Fortune Hunter," "Madame X," "Get Rich Quick Wallingford," "The Blue Bird," Lina Abarbanell in "Madame Sherry," Leo Dietrichstein's "The Concert," "Rebecca of Sunnybrook Farm," Christie MacDonald in "The Spring Maid," "Alma, Where Do You Live?" Emma Trentini and Orville Harrold debuted in Victor Herbert's "Naughty Marietta."

Caruso's Puccini Preem

The great Enrico Caruso, Emmy Destinn and Pasquale Amato world-preemed Puccini's "The Girl of the Golden West" . . . Russian ballerina Anna Pavlova debuted with Mikhail Mordkin as her partner. Choreographer Michel Fokine's staging of "The Swan" already had won worldwide acclaim for her abroad. Mark Twain died at 75 and Julia Ward Howe ("The Battle Hymn of the Republic") died at 91, both in 1910.

3 Major New Industries

Aviation, the automobile and the movies seemed to be making tandem strides in the first decade of the century. From "Get Out and Get Under" and "In My Merry Oldsmobile" to "Come Josephine In My Flying Machine" was just a short span in the topical songs of the day.

Gaby, Jolson and Kellermann

Gaby Deslys, making her American debut in the Winter Garden's "Revue of Revues," had Al Jolson and Annette Kellerman ("one-piece bathing suit" exponent) in the cast with her . . . the Irish Players from the Abbey Theatre, Dublin, made their U. S. bow in 1911 . . . E. H. Sothern married his leading lady, Julia Marlowe . . . Otis Skinner clicked in "Kismet" . . . Edna Wallace Hopper, Jeanne Eagels, Helen Broderick, Ina Claire, Irene and Vernon Castle, Valeska Suratt, were other personalities.

Broadway plays included "The Deep Purple," "Everywoman," George Arliss' "Disraeli" (long before his Warner Bros. filmization), "Bought and Paid For," "Bunty Pulls the Strings," "The Garden of Allah," "The Quaker Girl," "The Pink Lady" (which set a pink feminine fashion pronto), "Officer 666," "Within the Law," "Little Women," "Peg O' My Heart" (Laurette Taylor), "The Argyle Case," "The Yellow Jacket," Emma Trentini in "The Firefly."

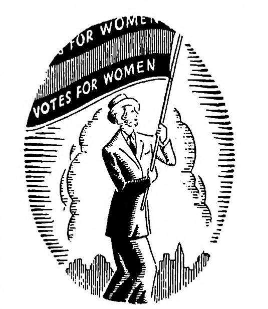
The First 'Passing Show'

The first "Passing Show" (1912) revue at the Winter Garden, was the Shuberts' challenge to Ziegfeld's "Follies." Thus Sigmund Romberg was first making himself heard . . . Shakespearean actor John E. Kellerd's ran 102 performances in "Hamlet" . . . Mack Sennett's Keystone Kops and bathing beauts and Sarah Bernhardt's film debut in "Queen Elizabeth" (for Louis Mercanton in France) . . . Mary Pickford's ditto for Biograph in Fort Lee, N. J. . . . and William Faversham & Julia Opp in a filmed "Julius Caesar" were among the early memorable celluloid highlights.

VARIETY listed the show biz millionaires (and less thans) of the era and their estimated wealth as follows: George M. Cohan, $1,500,000; David Belasco and Daniel Frohman, $1,000,000 each; Chauncey Olcott at $750,000; Maxine Elliott, $400,000; David Warfield, $350,000; William Gillette, $300,000; Maude Adams, $225,000; Fred Stone, $175,000; Eddie Foy, $100,000.

The Minskys and the Titanic

The Minskys took over the National Winter Garden on the lower east side of New York for their brand of burlesque . . . Harry Carroll, Irving Berlin, Ted Snyder, E. Ray Goetz, William Christopher Handy, Percy Wenrich, Edward Madden, George W. Meyer, Sam M. Lewis, Joe McCarthy, Joe Goodwin, Ballard MacDonald, Otto Hauerbach (then spelled that way), Rudolf Friml, Albert Von Tilzer, Lew Brown, William Jerome, Harry Von Tilzer, Jean Havez, Ernest R. Ball, George Graff Jr., L. Wolfe Gilbert, Lewis F. Muir, Anatole Friedland, Blanche Merrill, James V. Monaco, Egbert Van Alstyne were the top songsmiths of the day.



The $7,500,000 luxury liner Titanic sank in 1912 and a boy telegrapher, David Sarnoff, flashed out the sad news . . . Actor's Equity was founded in 1913 . . . Columbia Records' Bridgeport plant turned out the first American-made orchestral phonograph disks (by conductor Felix Weingartner) . . . Arturo Toscanini made his American debut conducting Beethoven's Ninth Symphony at the Met.

The films were starting to have profound effect. Alice Hollister in "The Vampire" was the first "vamp," later made famous by Theda Bara (nee Theodosia Goodman), Louise Glaum, and others . . . Minnie Maddern Fiske did a screen version of her legit success, "Tess of the D'Urbervilles," for Zukor's Famous Players Co., while Jesse L. Lasky Feature Play Co. produced "The Squaw Man" and "Brewster's Millions" . . . Some years later he and Zukor merged as Famous Players-Lasky . . . But even as established Broadway names, like William Faversham, Mabel Taliafero, Fairbanks, Florence Nash, Henry B. Walthall, Lillian Gish et al., segued into motion pictures, they considered it an illegitimate art. Thus was popularized the term "legit" for the player who faced a live audience, in contrast to the illegitimate thespians who "went into the movies for

(Continued on page 97)

Acknowledgments

"50 Years of Showmanship" by Abel Green is illustrated by a series of sketches from the unusual theatrical art collection of William Morris Jr., for which acknowledgment is herewith made.

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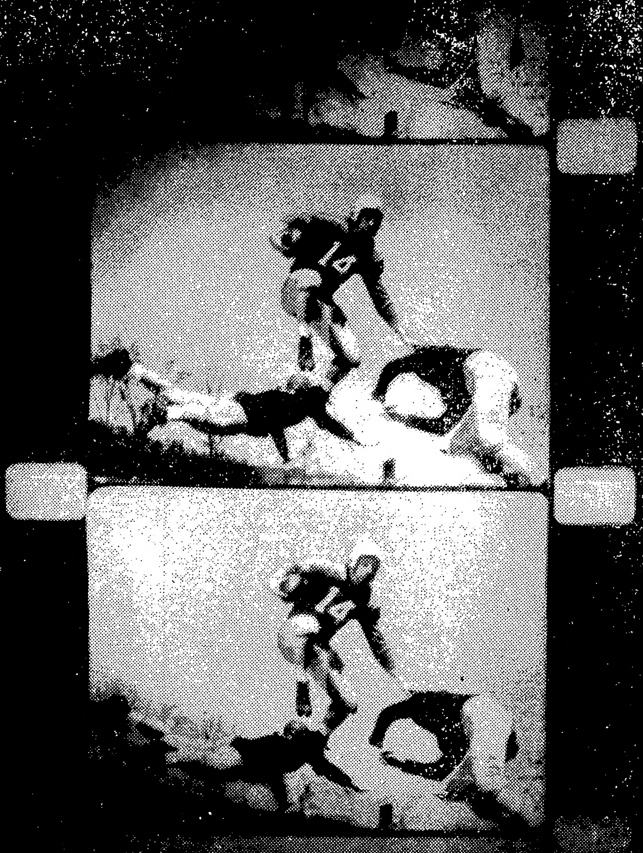

. . . as the shadows lengthened across the field, State threw into high the drive that's destined to linger long in football memory . . .

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50 YEARS OF SHOWMANSHIP

(Continued from page 95)

some of that easy money." For a time many preferred anonymity. The scramble for billing soon thereafter is of course history.

A $10,000 Prize Flop

In 1914 ASCAP was founded... Billy Sunday was "hitting the sawdust trail" with a bangup showmanship evangelistic pitch . . . Hammerstein faced another opera house reversal when his American Opera House (now Loew's Lexington) was enjoined from opening by the Met . . . Finland's Jan Sibelius visited America . . . a $10,000 Winthrop Ames prize play, "Children of the Earth," by Alice Brown (from 2,650 mss.) was a flop at the Booth, ran only 39 performances.

German U-boats sank the Lusitania in 1915 . . . Among the 124 Americans were playwright Charles Klein, producer Charles Frohman, Alfred Gwynne Vanderbilt and the Elbert Hubbards . . . The first N.Y.-S.F. phone line was opened with Alexander Graham Bell himself participating in the ceremonies—not a Don Ameche stand-in... D. W. Griffith's "Birth of a Nation" was produced.

'Too Proud To Fight'

When Britain became enmeshed in World War I, President Woodrow Wilson was "too proud to fight." Pacifistic America reminded itself in topical songs, per "I Didn't Raise My Boy To Be A Soldier." But in short time it became "Sister Susie's Sewing Shirts For Soldiers" . . . Pending getting into it in 1917, America had a rash of Irish and Hawaiian melodies.

The Broadway boards clicked with "Chin-Chin," "It Pays To Advertise," "A Pair of Sixes," "Too Many Cooks," "Twin Beds," "On Trial," "Under Cover," "A Pair of Silk Stockings." "Experience," "Whirl of the World," "The Girl From Utah," "Dancing Around," Victor Herbert's "The Only Girl," "The Lilac Domino," Emmerich Kalman's "Sari" and Irving Berlin's "Watch Your Step." These were stage opiates, either with an exotic, melodramatic, morality, bedroom-farcical or sheer musical escapist themes. But the realities were soon to catch up.

Variety's founder, Sime Silverman, journeyed to his native Syracuse for the premiere of Irving Berlin's first Broadway legit musical and, in a later "Famous First Nights" series, he recalled that Dec. 8, 1914 event: "Irving Berlin's first effort at writing a complete musical, and believed the initial instance of orchestrating a musical comedy score in the modern sense, gave Syracuse its most gala theatrical event. Event was emphasized by practically all the wellknowns of Broadway show business making the trip upstate for the opening. Town had seen nothing like it before, or since, and they still talk about it up there. Show was a spontaneous hit."

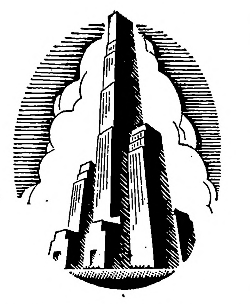
'Come and Feel My Muscles'

Sandow, the strong man ("ladies, come and feel my muscles") and Anna Held were under Ziegfeld's guidance . . . Will Rogers did monologs on "I see by the papers" . . . War songs in 1917 and 1918 were numerous, corny and sometimes fatuous . . . Examples: "We'll Knock the Heligo-Into- Heligo-Out of Heligoland!," "We Don't Want the Bacon—What We Want Is a Piece of the Rhine," "When Alexander Takes His Ragtime Band to France," "If He Can Fight Like He Can Love, Good Night Germany!," "I Don't Want To Get Well (I'm In Love With A Beautiful Nurse)."

Cohan's 'Over There'

George M. Cohan's "Over There" was to be the top war song. It sold Liberty Bonds into the billions, stimulated by show business rallies from rostrum, podium and soapbox. It got him the Congressional Medal of Honor.

Capt. Vernon Castle had hung up his dancing shoes and was a flying instructor with a British air corps in Texas, where he met an untimely death in a training flight . . . Burlesque was booming . . . Rosa & Carmella Ponselle left the Met to do a "sister act" in vaudeville, a switch for opera divas then, more familiar now, per Helen Traubel, Lauritz Melchior, Mimi Benzell, Marguerite Piazza, Patrice Munsel, Robert Merrill and Ezio Pinza taking nitery flyers.



From the west coast Art Hickman's "symphonic syncopation" was being heard of and soon thereafter another westerner, Paul Whiteman, from Denver, was to make a lady out of jazz.

Fox & Ward set a mark as a minstrel-vaude turn, 50 years pals and partners . . . a record equalled at this moment by Smith & Dale with 55 years of association . . . the contrasting case was McIntyre and Heath, 40 years on the boards and never speaking offstage.

Texas Guinan On a Horse

The flickers were registering even stronger . . . Tom Ince starred William S. Hart . . . Dorothy Dalton, Charles Ray, Enid Bennett, Norman and Constance Talmadge were up there . . . D. W. Griffith was No. 1 among producer-directors . . . Pathe had Fannie Ward, Sam Goldwyn had Mary Garden in "Thais" . . . Texas Guinan, long before Prohibition provided another brand of fame, was going thataway in her own westerns . . . Clara Kimball Young's film company paid a then-peak $25,000 for screen rights to the Cohan & Harris hit, "The House of Glass" . . . Female impersonator "Mr." Julian Eltinge had gone into pix and clicked.

Alla Nazimova and Richard Barthelmess were in "War Brides" . . . Already some thought Griffith's "Intolerance" a great unappreciated epic . . . Pearl White was in "Pearl of the Army." . . . The senior Fairbanks, coming up, appeared in "The Good Bad Man. . . . The 1916 cinema marquees emblazoned names like Anita Stewart, Peggy Hyland, Antonio Moreno, Francis X. Bushman, Billie Burke (Mrs. Flo Ziegfeld) . . . Amelita Galli-Curci made her U. S. debut in "Rigoletto" in Chicago . . . Marjorie Rambeau was a smash in "Cheating Cheaters," and other Broadway legit hits were the Charles Coburns in "The Yellow Jacket."

German Acrobats Become 'Swiss'

We were in it in 1917 and all German acrobats suddenly became Swiss or Danish . . . Barbara LaMarr went from vaude to Hollywood . . . "Diamond Jim" (real name James Buchanan) Brady died at 61 . . . Harold Lloyd and Bebe Daniels started their film careers . . . Jascha Heifetz made his American debut at 16.

Polly Moran, Fatty Arbuckle, William Desmond, Mae Murray, Harry Carey, Mary Miles Minter, Tom Mix, Anna Q. Nilsson, Wallace Reid were silent favorites.

Jesse Lynch Williams' "Why Marry?" was the first Pulitzer prizewinning play . . . Paul Whiteman conducted a 40-piece band for the U.S. Navy, 1917-18.

St. Louis Municipal Outdoor Theatre, seating 10,000, opened... Dr. Karl Much, German conductor of the Boston Symphony, had been interned as an enemy alien . . . Berkshire (Mass.) music festivals incepted . . . Frank Bacon's "Lighnin'" achieved 1,291 performances, a record—the first legit to top 1,000 consecutive performances . . . (Since eclipsed by "Life With Father" with 3,224 performances; "Tobacco Road," 3,128 and "Abie's Irish Rose," 2,327 performances; "Oklahoma," No. 4, holds the top spot for musicals with 2,248 performances.)

Booth Tarkington's "The Magnificent Ambersons" was the 1919 Pulitzer prize play. Other legits: "Three Faces East," "Three Wise Fools," Louis Mann & Sam Bernard in "Friendly Enemies," "Daddies," Fay Bainter in "East Is West," "Oh, Lady, Lady," Al Jolson's "Sinbad," "The Rainbow Girl," Mae West in "Sometime," "Listen Lester."

At the Century Theatre, for 32 performances, there was "a musical mess cooked up for the boys at Camp Upton by Sgt. Irving Berlin," titled "Yip Yip Yaphank."

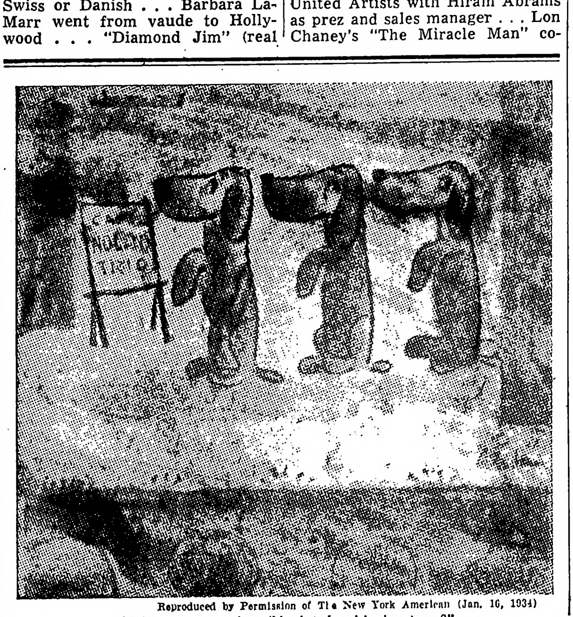
Prohibition & Other Nonsense

And now into a new era . . . In 1919 Prohibition, the 18th Amendment, had been ratified and proclaimed, effective Jan. 16, 1920 . . . The Roaring 20s produced an era of wonderful nonsense now looked back upon with considerable nostalgia and sentiment although show folk (and everybody else) got to know such underworld Horatio Algers as Waxey Gordon, Owney Madden, Larry Fay, "Big Frenchy" DeMange, Dutch Schultz, Al Capone.

Bobbed hair and the gigolo had appeared . . . short skirts and large picture hats for a while. . . then the cloche-type headgear that trademarked the Scott Fitzgerald flapper.

Maurice Schwartz founded the Yiddish Art Theatre at the old Irving Place Theatre . . . Founded in 1915, the Washington Square Players reorganized as The Theatre Guild, utilizing the Garrick Theatre on 36th St. . . . There in 1923 Rodgers & Hart teed off a distinguished career with their "Garrick Gaieties" . . . The Guild opened its own theatre in '25 . . .

Chaplin, Pickford, Fairbanks and D. W. Griffith had organized United Artists with Hiram Abrams as prez and sales manager . . . Lon Chaney's "The Miracle Man" costarred Betty Compson and Thomas Meighan . . . Griffith's "Broken Blossoms" was sock . . . Current stars included Elaine Hammerstein, Hope Hampton, Lila Lee, Tully Marshall, Alma Rubens, Ricardo Cortez, Pauline Stark.



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"Did you see what 'Variety' said about us?"

Peace Breaks Out

Elsie Janis, alumna of the Over There Theatre League, World War I counterpart of USO-Camp Shows, was starred with "Her Gang" at the Cohan in "a bombproof revue," highlights from her European shows . . . But a peacetime audience only patronized it at the Cohan for less than two months.

The 1919-1920 legit season was lush . . . Alfred Lunt in "Clarence," John and Lionel Barrymore in "The Jest," Ina Claire in "The Gold Diggers," Francine Larrimore (of the Adlers, Yiddish stage family) in "Scandal." Lenore Ulric in "The Son-Daughter," Frank McGlynn in "Abraham Lincoln," Victor Herbert's "The Velvet Lady," Harry Tierney and Joe McCarthy's smash "Irene," "Monsieur Beaucaire," "The Storm," "Declasse," "His Honor, Abe Potash," "My Lady Friends," "Up In Mabel's Room." It was also the golden era of bedroom farce, with Al Woods as prime impresario

The first George White "Scandals" appeared, ditto "Aphrodite," "Whirl of Society" (which featured a runway at the Winter Garden, a la burlesque) "Apple Blossoms," operetta by Fritz Kreisler and Victor Jacobi for which William LeBaron, later Paramount Pictures production topper, did the libretto. Add "The Little Whopper," "La, La Lucille," "Happy Days," "Tumble Inn," "Good Morning, Judge," "Buddies." Dempsey knocked out Willard in Toledo in the 4th.

KDKA, Pittsburgh, broadcast the first Presidential returns, the Harding-Cox race . . . mah-jongg and ouija boards were the craze . . . Jackie Coogan skyrocketed as "The Kid" in Chaplin's picture . . . Italian tenor Beniamino Gigli's American debut at the Met . . . Caruso in Halevy's "La Juive" at the Met, Dec. 24, 1920, was to be his farewell he died in Naples Aug. 2, 1921) . . . Marilyn Miller, a toast of the Ziegfeld clientele, was in "Sally" that year . . . The U.S. population was almost 106,000,000.

President Harding, inaugurated 1921, died in 1923 . . . Luxury liners vied with Rum Row speedboats outside the three-mile limit smuggling in contraband liquor . . . first "Miss America" beauty contest was dreamed up in Atlantic City. . . . To cure chaos on the air the U .S. started to license stations and assign wavelengths . . . plastic surgery on rise, with actors' remade physogs as the shill . . . Maria Jeritza hit these shores . . . first $1,000,000 gate with Dempsey-Carpentier, with the French challenger kayoed in fourth round, and the first major championship bout to be radiocast . . . Booth Tarkington's "Alice Adams" his second Pulitzer novel . . Eugene O'Neill's "Anna Christie" the Pulitzer prize play.

The Arbuckle Scandal

The Shuberts renamed the Century as Jolson's 59th St. for its favorite boxoffice magnet in "Bombo" . . . Ed Wynn was "The Perfect Fool," Lenore Ulric was "Kiki," Hazel Dawn was "The Demi-Virgin" . . . An ex-waiter from Italy, Rudolph Valentino was a smash as "The Sheik" and in "Four Horsemen of the Apocalypse" . . . Mary Pickford played "Little Lord Fauntleroy," Richard Barthelmess, "Tol'able David" . . . Ann Nichols' "Abie's Irish Rose" opened . . . Fatty Arbuckle scandal rocked pictures, resulted in Will H. Hays becoming the first film industry "czar."

Still silent, the screen boomed with "Blood and Sand" (Valentino), the Gish sisters in "Orphans of the Storm," "Robin Hood" (Fairbanks), Marion Davies' "When Knighthood Was In Flower," Norma Talmadge's "Smilin' Thru," "Oliver Twist" (Jackie Coogan), Harold Lloyd in "Grandma's Boy" (he married his leading lady, Mildred Davis) . . . Other personalities of the day; Nita Naldi, Lila Lee, Carol Dempster, Wallace Beery, Louise Fazenda, Milton Sills.

In 1922, the first Irving Berlin "Music Box Revue" . . . that year came Nikita Balieff's "Chauve Souris" revue . . . the dramatic smash was Jeanne Eagels in "Rain" . . . the first Freudian symbolism . . . of Eugene O'Neill's "The Hairy Ape" at the Provincetown Playhouse, Variety's Jack Conway wrote, "best cursing on any Broadway stage" . . . It lifted Louis Wolheim to fame . . . Wolheim was a schoolteacher who looked like a pug, a sort of earthier and earlier William Bendix . . . David Warfield played Shylock and Fritz Lieber appeared in "Macbeth" that season.

First Radio Commercial

Also significant in 1922: The first radio commercial was sponsored by the Queensborough Corp. (realty firm) over AT&T's WEAF, now WRCA . . . It was sensational when one 1922 event linked 20 stations to bring a Bond Club, Chicago, event to Havana and San Francisco . . . Sinclair Lewis' "Babbitt" gave America a new word, and Scott Fitzgerald's "The Beautiful and the Damned" became a symbol of the times . . . Many of us never knew it but we belonged to "the lost generation."

Bathtub gin and needled beer became patois as did the term speakeasy . . . Emile Coue's "autosuggestion"—"every day in every way I'm getting better and better" —and the Charleston were born in '23 . . . So was Time mag . . . Duse's farewell broke records . . . Dubious "Scotch" was $20 a bottle. . . . some 5,000 speakeasies in N.Y. alone . . . Variety soon bored with the term, tried to substitute "whisper-lows" . . . Organist Jesse Crawford incepted community sings in the "Publix service" picture house deluxers . . . Little theatres were upbeat . . . Grand Guignol Players from Paris first-timed on Broadway . . . Keith Vaudeville banned Alla Nazimova's sketch, "The Unknown," as too grim for "family audiences" . . . there was another smash Negro musical, "Runnin' Wild" . . . Moscow Art Theatre visited N.Y. in Russian repertoire.

Lois Wilson, Ernest Torrance and J Warren Kerrigan were demand players following "The Covered Wagon" . . . Then there was "Scaramouche," "The 10 Commandments," "Rosita" (Pickford), "Down to the Sea in Ships."

Paul Whiteman's first jazz concert at Aeolian Hall, N.Y., Feb. 12, featuring George Gershwin's "Rhapsody In Blue" and made musical history . . . That all-American hero, Rin-Tin-Tin made his film debut . . . Critics cheered Fairbanks' "Thief of Bagdad" . . . Edna Ferber's "So Big" was the 1925 prize novel, and other books included Louis Bromfield's "The Green Bay Tree," Clarence Mulford's "Hopalong Cassidy Returns," Hemingway's "In Our Time," Edith Wharton's "Old New York."

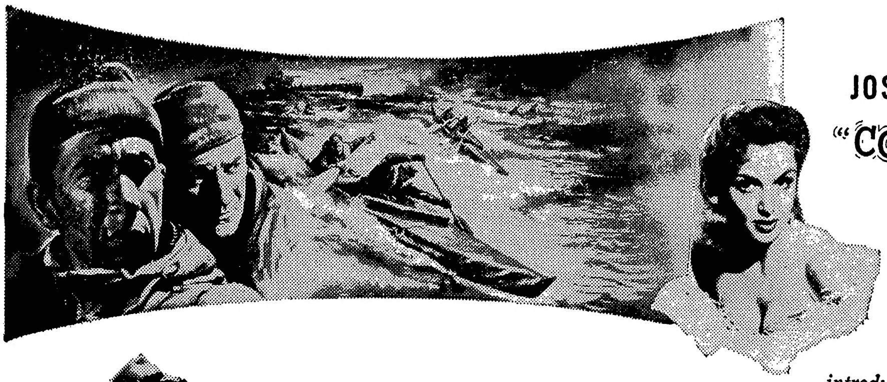
Irving Berlin's "Always" symbolized his romance with Ellin Mackay . . . WEAF broadcast grand opera under Cesare Sodero and WJZ picked up "Aida" from the Met as performed by the Boston Civic Opera . . . The New Yorker was founded . . . new Madison Square Garden on 8th Ave. opened. . . . Joe Leblang's cutrate Grey's drugstore in the basement of the Longacre Theatre B'dg. was keeping many a legit alive and thus many a show "went over with a Leblang."

Come the Coral Gables and Miami land boom . . . hipflasks, Stutz Bearcats, ukuleles, raccoon coats, were standard equipment for the flippers and flappers . . . crystal sets and earphones displaced by new swan-horn speakers for radios,

(Continued on page 99)

The BIG 4 from WARWICK PRODUCTIONS

IN 1956, Warwick, the BIG independent, will present four outstanding attractions, to rank among the most important BOXOFFICE motion pictures of the year...



JOSE FERRER • TREVOR HOWARD

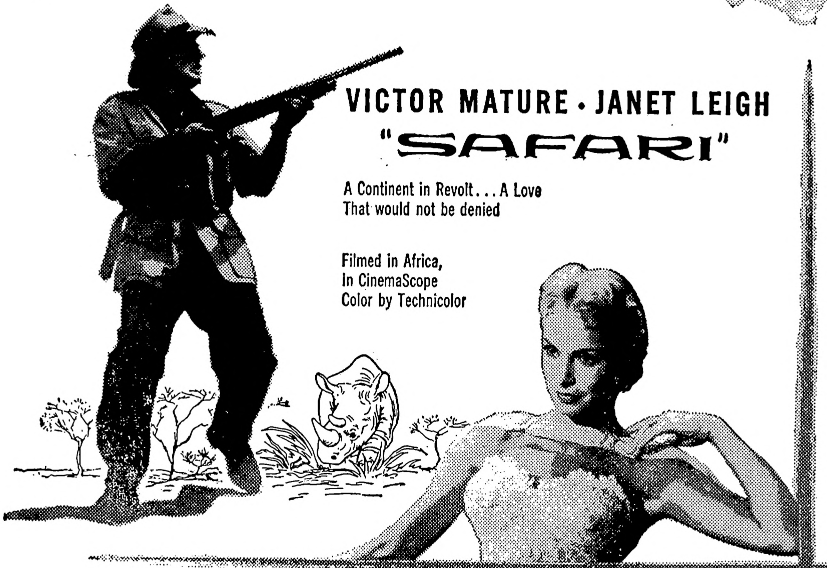
"COCKLESHELL HEROES"

The desperate adventure of the "Canoe Commandoes" —heroes 10, Survivors 2

In CinemaScope
...Color by Technicolor

Today: A Smash hit in London!
Tomorrow: A Top boxoffice attraction in America.

introducing: YANA



VICTOR MATURE • JANET LEIGH

"SAFARI"

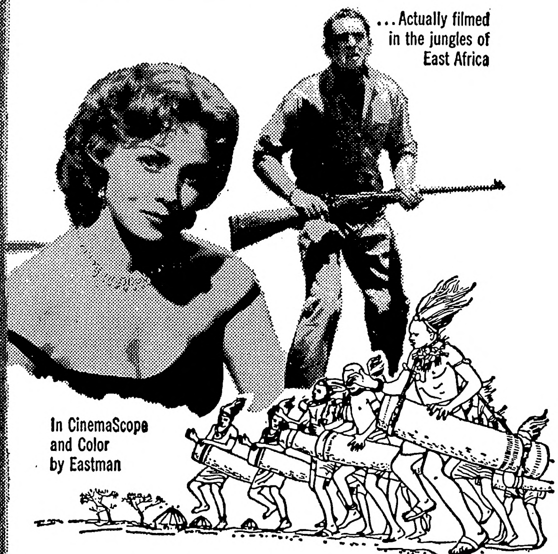
A Continent in Revolt... A Love That would not be denied

Filmed in Africa,
in CinemaScope
Color by Technicolor

RHONDA FLEMING • MACDONALD CAREY

"ODONGO"

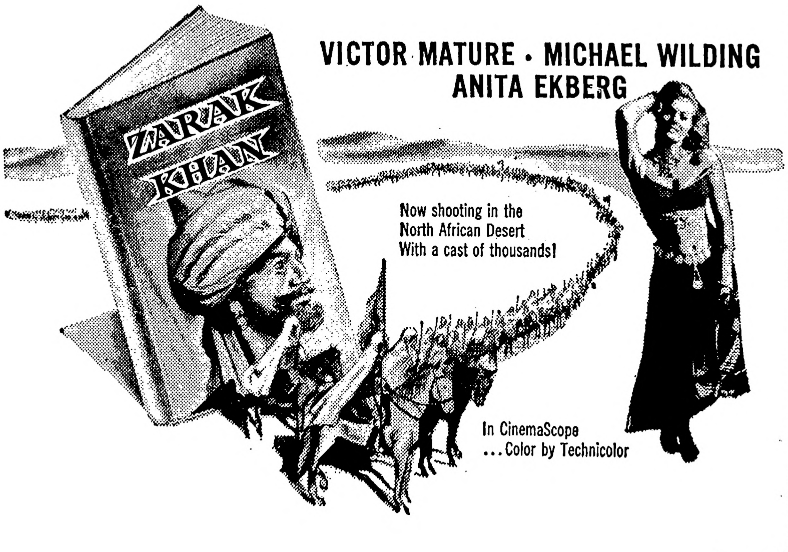
A story of the AFRICAN FRONTIER



...Actually filmed in the jungles of East Africa

In CinemaScope and Color by Eastman

VICTOR MATURE • MICHAEL WILDING
ANITA EKBERG



Now shooting in the North African Desert With a cast of thousands!

In CinemaScope
...Color by Technicolor

Irving Allen and Albert R. Broccoli
executive producers

RELEASED BY COLUMBIA PICTURES

50 YEARS OF SHOWMANSHIP

(Continued from page 97)

and plugged-in wires displaced the bulky storage batteries . . . Max Reinhardt's "The Miracle" transformed the Century into a cathedral for Lady Diana Manners and Rosamond Pinchot . . . George Jessel's stage version of "The Jazz Singer" was fated to become the historic Al Jolson-Vitaphone smash a year later.

Valentino's "The Son of the Sheik" was to prove his last picture; he died a year later . . . Lon Chaney goosepimpled 'em in "Phantom of the Opera" . . . Charles Chaplin's "The Gold Rush" was hailed . . . John Gilbert and Renee Adoree in "The Big Parade" rode high . . . Just a little while before sound was to prove Gilbert's undoing . . . Fairbanks Sr. rolled "Don Q, Son of Zorro," Harold Lloyd clicked in "The Freshman" . . . Jannings' "The Last Laugh" was standout, as was "The Merry Widow" with Mae Murray and Gilbert. Monte Blue, Marie Prevost, Lewis Stone, Bessie Love, Belle Bennett, Ronald Colman, Mary Astor, Joan Crawford, Janet Gaynor, Charles Farrell, Fay Wray, Dolores Del Rio, Dolores Costello, Mary Brian, John Barrymore, Ramon Novarro, Francis X. Bushman, Noah Beery, Dorothy and Liliian Gish were then current marquee potents.

The Boozy Epoch

The Sesquicentennial Exposition in Philadelphia celebrated this country's 150th anniversary in 1926 . . . Queen Marie of Rumania visited the U.S. and got one of the first of the Grover Whalen tickertape receptions . . . Contract bridge and the Black Bottom (displacing the Charleston) were the new vogues . . . poison likker was killing or blinding scofflaws . . . carousers coming home from all-night speaks met children going to school . . . VARIETY published the booze prices and Al Capone suggested to this paper's Chi office that it publish a Bootlegger's Guide . . . "Flaming youth" was a new Jazz Age cognomen . . . Lots of showmanship was displayed by "Sister" Aimee Semple McPherson . . . Valentino's death at 31 inspired funeral hysteria, a new mass manifestation . . . 536 radio stations were licensed . . . Pickups of Will Rogers from Kansas City, Mary Garden from Chi, and Weber & Fields, Titta Ruffo and Harold Bauer from N.Y. marked launching of NBC, to make radio respectable.

Broadway clicks of Negro musicals, with stars like Miller & Lyles, Sissle & Blake, Florence Mills, et al., combined with the Prohibition-gaited hegiras to Harlem's Cotton Club, Connie's Inn, Small's Paradise and Barron's, among other black-and-tan class niteries, did much to bring colored talent within show business's main tent. A play like "Lulu Belle" came under the same orbit.

Heyday of the Musicals

This was start of the golden era of musical comedy . . . Song-and-dance shows got a new and modern look . . . Among them, in both the writing and managerial ranks, were Aarons & Freedley, Schwab & Mandel, DeSylva, Brown & Henderson, the Gershwins, Max Gordon, Philip Goodman, George Choos, Lyle Andrews, Earl Carroll, George White, Florenz Ziegfeld, Walter Donaldson, Gus Kahn, Andre Charlot, Philip Braham, J. P. McEvoy, Eddie Dowling, Oscar Hammerstein 2d, Arthur Hammerstein, Jerome Kern, Irving Berlin, Sam H. Harris, Rodgers & Hart, Lew Fields, Billy Rose.

Ring October, 1926, as the date "The Ladder" hit Broadway . . . It ran 789 performances, despite losing $5,000 every week, because its sponsor, oilman Edgar B. Davis was a bug on reincarnation and metaphysical matters . . . written by J. Frank Davis (no relation) and produced by Brock Pemberton, the cast included Antoinette Perry, Edgar Stehli, Ross Alexander, Irene Purcell.

Every movie had to have a "theme song." Slick scores were fashioned for live orchestral accompaniment to the screen's action. There was no sound synchronization yet, and gradually the thematic music, from the stock arrangements of the old-school nickelodeon "pianner player," had been developed by showmen-maestros like Dr. Hugo Riesenfeld, Boris Morros, Irvin Talbot and Erno Rapee. Only Morros and Talbot are alive at this writing. Riesenfeld was a "de luxe movie emporium" impresario, in the same pattern that Samuel L. Rothafel (Roxy), Joe Plunkett, Moe Mark, Major Edward Bowes, Tom Gorman, Edward L. Hyman, Balaban & Katz in Chicago, the Skouras brothers in St. Louis, Harry C. Arthur Jr., and Fanchon & Marco in Los Angeles and San Francisco, A. H. Blank in Des Moines, the Saengers and E. V. Richards Jr. in New Orleans, Bob O'Donnell and Karl Hoblitzelle in Texas, and others who helped raise the standards of cinematic appreciation. But "theme song" titles got ridiculous . . . A Norma Talmadge film, "A Woman Disputed," cued "Woman Disputed, I Love You" . . . Clincher was a virile George Bancroft film, "My Dynamite Man," which "inspired" that epic of romance, "Dynamite Man, I Love You."

Taste—As in Food

About this time (1926) the Broadway columnist (Winchell, Hellinger, Sobol, Skolsky, Sullivan), started everybody making "character," including the mobsters . . . Damon Runyon was yet to give them pseudo-immortality, and Lindy's was yet to become his fictionized "Mindy's" . . . Arnold Rothstein, Butch Tower, Waxey Gordon, Johnny Irish, Frenchy deMange, NTG, Joe Moss, Nicky Blair, Belle Livingstone, Helen Morgan, all were part of the flower of that hectic time . . . Somebody called Times Square the double-crossroads of the world . . . not without justification . . . Taste was something related to food . . . Under the spur of column breaks, the wish-I'd-said-that mania grew . . . Guys lived to see a flip line credited to them and retained press-agents to help them say clever things and plant the same in newsprint . . . A gag on the street had a publicist rebutting a complaining client by exclaiming, "Didn't I get you four birthday mentions last month in Nick Kenny?"

Another contribution of the pressagents was the phoney feud for mutual publicity. Winchell and Ben Bernie was one of the earlier ones . . . Fred Allen-Jack Benny ribbing came later . . . goodhumored ribaldry between Bob ("ski-nose") Hope vs. Bing ("money-belt") Crosby was in the tradition.

Publicity 'Feuds'

Some columnar feuds, notably Winchell and Al Jolson were on the square . . . They once traded fisticuffs; they later made up . . . Winchell vs. Pegler likewise continued until Hearst, their mutual boss, patched it up. When film producer Jerry Wald was radio editor of the Graphic he deliberately picked on Rudy Vallee just to create interest in himself. Winchell and Ed Sullivan still continue.

A feud of another sort revolved around Al Jolson's wooing and winning of Ruby Keeler, a tap-dancer in the Silver Slipper, on whom mobster Johnny Irish was genuinely stuck . . . In a Sir Galahad switch, Irish finally told Jolson he could "have her and take good care of her, because if you don't you'll have me to hear from."

$100 Opening Night Ducats

By 1927, and we've been a long time getting there, the era of wonderful nonsense was really in high . . . Everything was happy days in Dixie . . . George White's "Scandals" printed (and peddled) $55 opening night ducats so Earl Carroll topped him by scaling the "Vanities" premiere at $100 . . . Just then you heard jokes about butter-an-egg men . . . Considered very amusing . . . don't ask why now.

Broadway had "Dracula," Ann Harding in "The Trial of Mary Dugan," "Hit The Deck," "The Circus Princess," "A Night in Spain," "Good News," (Eugene O'Neill's "Strange Interlude," Hal Skelly in "Burlesque," Walter Huston in "The Barker," Helen Hayes in "Coquette" (the act of God baby" incident occurred about this time), "The Royal Family," Rodgers & Hart's "Connecticut Yankee," Basil Rathbone in "The Command to Love," "The Merry Malones" . . . "Show Boat," by Jerome Kern and Oscar Hammerstein 2d from Edna Ferber's novel was to set a new pattern in American musical comedy . . . Other shows of 1927 were "Excess Baggage," "My Maryland," "Manhattan Mary," and The Astaires (Fred and Adele) and Victor Moore a hit in the Gershwins' "Funny Face."

The First 'Oscars'

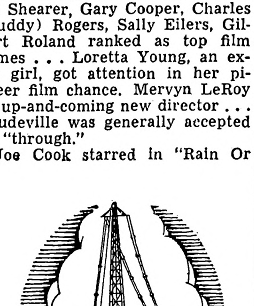
Young Bill Paley from Philadelphia took over CBS that year and the Academy of Motion Picture Arts & Sciences was cradled . . . The first Oscars went to Emil Jannings ("The Way of All Flesh"), Janet Gaynor ("7th Heaven"), "Wings" (Paramount), with special awards to Al Jolson for pioneering sound in Warner Bros.' "The Jazz Singer," and to Charlie Chaplin for "The Circus."

John Drew died at 73 in San Francisco and Isadora Duncan, American interpretive dancer, was choked to death by her own scarf in a French automobile accident.

Over in London Tallulah Bankhead's strip in "The Garden of Eden" saved that play and made world headlines . . . Ruth Etting was in the 1927 edition of "Ziegfeld Follies" and Jeanne Eagels in "Her Cardboard Lover."

Clara Bow's "it" and inventor-authoress Elinor Glyn did personals at Loew's State . . . Lupe Velez, Nancy Carroll, Sue Carol (now Mrs. Alan Ladd), June Collyer (now Mrs. Stuart Erwin), Norma Shearer, Gary Cooper, Charles (Buddy) Rogers, Sally Eilers, Gilbert Roland ranked as top film names . . . Loretta Young, an extra girl, got attention in her pioneer film chance. Mervyn LeRoy an up-and-coming new director . . . Vaudeville was generally accepted as "through."

Joe Cook starred in "Rain Or Shine," with Tom Howard and Don Voorhees' Recording Orchestra . . . Dave Chasen (now the Hollywood restaurateur) was Cook's stooge . . . seven "Abie's Irish Rose" companies toured the U. S. but it flopped in England . . . Roxy was saying, "Pictures without augmentation of acts can't hold their own," first big pitch for presentations . . . Charles Laughton drew his first London legit attention that year . . . Billie Dove was big b.o. . . . Robert Benchley, drama critic of the old Life, doubled into the Palace on Broadway as monologist, a return engagement . . . With Beatrice Lillie and Clifton Webb in "She's My Baby," was Irene Dunne in a minor role . . . Helen Morgan was on the books at $3,500 a week in her shortlived plush House of Morgan nitery although she fared better in another speak, called Chateau Madrid.



Nostalgia & Spinach

Can't seem to get away from 1927 . . . So colorful . . . Heyday of the Algonquin Round Table, grand lodge of the wish-I'd-said-that cult . . . also the Thanatopsis Inside Straight Club . . . Alexander Woollcott was a god in the smart set and played croquet in Central Park with the Marx Bros. . . . Show business ran to extreme, Sammy Shipman mellers, Al Woods garter farces . . . Whiteman had the Rhythm Boys as an act with his band—Crosby, Rinker & Barris . . . The Yacht Club Boys were zooming and Clayton, Jackson & Durante had graduated from the rathskellers . . . Tommy Lyman signified "Melancholy Baby," Chink Sherman the Silver Slipper. "Why do black horses eat more than white horses?" inquired Moran & Mack . . . Vincent Lopez made 'em whistle with "Nola" (with the right hand) and Helen Kane's boop-a-doop was its own little chapter in the vagaries of popular fancy . . . VARIETY looks back . . . To Gallagher & Shean . . . To John Held's tribe of giddy scofflaws . . . To Ruth Etting's "Col" Gimp . . . To Mae West with Harry Richman at the piano . . . To Father Coughlin—why? Kiddies were then admonished, "eat your spinach" by WOR's Uncle Don Carney. Then one day he left the mike open, ad libbed something rude about said kiddies and "Uncle Don" was no longer related to anybody.

Jazz Age In High

Jazz was getting longhair nods in 1928 . . . Just merged under Walter Damrosch N. Y. Philharmonic-Symphony Society world-premiered George Gershwin's tone poem, "An American In Paris," which introduced the Parisian taxihorns as an orchestral effect . . . The prolific Gershwin freres (Ira, the lyricist) at the time had another new musical comedy on Broadway, "Treasure Girl" with Gertrude Lawrence and Clifton Webb. Cole Porter's "Paris" starred Irene Bordoni . . . and the Hammerstein - Romberg operetta "New Moon" was a smash. Others may remember 1928 for Eugene O'Neill's "Strange Interlude" or Mae West's "Diamond Lil" . . . It was Hope Williams' day, too, in Philip Barry's "Holiday."

DeSylva, Brown & Henderson phoned Al Jolson a new song from New York to Hollywood, a little shamefaced that it was "Sonny Boy" and saccharine but as the great mammy singer sang it to Davey Lee in the film it set a peak (to then) disk sale and emphasized anew the "theme song" appeal.

A back page ad in The March 21, 1928 issue of VARIETY announced a charity rally on behalf of Joe E. Lewis . . . It grimly reminded show biz that gangsterism had invaded the world of talent . . . Hoods had carved up Lewis, nearly severed his vocal cord, because he dared leave one Chicago joint, the Green Mill, for more dough from an opposition joint . . . Art Cohn tells all about it in "The Joker Is Wild."

The boom in Hollywood because of dialog created a gold rush . . . Broadway songwriters, players who could "talk" and impresarios with stage experience, went west by the Chief-load. One of them was to utter the immortal observation, "I wouldn't buy anything in California that I couldn't put on The Chief and bring home with me to New York."

Radio, too, was creating fabulous musical favorites. Singer Russ Columbo stirred the imagination or whatever of U.S. femininity as only Valentino had done in silent celluloid, but Columbo met an untimely death. Unquestionably the major-domo of the crooning parade was Rudy Vallee with his genteel mien and subtle ballyhoo, his softly romantic "Heigh-Ho, Everybody," as he dreamily projected "Deep Night," "The Maine Stein Song" and "I'm Just A Vagabond Lover" . . . The megaphone technique popularized and accepted as original with Vallee had been a familiar singing trick of the old-school songpluggers in the Coney Island beerstubes and at the six-day bicycle races in New York's Madison Square Garden.

'Wall St. Lays An Egg'

But the mad whirl of the Jazz Age was coming to its catastrophic climax. America had to pay piper . . . VARIETY's headline told the tale of 1929 best: WALL STREET LAYS AN EGG . . . Some thought a special need to escape from realities thereafter aided radio (free), talkies (newly exciting) and romantic crooners (erotic opiate) . . . Metro's "Broadway Melody," with Bessie Love and Charles King, was a filmusical mopup just then . . . So was the just-imported Maurice Chevalier co-starring with Jeanette MacDonald in "The Innocents of Paris" . . . "Sunny Side Up" projected an adorable little girl, Shirley Temple . . . censorship got a boost with the bawdy smash film, "The Cock-Eyed World" . . . and on Aug. 19, 1929 Freeman Gosden (Amos) and Charles Correll (Andy) teed off "Amos 'n' Andy."

Jed Harris was that season's Broadway boy wonder with multiple concurrent hits—"Front Page," "Coquette," "Broadway" . . . his male striptease interviews with the press were under the auspices of Richard Maney, same later to aid Tallulah Bankhead's frank autobiog.

When Wall Street laid that egg, 16,400,000 shares changed hands, some declining 35 points on the day . . . 25,000,000 people were affected by the debacle which, by year's end, represented $15 billions in "lost" paper profits . . . At that point Sam Insull's backlot Civic Opera House opened in Chicago . . . Frederick Danny and Manfred B. Lee's "Ellery Queen" whodunits, destined to be an industry, got going . . . Elmer Rice's "Street Scene" was the 1929 Pulitzer prize play.

He Finally Left

Nineteen-thirty saw Sir Harry Lauder's last "farewell tour" . . . People talked of the "Lubitsch touch" . . . Mae West was a b.o. lifesaver for Paramount and Deanna Durbin for Universal . . . Came 77-B to rescue deadweight theatre realestate . . . Came Eugene O'Neill's sixhour play, "Mourning Becomes Electra," with an hour's intermission for dinner . . . The Guggenheim game craze . . . Film theatres discovered popcorn as a lifesaver . . .

Sinclair Lewis got the 1930 Nobel prize for literature—first American so honored . . . Marc Connelly's "Green Pastures" got the Pulitzer . . . Dietrich's first US. pic, "Morocco," was a hit after her UFA (German) impact in "Blue Angel" . . . Jean Harlow was flashing her platinum blonde charms in Howard Hughes' "Hell's Angels" . . . Marie Dressler and Polly Moran were a comedy team for Metro . . . "Garbo talks" screamed the ads and she talked "Anna Christie" into big grosses . . . Pacifism was rampant and pointed to "All Quiet on the Western Front" . . . China's No. 1 actor, Mei Lan-Fang, in Broadway legit debut . . . Susan Glaspell's "Alison's House" wins 1931 Pulitzer play prize despite short run.

By 1931, radio and talking pictures were credited with creating

(Continued on page 100)

50 YEARS OF SHOWMANSHIP

(Continued from page 99)

"four new Depression Era show biz millionaires"—Rudy Vallee, Amos 'n' Andy and Maurice Chevalier . . . Ballyhoo magazine was lampooning advertising . . . women wore Empress Eugenie hats . . . Edward G. Robinson was a killer-diller at the wickets as "Little Caesar" . . . The depression boomed bridge, with Culbertson and Lenz then prime authorities . . . NBC sold $25,607,000 worth of time and CBS dittoed $11,895,000 . . . VARIETY boxed Garbo's "I tank I go home" which matched Mae West's come up and see me sometime" as a catchphrase . . . It was the decade of catchphrases per Jack Pearl's "Voss you dere Sharlie?", Joe Penner's "Wanna buy a duck?" and "oh, you n-a-a-a-sty man!", Amos 'n' Andy's "ah-wah," Ed Wynn's cackle, etc.

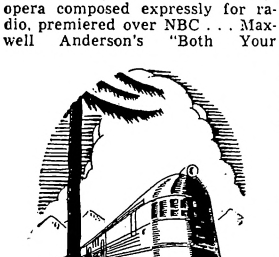
In 1931 the Seabury investigation forced New York's Mayor Jimmy Walker to resign . . . 2,300 banks had folded since the 1929 market debacle . . . Rockefeller Center broke ground for the RKO Bldg. . . . Theodore Dreiser twice slapped Sinclair Lewis across the face at a dinner by American writers in honor of Russian novelist Boris Pilnyak at New York's Metropolitan Club . . . The new Waldorf-Astoria opened and on its old site the world's tallest skyscraper (102 floors) as the pressagent counted the $54,000,000 Empire State Bldg., followed the same year . . . Way back then, in 1931, Kate Smith and Boswell Sisters were on CBS' experimental television station W2XAB of which Bill Schudt was manager . . . French prima Lily Pons made her Met debut . . . Broke, a victim of the depression, Maude Adams tried a comeback in "Merchant of Venice" in Cleveland after 13 years retirement . . .

Air favorites, getting on to 1932, included Morton Downey, Kate Smith, Ruth Etting, the Boswell Sisters, the Mills Bros., Ed Wynn, Eddie Cantor, Burns & Allen, Jack Benny, Jack Pearl, Fred Allen . . . Top film names included Ann Harding, Leslie Howard, Myrna Loy, Ronald Colman and Kay Francis . . . Marie Dressler rated No. 1 film star . . . Bette Davis was developing as a film draw . . . Jimmy Durante, alone, was clicking in Metro pix as in niteries . . . Radio City Music Hall, world's largest theatre (6,200), opened with overlong, dull S. L. Rothafel (Roxy) stageshow . . . VARIETY headlined: "Television Far Away?—Expert Speaks of Its Debut Possibly a Few Years From Now."

Dawn of New Deal

Rapid changes marked 1933 . . . FDR inaugurated . . . banks closed . . . "the forgotten man" was remembered . . . Federal relief dole went into effect . . . New Deal braintrusters birthed NRA and Blue Eagle, Works Progress Administration and Federal Theatre Project . . . The Rockefellers birthed the 70-story RCA Bldg. . . . Sidney Kingsley's "Men in White" was Pulitzer prize play . . . "Romance of Helen Trent," "Lone Ranger" and "The Woman in White" were top radio serials.

Americans were getting ballet-conscious . . . Ballet Russe, Serge Lifar and Uday Shan-Kar's 14 Hindu dancers among terp invaders to U. S. concert halls Louis Gruenberg's American opera, "Emperor Jones," based on Eugene O'Neil's 1920 play, world preemed at the Met. ran seven performances . . . Charles Wakefield Cadman's "The Willow Tree," opera composed expressly for radio, premiered over NBC . . . Maxwell Anderson's "Both Your Houses" 1933 Pulitzer prize play . . . "Tobacco Road" opened to mixed notices but was to top "Abie's Irish Rose (2,327) as long-run (3,182) Broadway show.



Happy the day . . . the repeal of the 18th Amendment (Prohibition) . . . President Roosevelt incepted "fireside chats" over the radio . . . Chicago Century of Progress exposition brought Sally Rand to fame . . . U. S. officially recognized Russia . . . Albert Einstein becomes Princeton prof. as Hitler became Chancellor . . . Already the thinkers were expatriating Germany . . . Emil Ludwig to Rpallo, Italy; Lionel Freuchtwanger to Britain Erich Maria Remarque, who became a Swiss citizen.

VARIETY took stock of "honky-tonk Broadway" with a nose-count of 17 dancehalls between 42d and 57th St. Add in class cabarets ($5 couvert) and penny-a-dance emporiums (50 dances for 50c) at the Tango Palace . . . Cincinnati Citizens' Committee payrolled WLW's Smilin' Ed McConnell to shill votes over the radio under regular politico sponsorship, a first.

Trace the nation's economics in its pop songs, first "Brother, Can You Spare A Dime?," then the somewhat more hopeful "Who's Afraid of the Big Bad Wolf?" (1933), and later the lustier "Whistle While You Work" of 1938.

Morro Castle

The 1934 highlights included the radio blow-by-blow of the Morro Castle investigation, sea disaster which cost 134 lives . . . a pre-taste of the Kefauver hearings . . . Mutual became the third national network . . . Henry Hadley inaugurates Berkshire Music Festivals . . . Walt Disney's "Donald Duck" inauspiciously first introduced in "The Orphans' Benefit" cartoon . . . Czech-made "Ecstasy" (Hedy Lamar) was already a cause-celebre . . . People debate savory Virgil Thomson-Gertrude Stein's surrealistic opera, "Four Saints in Three Acts" . . . The Federal Communications Commission replaced earlier FRC . . . NLRB created . . . The nation was whammed by Fred Astaire & Ginger Rogers filmusicals . . . George Gershwin's "Porgy and Bess" opera was a product of 1934.

Mood of the '30s

Swing was the thing in 1935 . . . 52d St. becomes Swing Street . . . Will Rogers was killed in Wiley Post's plane crash in Alaska . . . Ex-tenor Edward Johnson became g.m. of the Met Opera . . . first night baseball started . . . "Fibber McGee & Molly," Lum 'n' Abner, Phil Baker's "Take It Or Leave It" ("$64 Question"), "One Man's Family" were big stuff on radio.

The Federal Theatre Project (Works Progress Administration) was organized by Mrs. Hallie Flanagan of Vassar . . . by 1936-37 it had producing centres in New York, Chicago, Los Angeles, San Francisco, New Orleans, Boston, Philadelphia, Seattle, Atlanta, Denver.

A commemorative half-dollar with the head of P. T. Barnum on the 150th anniversary of Bridgeport, where he was once mayor, and a special postage stamp of Stephen Foster ("America's troubadour") were 1936 honors to showfolk . . . Robert E. Sherwood won the Pulitzer with his play, "Idiot's Delight" . . . That year John Gielgud's "Hamlet" outran John Barrymore's . . . A conversation piece was "The Women" by Clare Booth (now Ambassador-to-Italy Luce) . . . In the idiom of the New Deal the screen offered "Mr. Deeds Goes to Town" (Gary Cooper) . . . "Modern Times" (Chaplin) which spoofed modern technology . . . Deanna Durbin, Leopold Stokowski and a huge symphony made "100 Men and a Girl."

Luise Rainer won an Oscar in 1936 for her impression of Anna Held in Metro's "The Great Ziegfeld," as she was to score again in "The Good Earth," two years later—and thereafter be unable to get a job in Hollywood, such being the vagaries of casting or being "not the type" . . .

Margaret Mitchell's "Gone With the Wind" sold 1,000,000 copies in the first six months, won the 1937 Pulitzer prize, and became one of the top-grossing films in history under David O. Selznick's aegis . . . In 1937 Toscanini was appointed conductor of NBC Symphony . . .

THREE LITTLE PIGS

Marc Blitzstein's proletarian opera. "The Cradle Will Rock," and ILGWU's "Pins and Needles" at the Labor Stage, nee Princess Theatre and Orson Welles' Mercury Theatre were of the period . . .

Hill-the-villain hokum mellers bobbed up in cabaret-theatres on both coasts . . . Benny Goodman, the "king of swing," had 'em jitterbugging in the aisles of the Broadway Paramount Theatre, a first . . . Alligators, boogie-woogie, jam session, killer-diller, schmaltz, "give me some skin" made new patois.

Scared Easy

Oh, yes, in 1937 Hitler repudiated the Versailles Treaty.

Edgar Bergen and his dummy Charlie McCarthy came into vogue on the Chase & Sanborn program . . . Myrt & Marge, The Goldbergs, Voice of Experience, Tony Wons, March of Time, were other radio values . . . The original "A Star Is Born" (Gaynor-March) came out. . . . A distinguished refugee of 1938 was German novelist Thomas Mann (who died in Zurich at 80 in 1955) . . . Church bingo was the rage . . . And jitterbugging . . . "Information Please" (John Kieran, FPA, Clifton Fadiman, Oscar Levant, guests) made radio panels a standard act . . .

A jittery public scared easy when Orson Welles' "War of the Worlds" over CBS used fake news flashes . . . Mickey Rooney-Lewis Stone's "Andy Hardy" series was launched.

With an uncanny ear for the country's feelings in 1939 Irving Berlin revived "God Bless America" . . . Hitler was off to the races ("inferior") and FDR proclaimed a limited state of national emergency . . . N. Y. World's Fair was sans Germany but had a Japanese Pavilion . . . The Daughters of the American Revolution barred Marian Anderson, Negro contralto, from Constitution Hall concert, owned by the Washington chapter, but her open-air concert in a Washington park drew 75,000, sponsored by Harold L. Ickes and Mrs. Roosevelt.

In San Francisco the Golden Gate International Expo had Sally Rand's Nude Ranch . . . In New York Billy Rose's Aquacade vied with General Motors' Futurama, Morris Gest's midgets, Mike Todd and George Jessel's In Old New Orleans, Heineken Beer's "By the Zuyder Zee" . . . the French and Belgian Pavilions were fancy food hits of the N. Y. World's Fair.

Anyone For 77B?

By 1939 most all the film dynasties had gone through the ringer, from bankruptcy to reorganization and 77b (partial bankruptcy), liquidation, and general streamlining. Losing theatres had been millstones around the necks of the producing-distributing organizations . . . Eventually the Government would, for other reasons, order divorcement of chain theatre operations from production.

"Alexander's Ragtime Band," a Fox Film of 1939, was loosely interpreted as Irving Berlin's film biography because of certain parallel plot improvisations . . . 't wasn't.

Major Edwin H. Armstrong's static-less radio (frequency modulation) was hailed . . . a great success it never got anywhere and its genius-inventor killed himself . . . Getting to be a habit, Robert E. Sherwood's "There Shall Be No Night," copped him a third Pulitzer . . . "Fantasia," Disney cartoon with Stokowski musical accomp, excited the critics . . . People divided on Chaplin making Hitler too ridiculous in "Great Dictator" . . . After 18 years of making faces at one another the broadcasting industry and ASCAP openly feuded in 1940 . . . BMI cried up Stephen Foster's "Jeannie With the Light Brown Hair."

A "Brazilian bombshell" personality, whom Sonja Henie had recommended to Lee Shubert, made her debut in "Streets of Paris," revue . . . Carmen Miranda wowed 'em forthwith and was to influence American footwear and headgear as result of her exaggerated platform shoes and the Bahia-style turbans which became her trademarked headdress. It also became the symbolic "Oscar" for the Copacabana nite club in New York whose accolade—"the Copa turban"—was borrowed from Miss Miranda's attire.

This was the era, too, of goldfish swallowers, campus panty raids on sororities . . . successors to knock-knock, handies, put 'n' take and you remember what else.

Notes re 1941: Paderewski died in N. Y. at 81 . . . Orson Welles' "Citizen Kane" film was suppressed . . . Danny Kaye Roman candled to fame in Gertrude Lawrence's legit musical, "Lady In The Dark," which put Freud in greasepaint . . . It was also the year Lindsay & Crouse's "Arsenic and Old Lace" made homicidal mania so amusing.

The Cocoanut Grove Fire

An agony of 1942 was Boston's Cocoanut Grove cabaret fire disaster taking 491 lives . . . An all-Negro "Aida" played the Civic Opera House, Chi, and Berlin's GI show, "This Is the Army" and Moss Hart's "Winged Victory" were in the groove . . . The same dramatist mentioned a moment ago, Robert E. Sherwood, was one of FDR's ghostwriters on speeches. His recent death (November, 1955) shocked the nation.

Ill-fated Center Theatre in Rockefeller Center, after nondescript policy found wartime click with Arthur M. Wirtz-Sonja Henie iceshows . . . A temporary respite for the house, now razed . . . war themes distinguished films like "Mrs. Miniver" (Garson), "Wake Island" . . . James Cagney's "Yankee Doodle Dandy" (Cohan biopic).

Gabriel Heatter's "There's good news tonight" became a catchphrase . . . swing-shift frolics for ex-hour war workers flourished . . . Stage Door Canteens boomed . . . One USO-Camp Show troupe crashed in the Lisbon river, killing Tamara and seriously injuring Jane Froman and Gypsy Markoff . . . In 1943 "Oklahoma!" opened . . . Frank Sinatra created hysteria among his adorers at the Broadway Paramount, a la Benny Goodman's jitterbugs earlier.

Kathleen Winsor's novel, "Forever Amber," outsold John Hersey's "A Bell for Adano," but the dramatization of the Hersey work achieved a sturdier impact than the film version of the Winsor sexer . . . Show biz boomed throughout 1944 with nothing to buy, shortages continuing, nylons and Parker Pens strong "fraternization" items abroad (and nylons ditto on the home front) . . . all the picture theatres had to do was open their doors and the managers got out of the way for fear of being trampled in the rush.

A special 3c postage stamp was issued to commemorate the 50th anni of motion pictures.

The 1944 Ringling circus fire in Hartford (Conn.) was the worst Big Top conflagration in circus history; took over 100 lives and injured over 400.

President Roosevelt never lived to see V-E Day (May 8, 1945) . . . American poet Ezra Pound, indicted for wartime treason, was committed to a mental hospital . . . "State of the Union" by Lindsay & Crouse won the Pulitzer . . . "The Glass Menagerie" made Tennessee Williams a celebrity.

Then the years just after the war . . . dizzy . . . peevish . . . people with money and unable to buy . . . blackmarkets in theatre tickets . . . gradual and sometimes too abrupt dropping of controls . . . Something new in the motion picture firmament was the drive-in theatre . . . "passion pits with pictures" was a first wisecrack evaluation . . . Milton Berle was to crash through as "Mr. Television" . . . So many innovations and breaks with tradition had occurred in 10 years that nary an eyebrow went when a Met opera great, Lauritz Melchior, started in saloons . . . Fred Allen ruefully commented of the giveaway trend on the air, "a free icebox is a bigger headliner than talent." . . . There was a flush of features dealing with race hatred, like "Pinky" and "Gentleman's Agreement" . . . Screen fare took up unusual mass media subject-matter, per insanity ("Snake Pit"), alcholism ("Lost Weekend") and invalidism ("The Men").

Television introduced the shape of tomorrow . . . her name was Dagmar . . . plunging necklines of the earlier tv queens stopped just short of the navel . . . Then there was Gorgeous George, Hopalong Cassidy, rollerskating derbies . . . Aly and Rita were in the news . . . Bergman and Rossellini . . . Italian cinema was touted as earthy and arty, together . . . everybody talked about the coaxial cable and who could or could not get on it . . . DuMont was the also-ran video network except in Pittsburgh where it owned the only station and was lordly . . . Another switch on conventional rotation was BMI, yesteryear's upstart in music, but now eclipsing ASCAP on Hit Parade and disks.

The film gentry were mighty worried around 1947 and 1948 as television came into focus as a big threat to the timehonored "family entertainment" — "going to the movies"—but Hollywood started some serious self-examination and decided "better pictures" was the answer . . . There was curious reflexes to the slogans . . . a cynic pointed out that the initials of "Movies Are Your Best Entertainment" spelled "maybe" . . . Quality vs. quantity product became the keynote as divorcement put theatres on new competitive standards . . . Hollywood was some time getting back its self-confidence.

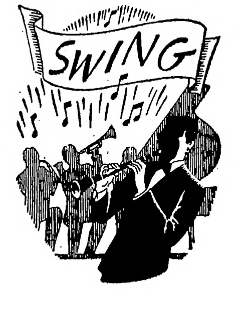
In the saloons 1948 registered a new rhumba-samba wave, keyed with the snowballing years to ditties on the order of "Enjoy Yourself—It's Later Than You Think." Past-1950 it because the Mambo and Cha-Cha-Cha, with rhythm & blues (rock 'n' roll) variations.

Red Scares

Postwar readjustment included Red scares, investigations, loyalty checks . . . Jack L. Warner, Louis B. Mayer and director Sam Wood invited a probe into Hollywood's Red infiltration, particularly among writers . . . Followed "The Hollywood 10" . . . Broadway offered "The Heiress," "John Loves Mary," "Finian's Rainbow," "Brigadoon," "Inside USA," "High Button Shoes," Ray Bolger in "Where's Charley?," "Allegro" (a Rodgers & Hammerstein item which ran only 316 performances), "Medea" by Euripides, and two Shavian revivals, "Man and Superman" and Katharine Cornell in "Antony and Cleopatra."

Rocky Graziano told a N. Y. grand jury he had been offered $100,000 to "throw" a fight, the more noteworthy in light of his 1955 memoirs, "Somebody Up There Likes Me," when he confessed his dark early years as a juvenile delinquent of no minor nuisance . . . over 58,000 sentimentalists jampacked the Yankee Stadium—"the house that Ruth built"—in the 1948 tribute to the Great Bambino . . . A sponsor and a grandfather of a sponsor, Henry Ford died at 83, leaving a fortune estimated between 500 and 700 millions . . . Gian-Carlo Menotti's

(Continued on page 514)



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Directaur

Charles Boyer

Thespian

Joe E. Brown

Thespian

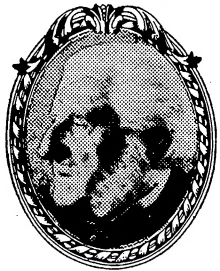
Cantinflas

Thespian

Martine Carol

Thespian

Finlay Currie



Thespian

Andy Devine

Thespian

Reginald Denny

Thespian

Marlene Dietrich

Thespian

Luis Dominguin

Thespian

Sir Cedric Hardwicke

Thespian

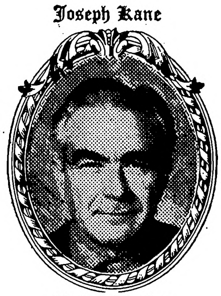
Trevor Howard

Thespian

Glynis Johns

Thespian

Joseph Kane



Tonal Master

Buster Keaton

Thespian

Shirley MacLaine

Thespian

Victor McLaglen

Thespian

Kevin McClory

Directaur Traveller

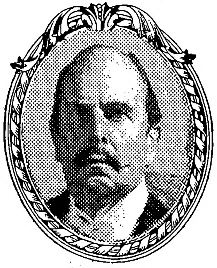
Col. Tim McCoy

Thespian

Robert Martien

Costumier

Robert Morley



Thespian

Robert Newton

Thespian

David Niven

Thespian

Jack Oakie

Thespian

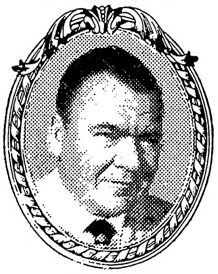
S. J. Perelman

Chronicler

Ronald Squire

Thespian

James Sullivan



Architecte

Basil Sydney

Thespian

Michael Todd

Impressario

Jules Verne

Author

John Carradine

Thespian

Charles Coburn

Thespian

Ronald Colman

Thespian

Melville Cooper

Thespian

Noel Coward

Thespian

Fernandel

Thespian

Sir John Gielgud

Thespian

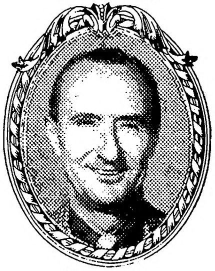
Hermione Gingold

Thespian

Jose Greco

Thespian

Percy Guth



Major Domo

Evelyn Keyes

Thespian

Beatrice Lillie

Thespian

Lionel Lindon

Daguerreotypist

Edmund Lowe

Thespian

Peter Lorre

Thespian

A. E. Matthews

Thespian

Mike Mazurki

Thespian

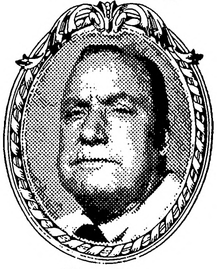
Wm. Cameron Menzies

Directaur d'Art

John Mills

Thespian

Alan Mowbray



Thespian

George Raft

Thespian

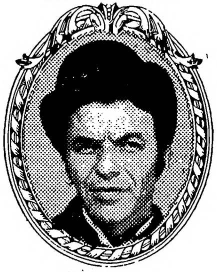
Gilbert Roland

Thespian

Cesar Romero

Thespian

Frank Sinatra



Thespian

Red Skelton

Thespian

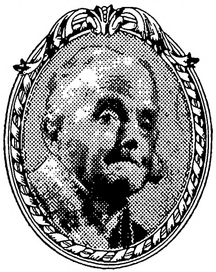
Paul Weatherwax

Ye Editor

Miles White

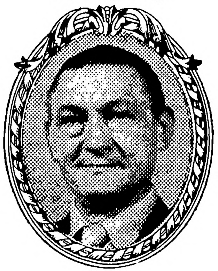
Master Couturier

Harcourt Williams



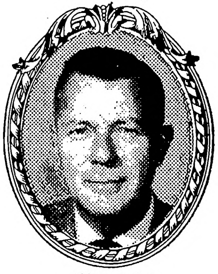
Thespian

Victor Young



Maestro

Lee Zavitz



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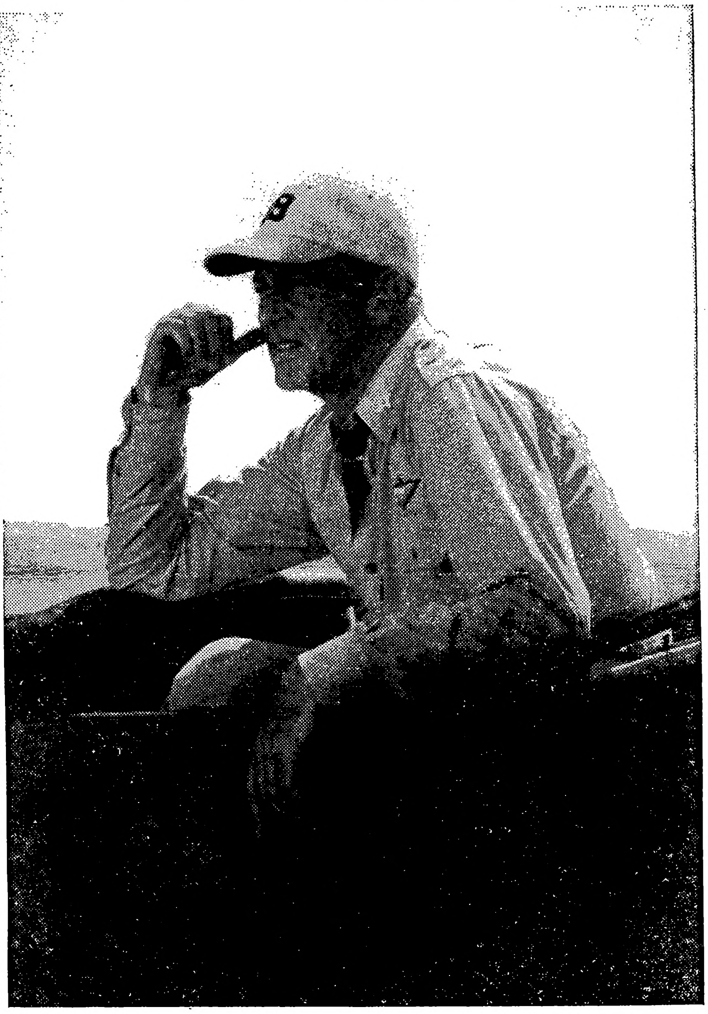

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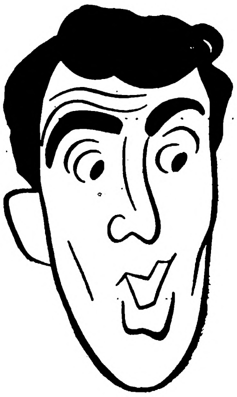
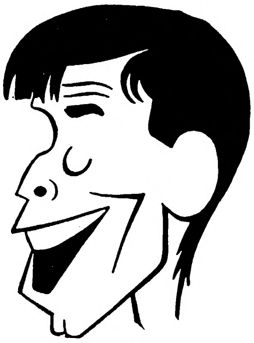
As Great As The Past 50





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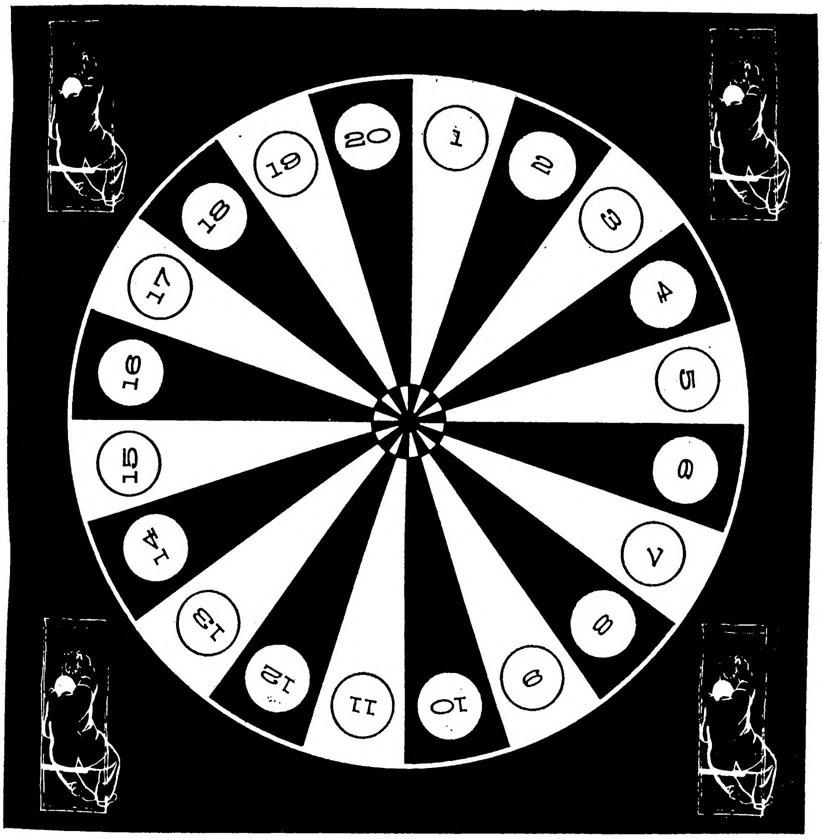
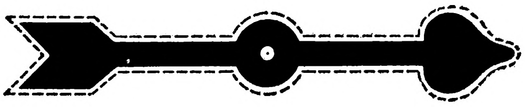
Are you handy with scissors? Save dozens of hours of reading time with this clever kit. Play the game and learn what the world's leading film critics say about "Marty." (Naturally, it's all great — Marty's that kind of picture).





DIRECTIONS

Directions: cut out along dotted lines. Stick pin through center dot of arrow and poke into the center dot of circle. Spin arrow. Now read the critique of "Marty" matching number arrow points to. This saves time, because all reviewers, everywhere, have wonderful things to say about "Marty."

1. "An Oscar contender . . .
Walter Winchell, N. Y. Mirror

2. "Borgnine's performance should win him an Academy Award nomination . . .
Sidney Skolsky, N. Y. Post

3. "As fine an achievement . . . as has ever been spun out of the cameras. It should go on to big awards . . .
Louis Sobol
N. Y. Journal American

4. "The best from Hollywood . . . the finest film of the year."
Aftonbladt
Stockholm, Sweden

5. "Superbly directed, beautifully played—will move, delight and entertain as few films have ever done."
Donald Zec,
Daily Mirror, London, England

6. "The surprise picture of the season."
La Patria, Milan, Italy

7. "It's gratifying that 'Marty' has won the Catholic and Cannes prizes . . . worthy of every award in filmdom."
Schwabische Donauzeitung
Berlin, Germany

8. "A masterpiece . . ."
The Rand Daily Mail
Johannesburg, So. Africa

9. "Exalting, sublime . . . the best in motion pictures."
Nieuws van de Dag
Amsterdam, Holland

10. "Film music for your heart . . ."
Here & Now
Tel Aviv, Israel

11. "Borgnine . . . a performance that establishes him as one of the important actors."
John O'Hara, Collier's

12. "Does deep and tender credit to the human race . . . WONDERFUL."
TIME Magazine

13. "Oscars should spill its way the next Academy Award time."
Dick Williams
L.A. Mirror-News

14. "Among the top pictures for 1955."
Coronet

15. "Miss Blair's is a performance that will linger in the memory . . ."
Frank Quinn, N. Y. Daily Mirror

16. "The leading contender at the moment for the year's best award."
Bosley Crowther, N. Y. Times

17. "The great success at Cannes gives proof of the good taste and good judgment of its producers."
Le Croix, Paris

18. "One of the most beautiful love stories ever seen . . ."
Aftenposten, Oslo, Norway

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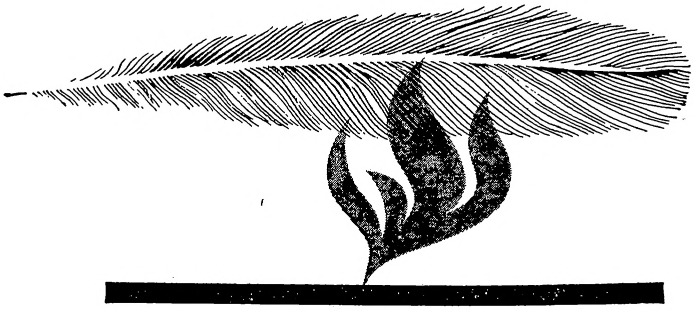

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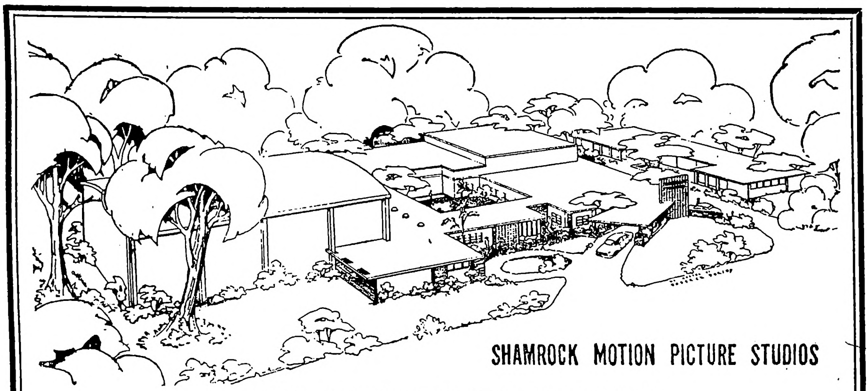

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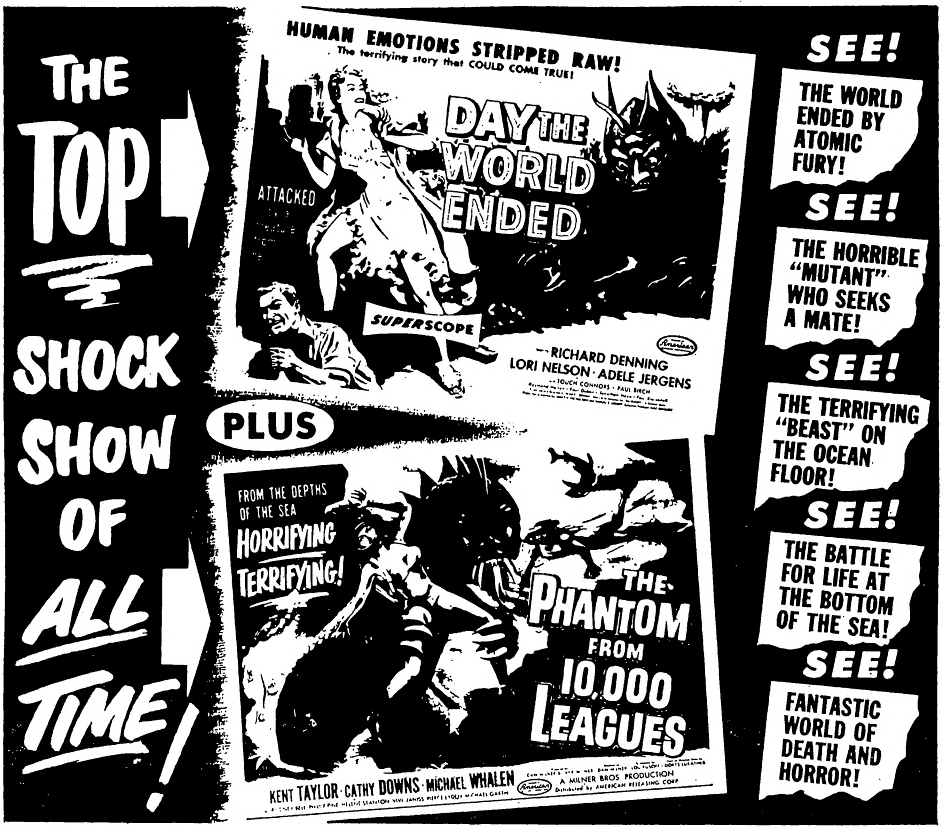
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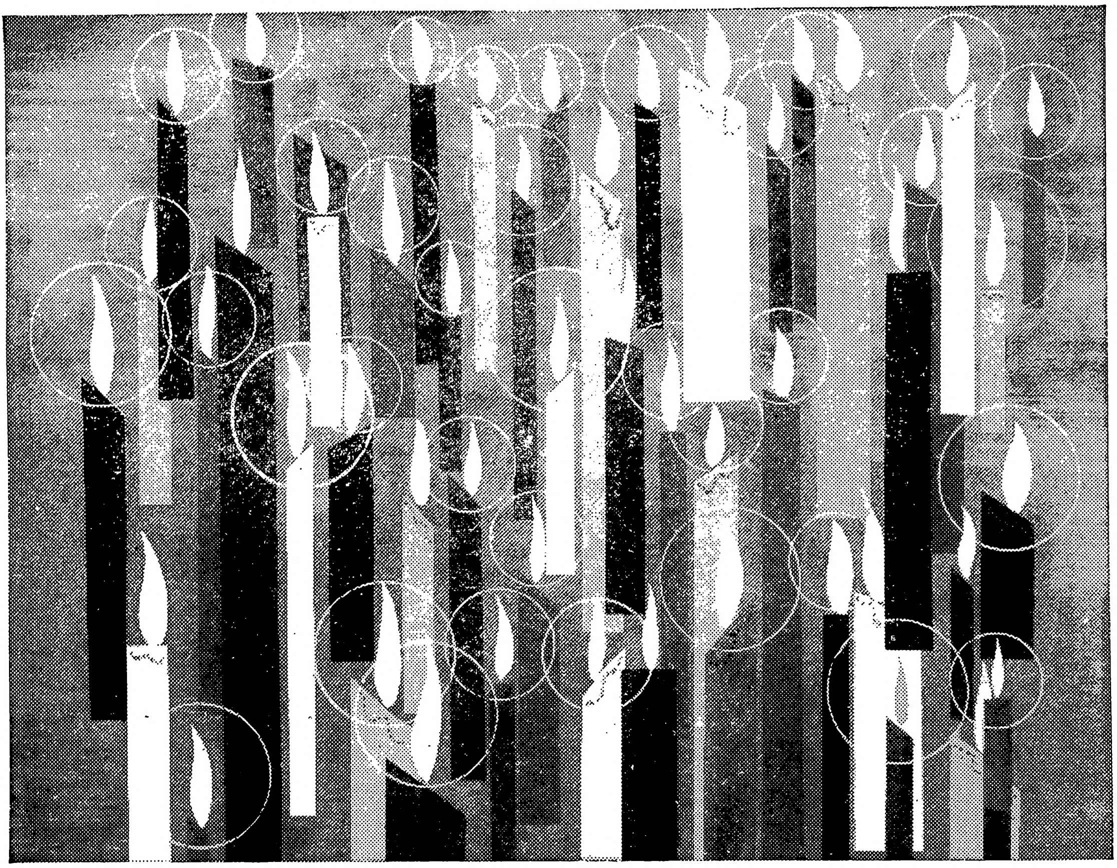

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Franchot Tone, Ann Richards

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LAW OF THE TRAIL
STAMPEDE FURY
TRIGGER TALK
THE FIGHTING TEXAN
TWO GUN TERRITORY

Pic Biz Prowling Means of Building Midweek B.O. Drop

By HY HOLLINGER

The film industry as it enters 1956 is faced with one of its toughest problems—how to bolster midweek business? While weekend activity has sloughed because of the competition of television, the dropoff is no where near as severe as the Monday-to-Thursday trade. The situation is not confined to any one area but appears to be general all over the country where tv has become commonplace.

The comment about being able to shoot deer in a Broadway house during a midweek program is no longer a gag. By actual count, a Broadway house seating over 1,500 played to 28 people during a recent Tuesday night with a picture nearing the end of its run.

Okay This Week!

The midweek doldrums is expected to disappear temporarily during the holiday season with the mass of school kids and holiday celebrants to call on. But the theatreowners and the film companies are plenty concerned about the period following Jan. 1. In some sections of the country, the midweek situation has become so severe that many theatres have decided to operate on a Friday-to-Sunday basis only.

Evidence of the general downbeat has appeared for several months and was duly recorded in a recent survey of key cities by VARIETY. The first official industry recognition of the situation was made last week by Eric Johnston, president of the Motion Picture Assn. of America, who told reporters on the Coast that with the domestic business down this year, the industry's foreign revenue will represent from 49% to 50% of the whole as compared with the 45% in 1954.

With the domestic falloff being the most serious during the midweek period, the first order of business facing the film industry in 1956 is to devise a program to hypo this trade. Actually, behind-the-scenes talks have already been held and efforts have been made to come up with a cure. The suggestions have been varied, ranging from the introduction of new faces to the making of more films that would appeal to women and children. Several years ago when the industry faced a similar recession, it came up with the "Movietime U. S. A." promotional campaign under the direction of the Council of Motion Picture Organizations. There are various opinions as to whether or not this drive was successful but, at any rate, it was marked down as a step in the right direction.

Deeper

The more cynical pixites tend to discount promotional campaigns and believe that the roots of the problem are deeper and cannot be overcome with "Movietime U. S. A." or Audience Award polls. These activities, it's felt, are only supplementary and should be part of the industry's continuing programs and not just one-shot splashes to be brought out every time there is a sign of a sagging boxoffice.

The question of the timing of the main feature, especially in double feature territories, has long brought beefs from many potential film-goers. Scheduling of the main feature as late as 10 p.m. has tended to discourage many early risers from visiting their local cinemas during the midweek. The physical condition of many theatres, with many offering poor projection and rundown seats and other facilities, is also cited by many as a reason for staying away.

Theatres have not stood idly by in the face of these customer complaints and many have experimented with price cuts, different time schedules, and have updated their plants. However, they still face the competition of "inertia," the force that keeps former filmgoers glued to the tv sets in their living rooms.

*In not quite 50 years** — —*

Eight screenplays came magnificently to life.

I'm indebted to the starring talents of:

Anne Baxter
Joan Crawford
Arlene Dahl
Rhonda Fleming
John Forsythe
Rock Hudson
Vera Miles
John Payne
Ronald Reagan
Cliff Robertson
Edward G. Robinson
Barbara Rush
Barbara Stanwyck
Barry Sullivan
Shelley Winters
Jane Wyman

Robert Blees

* Just three.

Congratulations

To The Bible of Show Business

On Its GOLDEN ANNIVERSARY!

Eddie Granger.

RAY HEINDORF

MUSICAL DIRECTOR

●

WARNER BROS. PICTURES

Poor Richard (Pack's) Almanac

Being Some Random Reflections on Radio and Television Programming Tomorrow and The Day After Tomorrow

By DICK PACK

It is strange that modern art, which has so profoundly shaped and textured so many things around us (furniture, tools, machines, advertising layout, appliances, even animated cartoons) has had so little influence on television. Most tv scenic design is as representational as a Satevepost cover, as primly and grimly realistic as a Belasco production; it has neither dash nor daring. I don't know whether this is the fault of the video designers, who certainly are a hardworking over-pressured bunch of craftsmen, or of the producers. It's too bad, because that old-fashioned medium called The Theatre many years ago learned how to be more imaginative and less literal in its settings. Certainly, it would be good to see the television scenic artists flying high and fancy free.

* * *

The trouble with a great deal of television news programming is that it suffers from delusions of mediocrity; it is trying to pattern itself after theatre newsreels, and they never were much good. One 72 hour-old film clip is not worth a thousand words. And frequent shots of water skiing in Cypress Gardens, prominent persons shaking hands with each other, and statesmen waving to crowds as they get on a plane, or waving to crowds as they get off a plane are worth very little.

A lot of news experts will tell you that still photos have no place on tv news programs. I don't believe it, and a lot of good local station tv newsmen don't believe it either. Timely still pix, effectively used, can do a great deal to hypo tv news. An exciting still, or an interesting grouping of stills around a central idea, is sometimes a much better illustration of an important news story than one of those dull library clips. (Incidentally, there are ways to use still pix to give a sense of movement; maybe some of the tv news editors could learn something from the picture magazine editors and the documentary film producers.)

Better Than Networks

In roving around the country, I have often seen locally-produced news shows that are as good as the networks; sometimes better. One reason, of course, is that the top local news programs have the advantage of plenty of up-to-the-minute hometown news film. But another reason is that many local news editors and producers have discarded the notion that *any* film is better than no film. They are not afraid occasionally to let the newscaster carry the story himself, when no timely film is available; they have learned that an appealing personality on camera reading well-written copy is often a more effective way of presenting news than with stale clips and stock shots. There are also some young tv station staff cameramen around, with fresh ideas about news and the way to shoot it, who are breaking with the conventions and cliches that are so frequent in theatre newsreels and network shooting. They are developing a sense of composition and pictorial values that are almost as good as some of the documentary film makers, and they have a feeling for human interest, or what Ed Murrow calls "the little picture." Watch them!

* * *

Why doesn't somebody finally do something about the idea of creating a permanent television acting company It's been talked about for a long time, and perhaps all it would take to kick it off now would be to divert a few hundred thousand dollars from one of those epics called specs, and invest it instead in the talent of some good young actors. In the long run it might be a more profitable investment than a spectacular which is air today and gone tomorrow; talent is a precious and more durable commodity. The theatre and the motion pictures—and television—are drawing dividends today, 20 years after the Group Theatre, because of the influence that fine company of actors had on American acting style and technique.

And while we're spending other people's money: would anyone care to invest in some fine young American novelists? Writing serious novels pays a decent living for only a few; there are a flock of young writers of talent and achievement in this country who only earn a few thousand dollars a year. A $10,000 a year subsidy each to 10 good young novelists might pay off in some good tv scripts—and perhaps a few more good novels, too. TV could afford to be a patron of the literary arts, as well as of the opera.

* * *

Because the networks have played such a major role in the development of network programming, there is a tendency to underestimate the local station programmers and producers. Actually, it would pay some of the networks to see what's going on at some of the local studios. The locals have to do a lot with less: less money, less staff, less equipment, less time.

SHIRLEY EGGLESTON
TV...Radio...Stage...Screen
HAPPY FIFTIETH, VARIETY
Contact thru Jan Welsh, Plaza 1-0400
Artist Service, SUsquehanna 7-5400

This seems to breed a resourcefulness and an agility that is not common at the network level. The pressures of back-to-back shows, one and two camera operations, and the ad lib and the winged shot show are breeding a crop of local boys who would make good material for 30 Rockefeller Plaza, 485 Madison, and points West. These jack-be-nimbles of local production, if given the chance, can teach an economical quick trick or two or three to the big-timers.

Agencies Too Web-Conscious

It also occurs to me that many of the major advertising agencies don't cultivate local programs and operations enough. They have millions of dollars plowed into the good earth of local station programs, but most big agency television departments are so network-orientated that they have no first-hand experience of local programming, production or performers. These agencies would reap an even greater harvest from their local plantings, if they would now and then send a man out into the field. The average station's contact with the big agencies is usually only with the time buyers, never with the creators.

I know one exceptional agency which buys scores of different local shows all over the country, and they keep one man busy all year-round visiting the stations and personally inspecting their programs. It's kind of hard on the man, but it's great for the agency and its advertiser. In addition to this roving field hand, that same agency also keeps a couple of experts in local programming in their home office. That pays off, too.

* * *

There are some Cyranos around radio lately, looking down long, long noses at record programming, and composing ballads lamenting what they call the "music and news formula." Most of these swashbucklers either work for networks and just don't dig the d.j. formula, or for those few networks affiliate stations which still don't know how to program records and just don't want to learn. They have a knock-kneed notion that only teenagers listen to record shows, or that d.j.'s are only for low i.q.'s.

Well, whether these gents like it or not, music and news are here to stay; there's room for many other things., but these, after all, are the basic staples. And there's nothing naughty or nasty, young or old, or highbrow or lowbrow about record shows; it depends on the station's taste, point-of-view, and on the d.j.'s they select, and the records these men play.

Music-and-news is not a formula; it's not even a format; it's an attitude, an approach to programming. Applied with showmanship, it can make an exciting radio station. It does allow stations of differing personality in the same market, even if they start from the same base. It's a concept broad enough, in fact, to include such diverse station types as a WNEW (pop stuff), WQXR (longhair), a WPAT (instrumentals) or a KDKA which has managed to find a way effectively to build music and news in and around network programs.

Actually, it's not easy to program records successfully; it takes a lot more than just slapping records on a turntable. If you don't think so, ask yourself why it is that in a highly competitive city with a

(Continued on Page 158)

JACKSON BECK
ANNOUNCER ACTOR NARRATOR
THE UNITED STATES STEEL HOUR—
THE FBI IN PEACE AND WAR—WHERE WERE YOU?—BRADY KAY
RADIO TV FILMS
MUrray Hill 8-6600

(From VARIETY, Dec. 29, 1922)

'YE OLDE HOKUM BUCKET'

(From Which Radio Gagmen Drank)

(These dated gags were compiled from smalltime vaudeville by a Chicago agent, Sam Tishman, They suggest the ancient lineage of the jokes later heard on radio.)

Mother, the garbage man is out there.
Tell him we don't want any.

Lies there an actor with a soul so dead
Who never unto himself hath said:
"This is my own, my original gag?"

Do you have to be a soldier to die with military honors?
No, you have to be dead.

Curtain speech:
"I was not born in your beautiful city, but if it ever happens again I'll see that it takes place here."

My father knew the exact day he was going to die.
How's that?
The judge told him.

Song dedicated to all milk men:
"Shall we gather at the river?"

With the assistance of the boys in the trenches I will now render:
"You can't drive a nail with a sponge, no matter how hard you soak it."

Do you understand English?
Yes; do you speak it?

What kind of hat do you want, Fedora?
No; for Louie.

Never slap your baby in the face; nature has provided a better place.

You don't even know what a miser is.
Sure I do; a man who eats mice.

Song entitled:
"I'd rather have two at 16 than one at 32."

Where were you born?
Australia.
What part?
All of me.

Advertisement for furniture store;
"We stand behind every bed we sell."

Let me see the prettiest thing in shirtwaists.
Can't; she just went out to lunch.

What have you got in the shape of bananas?
Cucumbers.

Have you lived here all your life?
Not yet.

What kind of car have you?
A Ford.
That's a rattling good car.

Willie, give me a sentence with the word delight in it.
Willie: I opened the window and the wind blew out de light.

Loan me $2.
What?
Loan me $5.
I heard you the first time.

I'm in tough luck.
What's the matter?
My wife just lost her job.

Song entitled: "She Fell for Me and I Let Her Lay."

Before we were married you said I was an angel.
Well, why don't you buy me some clothes?
Angels don't wear any.

How many letters in the alphabet?
Twenty-six.
You're so smart. How many letters in the post office?

Where I come from the pumpkins are so large they weigh 500 pounds.
That's nothing. Where I come from it's a common sight to see three policemen sleeping on one beat.

I moved from where I was stopping.
Why?
The lady across the street never pulls down the blind when she goes to bed.
Well, why move?
I must sleep some time.

Song entitled: "He Bought His Dog a Cuspidor Because He was a Spitz."

My sister has such a turned-up nose that every time she sneezes she blows off her hat.

They touched my father on the head with a sword and made him a knight.
That's nothing. Someone touched my old man on the head with a shovel and made him an angel.

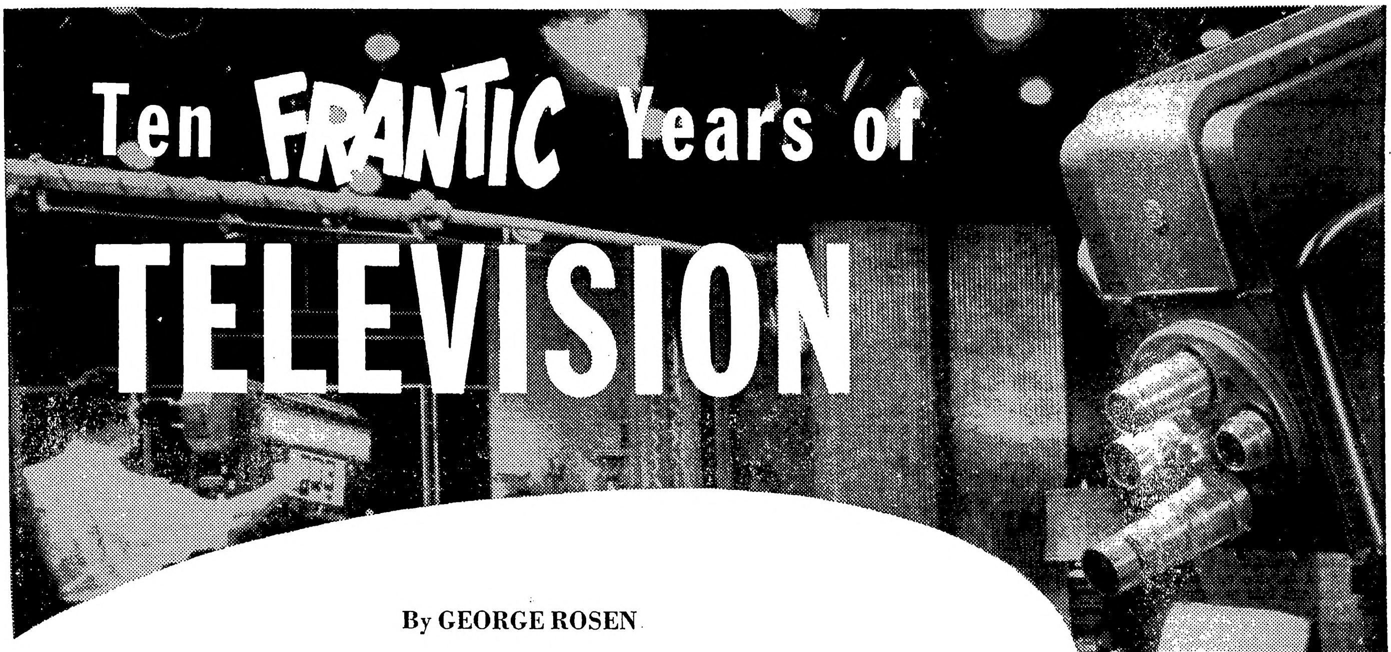
Agent's wire to actor: "Play Old Soldiers' Home Thursday; salary $15.

Actor's wire to agent: "Okeh Soldiers' Home; fix poorhouse to follow."

Do you like music?
Yes.
Listen to the band around my hat.

I'm a self-made man.
Don't brag about it.

JACK STERLING
"THE BIG TOP" CBS-TV
"THE JACK STERLING SHOW" WCBS
"MAKE UP YOUR MIND"—CBS



Ten FRANTIC Years of TELEVISION

By GEORGE ROSEN

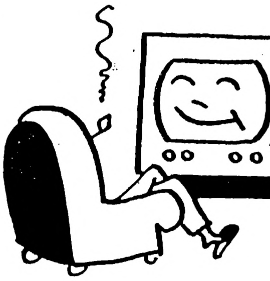
"Despite all our failures to satisfy our critics and ourselves, the strongest sustained attention of America is now, daily or nightly, bestowed on television."

It was Frank Stanton, president of the Columbia Broadcasting System, who in the above observation before the nation's broadcasters last May, perhaps best capsulized the 10-year-after story of a tv in transition.

Television has been abused, battered and berated on the one hand, and billboarded and ballyhooed on the other as one of the great good things of modern life.

Admittedly, the devouring traits of television in a decade's span is the story of modern America itself. It's been described as the deadly enemy of the quiet life—as deliberately undistinguished as a conformist society demands. It was Supreme Court Justice Frankfurter who, in one of his opinions, spoke on the "new barbarism" parading as scientific knowledge. "Television," he said, "has no doubt enlarged man's horizon, but by holding him a 'captive listener' it might make for spiritual impoverishment."

Whether viewed as mass entertainment or mass hypnosis, television, let's face it, has imposed a new dimension upon Americans everywhere. At the 10-year mark its contribution to art, to science, to society, to political and social enlightenment has been so enormous as to stagger the imagination. Its steadily increasing influence on the average American's political thinking has long been conceded in highest partisan precincts, matched only by the medium's ability to open up ever-widening vistas, giving the viewer a new perspective.



It Will Jump Oceans

If there are awesome, frightening overtones to crystal-balling the video of the future, then hear this: "There is little question but that television will not only span the continent and the oceans—but that in doing so it can prove the only really effective medium to bring about understanding among peoples; a world dedicated to peaceful living, cultural accomplishment, and the abolition of poverty and disease. This can be television's contribution to our planet." That's from Dr. Allen B. DuMont—and no seer's sucker he!

Awesome, yes; fantastic, yes—yet viewed in retrospect perhaps no more awesome or fantastic than have been the technological and programming advances since 1946 in the continuing quest to upgrade America's tastes and standards. From Berle to Gobel, from the experimental "Actor's Studio" to a latter day "Omnibus" and Paddy Chayefsky, television if nothing else has demonstrated beyond question that it is possible to mass produce quality.

True, it can—and does—cater to inferior tastes, embraces all too frequently the cliche and the stereotype, yet all things considered, both on the cultural front and within the show biz orbit, tv is more than fulfilling its obligations. As the mainstream of the future of American entertainment and information, it is rendering a notable service in the best way it knows how. And in the process it is prospering.

Even in an era of 40,000,000 sets, it is still not possible to determine in which direction lie the unconquered spaces of tv, so swift has been its progress, so unpredictable its course. But what we do know is that, whatever the pattern of its future, the ability and the capacity of tv to influence the minds of its viewers can no longer be questioned.

Where does its future lie?

Will the tv of tomorrow encompass the subscription or home-toll formula as championed by the Zenith-Skiatron-Telemeter triumvirate as opposed to the present system of free television? And if so, what effect will it have on the growth of a medium which in so short a time has mushroomed into a multi-billion dollar industry?

Does the future of the medium spell out films to the exclusion of live programming, thus inviting a wholesale N. Y. to L. A. exodus? Or will the champions of live tv prevail, as personified chiefly in the ambitious schedules of the networks? Or again will it translate itself, as seems the more likely, into a recognition that both film and live have their respective places in a showmanly dovetailing of both?

Abetting Manhattan's Congestion

Too, as bigtime tv moves into the second decade, major attention is focused on the TV City of tomorrow, with both NBC and CBS, with their virtual control of programming, even now deep in the throes of blueprinting their houses of tomorrow. Will it be a vertical monument to Manhattan's congested precincts, or a horizontal embracing of the Long Island-Westchester-New Jersey surroundings out of which could conceivably evolve the tv counterpart of another Hollywood—a by-of-and-for show biz creation? Whatever the answer, the need for an immediate solution is so pressing, the congestion so nerve-wracking and the economics of a sprawled-out Manhattan tv so unfeasible that it has automatically become the No. 1 item on the Paley-Sarnoff agenda.

Will the tv of tomorrow bypass black-and-white completely and devote itself exclusively to tinting up the spectrum in a rainbow blaze of compatible hues?

No one has these answers, as yet, but in the process of crystallizing the future patterns it's a pretty safe bet that the tv molders and designers will create more tumult and excitement than all other facets of show business combined. For that matter, what other business or industry in the past has invited such pressures and tensions and, we repeat, such excitement or, yet again, such intramural upheavals in its day-to-day application of resourcefulness and endeavor? It's a tribute to the industry's giants, the Bill Paleys and the Frank Stantons, the David Sarnoffs and the Pat Weavers, that they've not only withstood these pressures but have set a pace to ease the burdens of their contemporaries.

If tv's path to richness and bigness has been strewn with excitement and unprecedented success stories, it has also been a road of detours, head-on collisions and fatalities for some of the more un-

(Continued On Page 146)

TV: Sprawling 10-Year-Old

(Continued From Page 145)

fortunate. Within the latter orbit is encompassed the tragedy of UHF—a latter-day story of the "Haves and Have Nots"—and the dilemma confronting the Federal Communications Commission in its efforts to resolve the thorny allocations problem and spread the riches. Until now the VHF boys—or at least the majority of them—have had their own private road leading to Fort Knox; millionaires have sprung up overnight. But in its wake has come the cry of monopoly; demands for a reappraisal of the whole tv channel allocation system in the public interest. With the FCC rejection of "deintermixture" (either all-UHF or all-VHF cities) and the recent decision to reopen the whole "spectrum issue," the problem may be tossed into the laps of Congress during '56.

And tied in with the whole knotty problem is the fate of the educational tv stations. There are those who would strip them of their franchises in the very high frequencies and allocate the less desirable ultra high frequency bands to the schools and universities by virtue of the fact that so few educational allocations have thus far been actually put to use, thus making the VHF's available for commercial use. It's a touchy subject, filled with emotional and political implications, and the battle for the "V's of the 3 R's" may well wind up as one of the more dramatic episodes in the years ahead. Frieda Hennock, staunch champion of educational allocations through her years of service as an FCC member, only recently stepped out and into private law practice upon expiration of her term. But make no mistake about it—she'll be back time and again to haunt her foes as she continues to carry the torch for educational tv.

Networks Under Scrutiny

Troubles? Nobody's minimizing the consequences of the full-blown Senate investigation of the television industry, particularly as it concerns the networks. The lawmakers are not only distressed over the UHF vs VHF situation, but the whole conduct and administration of the networks, notably in the realm of so-called program-talent monopoly, will come under careful scrutiny of the Senate probers when hearings begin this month. There's no attempt to laugh this one off—as investigations go it looks like the genuine article and many are justifiably apprehensive. For in the onward-and-upward ascent of CBS and NBC to positions of dominance, this much seems apparent: (1) the two major networks have grabbed off the cream VHF affiliations throughout the country; (2) in the realm of talent and programming they enjoy a monopoly and exclusivity never before attained in broadcasting. Whether right or wrong, the networks are convinced they've got the know-how and the answers to entertain America audiences as they have never before been entertained—and "why should we be denied that privilege after working so hard to attain our goals."

Which inevitably brings up the Pat Weaver story. The NBC prexy-on-a-bongo-board (where, by self-admission, he does his best thinking) has unquestionably made a major contribution toward dumping the flotsam and the jetsam. It wasn't easy—and the fact that he came out of the '55 "revolution" with the "man of the year" accolade and industry-wide acceptance of his concepts is in itself a tribute to a business where the status quo had too long been the symbol of broadcasting.

The era of the 90-minute spectacular with its upgraded entertainment-enlightenment appeal; single shows costing up to $400,000 each, designed to give tv an "adult look" comparable to the best that Broadway, the concert platform and the Hollywood studios have to offer; the era of brand new sales concepts permitting preempting of regular sponsors in order to "spec up the spectrum"; the era of the magazine-insertion advertising formula ("Today"-"Home"-"Tonight") to invite a new type of client and once and for all end the oldtime practice of half-a-dozen giants monopolizing 75% of air time (which was the story of network radio in its heydey); the gradual weaning away of bigtime television from the traditional pattern of half-hour programs (another AM carryover); the era of "Wide Wide World" live remote pickups penetrating cross-the-border lands; the era of spiraling costs culminating in a staggering half-billion dollar annual talent-production bill (with $50,000,000 in commissions alone accruing to the talent agencies)—here, in a nutshell, was tv in '55-'56, as dramatic in its intra-trade impact and import as anything off the "Studio One" or "U. S. Steel Hour" shelf.

Going Back to the Beginning

What was it like 10 years ago?

Radio was war-weary, but flushed with riches to the tune of $390,000,000 in annual billings and with 98% penetration of American homes. Top radio shows were still being packaged at $30,000 and $40,000 a week, in those days unheard of coin. When, in May 26 of '45 the FCC served official notice of permanent allocation of commercial tv channels (the spark that was to set off the most spectacular razzmatazz in the annals of electronics) it caused little more than a ripple as radio geared itself for the postwar era and the attainment of even more abundant wealth.

In truth, CBS' then exec veepee Paul Kesten was more concerned in '45 over the future of FM, for he was writing in VARIETY: "Technical advances are already moving from dreams to realization. Most of us at CBS have believed, from the very early days of FM, that except in certain rural areas, FM was technically destined to replace AM transmission. The war interrupted the transition at an early stage, and other hazards have now been erected. But if these prove temporary, as I hope they will, a magnificent and orderly new system of radio broadcasting will proceed to take the place of one that was not so magnificent and not so orderly." And NBC's then prexy Niles Trammell was venturing: "Although it is impossible to foretell, it may be supposed that television will eventually be the predominant air medium. However, it's unlikely that viewing will completely supersede listening in the home. It's more likely that video and sound broadcasting will supplement each other, with each finding a niche where it can best serve the public."

It remained for John Royal, a showman from way back, to realistically appraise the future, for in his 1945 capacity as NBC veepee in charge of television, his 20-20 (tele) vision and prognostications for VARIETY sounded the warning: "With all the chatter about the mechanical aspects of television, we hear very little about what's going to be put on the programs. Everyone—including the halo-wearer—can put down in his little book that, regardless of whether the sets are black-and-white, color, or even if they find an electronic method of transmitting odors—the success of television will depend upon the show. That is the challenge to the telecaster. . . . There is too much consideration of television on the basis of radio background and operations. Except for a few minor similarities, tv is vastly different from radio and must be so considered in making plans for the future."

Timidly, television tried to move forward in '46, but a succession of postwar pains and strikes kept it from the public. RCA took more than 10,000 orders for sets from the general public within a few weeks after they were on the market, but when John L. Lewis called his United Mine workers out of the coalpits and the nation's transportation system was tied up, the resultant bottleneck left tv still holding a promissory note.

CBS' Big Wrong Guess

Perhaps the big news of '46 lay in the fact that CBS gambled wrongly in carrying the torch for the sequential standard of color television (which was to win a temporary and cash-less victory in FCC approval, only to be replaced ultimately by the all-electronic, all-industry-incepted system). While RCA-NBC board chairman David Sarnoff was telling all and sundry to "get into tv—but pronto" (advice that was to parlay itself into millions for the many who heeded) CBS' "wait for color" argument prompted many to withdraw applications for VHF channels (like throwing away a pass key to Fort Knox). Ten years later it was to cost CBS as much as $9,000,000 per station acquisition in trying to catch up on its o&o franchises.

As for programming the cry in '46 was "wait until '47." So everybody waited. The results, unfortunately, weren't too encouraging, prompting Lester Gottlieb, then toiling in the Madison Ave. agency vineyards of Young & Rubicam, to complain: "I hear the 'Great Gildersleeve' has been having some fine radio shows this season. I wouldn't know. You see, I've been 'In the Kitchen with Alma Kitchell.' Next week I learn how to make fudge with pecan nuts." Along with Alma Kitchell, tv had advanced to Bob Emery's "Small Fry," educational shorts on "Violin Making in the 17th Century," "Samoa Pearl Divers," wrestling and the first batch of pix oldies, with Hoot Gibson in the vanguard.

Yet significantly enough it was early in '47 that tv was to pass an important milestone on the highway to becoming such a powerful mass communications medium for, using the combined facilities of NBC, CBS and Du Mont, video for the first time was to penetrate the nation's legislative halls to televise the opening session of the 80th Congress. True, it was pretty pallid stuff, an event that bordered on boredom as 60 of the first 70 minutes was consumed by two roll calls. But it was enough to foreshadow what was to come in opening another vista into video's as yet uncharted potential for public service through broad, democratic education. It was a far cry, indeed, from tv's ultimate attainment of such genuine stature, as reflected later in the Kefauver hearings and still later in the Army-McCarthy hearings, but nonetheless a recognition even then of the medium's sweeping potential.

Blacklist Terror

An ominous note came out of '47, too (while it had its roots at this point in radio, it was to stalk many a tv artist, whether performer, writer, director or producer in years ahead) and strangely enough its beginnings seemed planted in the political climate of the West Coast. Writing from "Troublesome Valley, Colo.," Frank Scully was lamenting the fact that "You can hardly hear the Sons of the Pioneers any longer, and you can't hear the West Coast commentators at all."

"Last spring," continued Scully, "there were 14 commentators who could be classed as liberal, and 25 who stuck pretty close to the old party line. Today there are 35 who talk so far to the right of Sen. Bilbo that he has to yell to hold his lines of communications." How this signpost would translate itself into still-unresolved years of cause celebres, hysteria, crusading by super-patriotic, subpoena-happy zealots, frustrations and tragedies was to become—and remains—a Page One story of a hapless era.

Came '48—and Berle. Bigtime tv was on the way, full speed ahead. June 8, '48, to be exact, just about the time when NBC's then exec veepee Frank Mullen was growing rhapsodic over the fact that the number of tv receivers had soared from 12,000 to 175,000 and "although the number may seem like a statistical error in '48 there will be 750.000 sets in operation." Mullen was also noting that in '48 "television broadcasters and advertisers will spend around $10,000,000 in programming." (Let's re-note: the '55-'56 talent tab on network tv programming will be $500,000,000—end of editorial.)

In a sense it all goes back to Berle. "Texaco Star Theatre, on the basis of last week's preem," said VARIETY's reviewer (*Rose*) "was strictly bigtime show business and television, parlaying the best in camera techniques with sock trouping in the best tradition of the old Palace days. If only for the fact that it tipped off the practicability of integrating the vast reservoir of clicko variety talent into the industry's newest offspring, the Texaco curtain-raiser was a significant milestone. Just as Milton Berle socked over his standard nitery-stage routine and brought to his emcee role one of the best showmanship lifts yet given a television show, so, too, did video demonstrate last Tuesday night that the Cantors, Jessels and the Bennys might just as easily plunge into the new tv medium and give it, themselves and show biz new values."

Equally as breathless was VARIETY's revelation that the premiere performance represented a talent-production outlay of $10,000, unheard of coin for a single video stanza. (The inevitable footnote is that Berle's '55-'56 Tuesday night shows carry a $160,000 per show talent tag).

Within two weeks after the Berle premiere television was to move forward in still another notable direction—in the realm of special events, when NBC and *Life* teamed up for coverage of the GOP National Convention in Philadelphia. It did, indeed, mark a giant stride forward in charting patterns designed to serve the industry in future years. Said VARIETY: "Not all of it was perfect; a good deal was slipshod. But on the whole the web-mag tieup, with a sock assist from Young & Rubicam production staffers, resulted in the establishing of techniques for on-the-spot political special events that brought to video what 'March of Time' brought to outmoded newsreels."

Modest Early Budgets

CBS and NBC were quoting show prices (15% ad agency commissions included): "Toast of the Town": $6,900; "To the Queen's Taste": $1,140; "Face the Music" (three times a week): $4,000; "Texaco Star Theatre": $5,750 (premiere was a special 10G splash); Camel Newsreel: $8,000 for five times a week.

DuMont was riding wide and handsome in those days (in contrast to its present two-station operation) having set many of the daytime patterns for the medium. Even as today Allen B. DuMont keeps denying he's dumping his broadcasting interests, so, too, back in July of '48 he was proclaiming to the industry that he was having "too much fun" to seriously consider a Crosley Broadcasting Corp. bid to take over the DuMont enterprise for $33,000,000.

By the end of '48 there were 750,000 sets on the market (Mullen had hit it right on the button), with New York's 283,000 leading the pack. Who were the top advertisers? Camel rated No. 1 with an annual budget of $800,000 (even in the cigaret retreat of the cancer scare era-to-come of '53-'54, Camel was billing $8,000,000 in tv); Philco was second with $520,000; Gillette was third with $500,000; Texaco fourth with $440,000; Chevrolet fifth with $400,000; Lucky Strike sixth with $350,000; Chesterfield seventh, $300,000. Procter & Gamble, radio's top spender, was still debating the wisdom of establishing a tv franchise. (Most of P & G's $40,000,000 annual AM-tv budget today is siphoned into the sight medium).

Millions Made on Fluke

And in '48 came the freeze on tv station construction—not to be lifted again until 1952. In the intervening years, while the FCC played footsie with the spectrum in reshuffling the allocations picture to pave the way for the step-up into the upper high frequencies and a couple thousand new stations, the original 108 VIP (Video Is Precious) boys found themselves, without too much exertion, becoming millionaires. It was the era of the one-station market VHF monopolies; of billings beyond belief as NBC and CBS meanwhile grabbed off the choice affiliation franchises. The pre-freeze boys who had turned back their applications were committing mental hari-kari.

By the time the freeze was lifted tv was no longer a sometime thing. Through '49, '50 and '51 all the major comics, for better or for worse, flaunted the "let me in" banner. Jack Benny, Bob Hope, Eddie Cantor, Burns & Allen, Amos 'n' Andy, Joan Davis, Danny Thomas, Ed Wynn, George Jessel, Jimmy Durante, Jack Carson, Red Skelton—tv was finding room for all; discarding those whose talents weren't compatible with the electronic magic; bestowing new riches and coast-to-coast glory on the boys and gals with the "zoomar touch." For the Sid Caesars and the Jackie Gleasons (as it was to do for George Gobel later) it lifted practically obscure personalities into a veritable Everest of prominence and riches.

In the closing months of '51 tv's sphere of influence as a medium for entertainment and public enlightenment became indelibly inscribed in the minds, ears and eyes of the American public. The New York-to-Hollywood microwave relay became a reality, permitting for the first time a simultaneous pickup of programs originating in New York or on the West Coast. TV's fullblown maturity was, indeed, accented on a number of fronts. No sooner was the coast-to-coast link established than the major television comedians began the trek westward to the more favorable Hollywood climes. Eddie Cantor, Jimmy Durante, Ed Wynn, Bob Hope, Danny Thomas, Burns & Allen, Dean Martin and Jerry Lewis—these and others staked their claim in Hollywood's new-found prestige as a major tv production center, just as, back in the mid-30's most of the top radio personalities and shows entrenched themselves there. As the year '51 came to a close the tv industry was debating whether Hollywood would replace New York's hold as the nation's No. 1 tv center—a debate which, by '55, was to become nothing short of a raging controversy as films (including a stake in the medium by all the major studios) took a commanding lead over live programming.

TV as a Social Force

TV's emergence as a social force was demonstrated on the occasion of the first transcontinental telecast, for the pickup of the Japanese Peace Treaty negotiations from San Francisco was not without its historic overtones. This was thrilling television, with unprecedented impact, and not since televising of the Kefauver Crime Investigating Committee hearings earlier in '51 had viewers been so gripped or enjoyed such an awareness of the medium's potentialities. For the first time Coast residents were witnessing World Series ball games played in New York with direct pickup, and the Coast responded by sending the Rose Bowl grid classic to the east coast.

Yet as tv went into '52 signs of apprehension were already apparent. The novelty of the medium had worn off. Comics couldn't keep pace with the drain on material. TV was in a groove. Whereas the Cantors, the Durantes, the Wynns, the Hopes, the Caesars and the others gave tv a bigness and an initial excitement in their first time around in '50, by '52 the same jokes and the same formats had worn thin. A lot of good talent was in trouble. Even Berle, until now secure in his No. 1 status as "Mr. Television" himself, was already worrying as the week-in-week-out repetition began to pall on even the most avid Berle fan. For the first time television's major performers were beginning to grasp the truth—that video was different from radio or any other facet of show biz; that subjecting oneself to such weekly concentrated ef-

(Continued On Page 147)

50 Years of Electronic Variety

10 Frantic Years of TV

Continued from page 146

fort must inevitably exact a heavy toll, not only on material, but on physical energies as well. The old familiar cry dating back to radio's heydey—"new faces, new faces" —was already resounding over the broad, broad spectrum.

Changing Formats

Patterns were changing; the full hour dramatic shows were coming into their own. To such stalwarts as Philco TV Playhouse, Studio One, Kraft Television Theatre, Robert Montgomery Presents were added a host of others —Celanese Theatre, Schlitz Playhouse of Stars (then in hour form); Cosmopolitan Theatre. Some were to fold, only to be replaced by an increasing and even more prestige-laden series.

And as the sadistic cops 'n' robbers mysterioso formula hit its peak around '52, with no less than 35 such shows parading before the network tv cameras weekly, the parental protests grew louder and louder. Sponsors were beating a hasty retreat. It was this flooding of tv with such a multiplicity of questionable crime shows that prompted the promulgation of a television code of standards and practices to permit the industry to police itself. Thus did the National Assn. of Radio-Television Broadcasters alert itself to programming tastes and sensitivities, setting up standards and restrictions on children's program, decency and decorum and propriety in advertising from which it has seldom swerved.

United Paramount Into TV

In 53 tv—at least in the area of programming—settled down to an acceptance of the status quo; the "here we go again" stamp was all too apparent as "I Love Lucy" set the pattern and pace in situation comedies, which now were inundating the networks. If '53 left "milestone" imprints on the industry, one could point to (1) the FCC approval to the merger of United Paramount Theatres with American Broadcasting System, permitting some $30,000,000 to be poured into the network operation, with result that by year's end the "new ABC" was beginning to assert itself as a third major network; (2) on Dec. 17 the FCC gave its blessing to compatible color television, replacing the earlier system developed by CBS which had failed to gain general acceptance primarily because tint shows could not be received in black-and-white on existing receivers. The new system, developed under auspices of the all-industry National Television System Committee, was based on an earlier system devised by RCA which had been rejected by the FCC at the time of adopting the CBS field-sequential system.

Dawn of Spectacularity

Then came the fall of '54—and Weaver. A new sense of excitement in the entertainment world was generated as the era of the spectacular burst upon the spectrum. Not since the early days when Berle first demonstrated that television could be a major force in entertainment had so much energy, effort, money and resources been poured into a medium desperately striving to bring forth some element of newness and freshness. True, it was rough going. The initial spec entry, the Betty Hutton "Satins and Spurs," took the critical count; almost from the start and until year's end the Weaver-incepted specs seemed to be hexed as the overnight Trendex ratings showed a virtual audience repudiation. (While the more encompassing Nielsen tallies gave the specs much the better of it, the initial damage had been done.) NBC and its spec-conscious prexy had a battle on their hands to perpetuate the 90-minute "think big" formula. That it was, in the end, a rewarding battle was to be evidenced in '55 by Bill Paley's embracing of the same pattern for CBS. The spectacular was in business, inscribing a permanent niche in the archives of show business.

At '55 year's end, tv was still trying to answer a lot of questions. It was still groping, unsure of itself and where it was headed. Nobody knew for certain whether the big-time claim staked in video by the major pix studios—20th-Fox, Metro, Warners, Paramount, Columbia with its Screen Gems subsid, etc., was more than a mere flirtation; whether they could really afford to pay more than lip service to a medium that's been a natural enemy of the film exhibitors dating way back to Hollywood's "bill of divorcement" days. Would tv be embraced merely on a "fringe" status in order to enjoy the benefits of just Another outlet for exploiting the studios' theatrical product? If so, tv (and the film industry) was in for a sad awakening. Wherever and however it goes, ABC has the most to lose or gain. Having reaped the joys and the profits of the fabulous Walt Disney success, ABC has gone for the works in its Warners-Metro alliances; its topgrade British-made features of recent vintage out of the J. Arthur Rank stable for Sunday night "spectacular" showcasing.

Enormity of the feature-pix-for-tv gamble, for that matter, was indicated in '55 by the Tom O'Neil (General Teleradio) acquisition of RKO with its backlog of 600 features; the unprecedented deals maneuvered by NBC for the "world preeming" of new Rank product (Laurence Olivier's "Richard III," etc.) with the network even sharing in the theatre boxoffice residuals. What a strange one-big-show-biz economic pattern—but again reflective of the continuing quest for the correct answers.

And if not pix, what are the omens in the Nielsen-happy returns from "$64,000 Question?" Is this radio, and the film business before it, all over again, a rekindling and a reawakening of mortal's undying devotion to free dishes —now translated into solid gold Cadillacs?

Only one thing remains certain—that tv, whatever the patterns, has in 10 years impacted a U.S. public bill for 40,000,000 set purchases and repairs totalling $15 billion —nearly $100 for every man, woman and child in the country; its influence not only in the whole area of show biz but in all living habits, as nothing before it.

It remained for an Englishman to sum it up. Says Sir Robert Fraser, Director-General of the Independent Television Authority, Britain's commercial tv watchdog: "TV is the greatest of all civilizing forces. So long as it is not actually wicked, it is a great force—even if it is fairly bad."

Show Biz Now Wed to Science, But Birth Of de Forest's Vacuum Tube Gave No Sign It Would Become an Entertainment Prima Donna

By DAVID SARNOFF

(Chairman of the Board, Radio Corp. of America)

VARIETY and electronic entertainment were born just one year apart—in 1905 and 1906. Like two babies in a nursery, there was not the slightest inkling that the two were destined to travel across life's path led onward by a common interest. A new journal and a new vacuum tube seemed far apart and no one at that time could predict their future or foresee their opportunities for success. The electronic squeals and squawks of the new born tube gave no indication that it was to become a prima donna in less than 50 years. And there was no assurance or the slightest clue that VARIETY would be on the scene a half-century later to chronicle, to criticize, applaud and advertise the performances.

Gen. Sarnoff

VARIETY appeared on the newsstands in December, 1905. That was one year prior to Dr. Lee de Forest's invention of the three-element electron tube which held great promise for use in wireless telegraphy. Fifty years ago the electron tube and vaudeville, for example, had no apparent relationship or affinity. But time brought them together. The "audion," as de Forest called the tube, proved to be the master key to radiotelephony, and that led to broadcasting, to television and to a vast variety of new acts in the domain of entertainment.

The audion enabled "wireless" to talk and to sing—and finally to see. But there were many, at the outset, who believed music, comedy and plays broadcast by radio would be only a sideshow in relation to the theatre, opera and concert hall. In fact, some looked upon radio as a novelty and a passing fancy which would gradually disappear and turn out to be just another fad.

Electronics, however, extended the walls of the theatre and made the seating capacity nationwide; it publicized and popularized entertainers, and gave them a new stage upon which to perform; it increased the audience by many millions and took the entertainer directly to the fireside of rich and poor alike. Electronics added new "variety" to show business.

Time has proved the wisdom of the selection of the word "variety" as the title of a trade paper related to the dramatic stage and other entertainment of 1905 vintage, chiefly vaudeville, the circus, carnivals, sheet music, the "talking machine," and nickelodeon. Those were the features that fell within the meaning of "variety" at that time.

Radio—Electronics—Television

The founder who chose the word VARIETY as the name of a publication related to show business could not have selected a more appropriate word. No matter how the entertainment arts have grown and expanded under the impact of electronics, the word embraces every new art—and that includes radio broadcasting, the electronized phonograph, television in black-and-white and color, hi-fi, the talking motion picture, and now wide-screen pictures in full color.

It is worth noting, also, that the word VARIETY contains the "R" for Radio, "E" for Electronics and "T" for Television.

Throughout the years as each new "art" was added, invariably the cry went up that the new development, such as radio, for example, would destroy the phonograph, and that radio broadcasting would ruin the concert hall and opera. But none of these dire predictions has come to pass. Each new development finds its proper niche and qualifies for its billing on the entertainment stage by the simple formula of "what can it do that no other act can do?" That, in essence, is the test of any new development, whether electronic or otherwise, that is introduced as entertainment. VARIETY, therefore, encompasses a constantly expanding proscenium.

Today, science and entertainment are inseparable. New "acts" are being rehearsed in electronic laboratories, and promise to add new sparkle to the definition of "variety."

PAT'S CREDO

(From Sylvester L. Weaver's address to NBC-TV affiliates last month)

From the beginning, we have been against the know-nothings, the primitives because we do not believe that television should be run to give the people what they want. We believe that every NBC show should serve a purpose beyond diversion, and every time we can increase information, contact, facts, knowledge, and we deliver a fact somewhere to a mind somewhere in the country, we have added one more tool, one more weapon in the fight against bigotry, stupidity, intolerance and prejudice, and we have taken one more step forward toward sanity, maturity and adulthood.

It is only one fact, but every one counts, and if you ring up enough of them, we will make progress. In fact, we have made a great deal of progress already. It is somewhat difficult so far to measure it. We are moving up as individuals, as a society, and we are doing it by improving ourselves and by enlarging our minds, broadening our horizons.

And the people of the jungle who still fight this, who want everybody to do really what they are doing, they are wrong; and they are discredited already, and they know it, and that is probably why they become so often so very bitter.

Fable of The Fresh New Young Writer

By CARROLL CARROLL

Once upon a time there was a young writer named John . . . John Young Reiter . . . who liked to read interviews given out by motion picture producers who liked to give out interviews declaring that the future of the motion picture industry depends on fresh young writers with a new approach.

After reading 18 or 20 of these interivews, given out by 18 or 20 different producers, this fresh young writer namer John went to see one of these producers.

When the producer's secretary asked John what he wanted to see her boss about, John told her that he was a fresh young writer with a new approach.

"Have you had any experience?" the secretary asked him.

"No," said John.

"That is, indeed, a new approach," said the secretary. She then went to tell her boss.

When she entered his private office he was busy paring his nails. So, naturally, she didn't interrupt him until he had them all laid out in pairs.

A Necktie Comes in Handy

The fresh young writer had to admit to himself that this was a clearcut statement of conditions as they existed. But he persevered and after 35 unsuccessful tries at getting in to see the producer, he finally made it on the 36th by disguising himself as a necktie salesman which wasn't exactly a new approach but it worked; and, perhaps, for that very reason.

When the producer discovered that the young man didn't have any necktie to show him, he said, "You're not much of a necktie salesman, are you?"

This happened to be exactly what the fresh young writer wanted the producer to say because it gave him an opportunity to answer, "I'm not a necktie salesman at all but a young writer. And I feel that since you say the future of the motion picture industry, and hence your future, depends on me, and other young writers, you might want me to get started as soon as possible doing my part toward saving the business and your means of making a rather handsome fortune."

The word "fortune" interested the producer. So he said, "Let me see your credits."

"I haven't any credits," said the young man, "Because I'm a young writer and young writers can't get jobs and you can't get a credit till you get a job."

"But what makes you think I would jeopardize your $5,000,000 investment?"

"Any writer would. Nobody ever spoils a production but a writer."

"I cannot believe that," said the young writer bravely.

"That only shows how inexperienced you are," said the producer. "Who else is there to jeopardize a production? The actors? How can they jeopardize anything? They don't know anything. They just do what the director tells them to do. As for the director, he just does what the producer tells him to do. And a producer can't tell him to do anything until a writer writes it. That's the weak link in the chain. Believe me, young man, I have been telling writers exactly what I want them to write for years and years and I've yet to see one of them come up with anything decent."

"Then why tell them what to write"

"If I don't tell them what to write, how will I know what they mean by what they've written?"

"Then why employ writers at all?"

Where's the Fall Guy?

The producer looked at the naive young man as if he were looking at a very naive young man and said, "You're a very naive young man. If I don't employ writers, who will jeopardize my $5,000,000 investment?"

"Couldn't a director do it?"

"Impossible. Any director will tell you that no director ever made a bad picture. Only writers make pictures bad."

"Who makes good pictures?"

"Producers! Only producers. That's why they call us producers. We produce!"

"But what, exactly," asked the young writer, "Do you produce?"

Good pictures."

"What about all the bad pictures?"

"Poor writing gave the director nothing to work with."

"Who hired the poor writer who did the poor writing that gave the director nothing to work with and who hired the director who had nothing to work with?"

"This is what the producer is up against. We have to take a chance."

"Why don't you take a chance on me?"

"I told you I can't afford to take a chance on something that's uncertain. A man would be a fool to take a chance on anything but a sure thing when there is $5,000,000 involved."

"Suppose there were only $4,000,000 involved?" asked the young writer.

"That would be different. Then I might take a chance on someone. But not you."

"Why not me?" asked the young writer.

"Because," said the producer, spelling out the thought as he would to a very small child, "You are not smart."

"How do you know?"

"If you were smart," said the producer, "Would you come in here trying to sell me neckties and not bring some neckties with you?"

"Don't you consider selling neckties without neckties a new approach?" asked the young writer.

"Yes," said the producer, "But unfortunately I'm not looking for necktie salesmen. Good-bye young man."

The producer walked slowly to his private bathroom to take a bromo because interviewing fresh new young writers always took a lot out of him.

The 'Inarticulate' Era

(Of Mumblers, Grunters & Groaners)

By JOHN HORN

(Field Man, CBS-TV 'Person to Person')

There's been a growing trend of inarticulateness in the mass media, it's been noted among sociologists who are hep in the ways of the modern word. Pretty soon, it's said among the trend-watchers, no one will be able to talk clearly to anyone else; and it's a grim bit of irony that modern means of mass communication have aggravated the condition.

In motion pictures, for instance, the idol of the day is Marlon Brando, who has made quite a career of talking as if he doesn't know how to. In the Broadway play, "A Streetcar Named Desire," his first hit, Brando grunted and groaned to perfection in his depiction of a brute who was all muscle and no mind. In the Oscared "On the Waterfront," Brando "duh-ed" and "dah-ed" in almost a symphony of animal sounds, playing, of course, a young dock walloper who just can't get the words out. Rod Steiger played a fine inarticulate support in the film, which was loaded with characters—ex-pugs and semi-literate laborers — who couldn't spit out a straight sentence if they tried.

(James Dean was slated to become just as hot a property (as per his work in "East of Eden") until death cut him down last fall).

And there's going to be a large claque, now fast-growing, of followers, imitators and bandwagon-jumpers, all talking like Demosthenes before he found the pebbles on the beach. Maybe they won't practice with marbles in the mouth, but that's how it will sound.

The "no-spik-English-good" phenomenon is by no means confined to pix. It's far more widespread than that.

Caesar, Ungrammarian

In television, the leader of the mumblers—while portraying characters who doubletalk unintentionally—is Sid Caesar. The comedian's takeoffs on "Streetcar" and "Waterfront" are masterpieces of clowning, and his exaggeration of Brando's speech in those two vehicles took that kind of talk to the world of tomfoolery and back, much to the delight of the television audience. His "Caesar's Hour" character of the truckdriver (as well as the sidekick, played by Carl Reiner) is based on the same kind of inexpressiveness mumblemouth. In fact, once Reiner asked Caesar in a truckdriving skit: "Do you have trouble expressing yourself?" The "duh," "dah," "wha" and huh" that followed—in a stumbling, tonguetied confusion of mixed-up words and great effort to get out the words, no matter how inappropriate—was a riot of comedy.

Once again, as with Brando, Caesar is not alone. Among the tv comics who play mumbley-peg characters who murder the English language are George Gobel, Red Skelton, Art Carney, Jackie Gleason, Jerry Lewis, Rocky Graziano—and its almost name your own comedian.

Naturally, the actors don't make up the words or the characters out of their own heads. The comedy writers, it seems, have latched on to a gimmick that spells acceptability. They are writing skillfully about people who not only can't write but can't even speak properly.

Hot on a Tin Roof Cat

It's not merely the writers of funny lines and situations, however, who are mothering the load of semi-literacy. The serious, or unhappiness, boys are doing it too. Prize example is Tennessee Williams, who created the theatrical "Stan the Man" in "Streetcar." In his current "Cat on a Hot Tin Roof," Williams presents another inarticulate creation in the almost-monosyllabic Brick, played by Ben Gazzara. In the first act, which is virtually a Barbara Bel Geddes monolog (significantly, the character she plays talks all around the problem she has), Gazzara is on stage all the time but doesn't mutter more than a few words. Williams touches the problem of faulty communication directly in the second act when Burl Ives' Big Daddy asks in words to the effect of "Why do people have so much trouble talking to one another?"

Another serious and gifted writer who is biographing inarticulate people with great art is Paddy Chayefsky, whose recently published "Television Plays" (a must for word craftsmen) has several samples. In "Marty," kudosed cinema out of television, the player in the name role has trouble finding himself and trouble expressing himself clearly (yet notice how skillfully Chayefsky has written and revealed such a character.

Descent From Ivory Tower

The trend toward "the inarticulate era" extends even beyond fiction and makebelieve. It hasn't been overlooked that many newscaster and lecturers — those who know better—are deliberately saying "ain't" and affecting a careless mode of grammar and speech.

Dr. Bernard Stern, professor of English at Brooklyn College, says that it's true that literary and dramatic speech today is simpler than in the past, approaching almost the elementary level in fact. He contrasts the rich fluency of Shakespeare's language with any current dialog, and finds that today there is little or no demand of the audience to make any effort of imagination. In Elizabethan days, he points out, the audience had to envision even the sets.

Yet Shakespeare was a popular dramatist of his day. He didn't write for posterity but for the mass audience of his time, right in the pit of the Globe Theatre.

One sociologist, who prefers to be nameless while he ponders a deeper study of the situation, says that the big difference between audiences of today and yesterday stems from four little-acknowledged and little-publicized factors in the American culture.

First is the rise of the mass media of communication; motion pictures, radio, television. Whenever a mass audience is sought, he claims, there is a tremendous effort to get down to the lowest common denominator. This is not an operation peculiar to the media, he says, citing the case of mass education. He maintains (and there are many educators who agree) that over the years there has been a general watering down of education in order to accommodate more and more children, so that a 1955 college degree really is no more than a 1900 highschool degree and that highschool graduates of today are no better educated or informed than grammar-school grads of 50 years ago.

Literacy Ain't Commonplace

The second factor, he says, is that real literacy in America is far less commonplace than generally believed. He cites as evidence the enormous circulation (counted by the millions) of semi-literate comic books, picture magazines (as against the strictly-text publications), the short-word, photo-packed tabloids (versus the sedate newspapers). He claims that motion pictures and comic strips and photographers are functioning as substitutes for reading to many Americans over many years, and now television has accelerated the non-reading habit. He notes that educators have been complaining for years that too large a group of college freshmen is not prepared to read on a college level and that younger children's ability to read is currently an acute problem of PTA groups (with the book "Why Johnny Can't Read" a best-seller in educational circles.)

Third factor is the "something for nothing" philosophy so prevalent in American society; e.g. "free" radio and television; popularity of giveaways and contests; the millions of chances on Irish Sweepstakes tickets; the fight to make bingo legal; the official authorization of pari-mutuel betting on horse races; "free" books in book-club offers and "free" box-top offers, etc. The main point here, our sociologist says, is that the idea gets across that you don't have to work for something. As a result, he maintains that audiences want to be spoon-fed; they don't want to make an intellectual effort to meet the creative artist; they want everything to come to them easy.

The fourth ingredient is the American right to "pursuit of happiness," which our critic says now has become the right to happiness itself. He notes that the smile is the American mark throughout the world (and stolen by the USSR for its "new diplomacy"); that the comedians are the kings of the entertainment world; that dramas are expected to entertain rather than cleanse or uplift; that entertainment is expected to be on tap at the flick of a dial right in the livingroom.

Add up the four factors and you get a picture of the mass audience demanding happiness for little or no cost. It seeks something it understands, which results in semi-literacy, and seldom gets anything much better because (1) it will not work for such a result, and (2) the mass media will continue at the lowest common level because it wants to retain the mass audience and not fractionalize it.

A point may be reached where every other character in picture, play or television will speak tired cliches in jerking halts—"Duh . . . well . . . er . . . I dunno . . . huh . . . Know what I mean?"—and the cry will be raised that the mass media are ruining America. But the indications are that it's the other way around: that America makes its mass media what they are by its acceptance and approval. And if there's a trend to an "inarticulate era" that's what reflects the general public's lives, needs, wants and aspirations. If they seem grotesquely limited in reflection, then it's attitudes in American society that need changing.

(Editor's Note. Vas you dere, Sharlie?)

JIMMIE CHRISTIE
PLaza 7-6300
B'WAY - ROAD - STOCK - TELE
"Jimmie Christie's fire and brimstone red hair and youthful personality has charmed audiences in such shows as "Life With Father" (member World's record Broadway cast): "I Remember Mama," "Kiss and Tell," "Junior Miss" and the "Winslow Boy." Watch the red-head closely, he's off to a good start."
—EMMA.

BEN GRAUER
TV NBC RADIO

SOME TELEVISION 'FIRSTS'

as compiled by
JOSEPH N. KANE

Apparatus to operate any considerable distance was demonstrated April 7, 1927. Secretary of Commerce Herbert Hoover was both seen and heard by a large group gathered in the auditorium of the Bell Telephone Laboratories, 463 West street, New York City. On this occasion the television systems operated over both wire and radio networks between Washington and New York City. This was the first time there was ever presented to an audience a complete radio broadcast of sound and scene.

Regular programs were telecast over Station W3XK, the Jenkins Laboratories, Washington, D. C., on July 2, 1928, at 8 o'clock and continued for an hour every Monday, Wednesday and Friday nights on 46.72 meters (6,420 kilocycles) for distant reception and 186 meters for local receivers). Silhouettes were first broadcast.

Comprehensive demonstration of the possibilities of television talking picture reception in the home took place in New York City Aug. 20, 1930, when a half-hour program broadcast from two stations was received on screens placed in a store in the Hotel Ansonia, Broadway and 72nd street, the Hearst Building at Eighth avenue and 57th street, and at a residence at 98 Riverside Drive. On these screens appeared the images of performers talking and singing in the studios of the Jenkins W2XCR television station at Jersey City and the DeForest W2XCD station at Passaic. The distance, approximately six miles, was the greatest transmission, and the longest completed in this country. Harry Hershfield, cartoonist, was master of ceremonies, introducing George Jessel, Arthur (Bugs) Baer, Health Commissioner Shirley W. Wynne, Benny Rubin, Diana Seaby and other entertainers.

Outdoor demonstration of television was held in the offices of the Bell Telephone Laboratories, New York City, on July 12, 1928. Scenes which were enacted in the open air appeared almost as plain as those taken in specially designed studios.

Broadway play with its original cast was telecast June 7, 1938, by NBC and John Golden, Broadway producer, over W2XBS operating on channels of 46.6 megacycles for picture and 49.75 megacycles for associated sound. The excerpt was from Rachel Crothers' comedy, "Susan and God," with Gertrude Lawrence, Paul McGrath and Nancy Coleman then playing at the Plymouth Theatre, New York City. Replicas of the play's setting were built for the broadcast.

Weather map telecast from a land station to a land receiving station was sent from Radio Station NAA, Arlington, Va., Aug. 18, 1926, and received at the Weather Bureau Office, Washington, D. C. The demonstration was arranged by the Jenkins Laboratory, Washington, D. C.

Moving picture was telecast June 13, 1925, at the laboratory of C. Francis Jenkins, Washington, D. C. The broadcast was sent out by Radio Station NOF, Bellevue, D. C., and was witnessed by Secretary of the Navy Wilbur, Dr. G. K. Burgess, director of the Bureau of Standards, Stephen B. Davis, acting secretary of commerce, and others.

Mobile station for televising outdoor events was station W2XBT, consisting of two large motor vans containing television apparatus and a microwave transmitter, was completed by the RCA Mfg. Co., Camden, N. J., and turned over to NBC on Dec 12, 1937. The television events were relayed to microwave to a tower transmitter in the Empire State Bldg. to be rebroadcast.

To VARIETY—many many happy returns!
BOB RUSSELL
MISS UNIVERSE PAGEANT, Long Beach, Calif.
MISS WORLD PAGEANT, London, England
SEALTEST BARKER 'BIG TOP', CBS-TV

At the Altar of Radio:

ADVERTISING marries ENTERTAINMENT

SHOW BIZ LEARNED ABOUT:

STATIC
DX
CROSSTALK
HOOK-UP
NETWORK
NEMO
INPUT
OUTPUT
MILLIVOLT
KILOWATT
SUSTAINING
SPONSOR (ANGEL)
BOX TOPS
BOARD FADE
ECHO CHAMBER

By ROBERT J. LANDRY

Psychologically it may be justifiable to calculate radio's life like a dog's, every year counting as seven. Certainly the stupendous impact upon modern civilization caused by broadcasting renders vague the literal calendar fact: as of November 1955 radio was only 35 years old. So brief a time! Small wonder it dizzies the imagination to ponder the creation of this phenomenon (and industry) out of nothing so that by 1945, radio's quarter-of-a-century mark, it touched 89% of the families of America (32,500,000 sets) and collected $391,877,000 in advertising revenues.

Irony, too, is conspicuous for, as broadcasting stood at its 1945 crest of power and importance, possessed finally of respect and dignity as a profession, glittering with painfully-acquired know-how, the crest was about to recede. Television would soon roll in the threatening clouds of lethal rivalry.

Today, 10 years after the war, the ultimate destiny of radio remains a matter of quarrel. It is still a great worldwide force and in some places, and respects, seemingly an irreducible utility of modern culture. Paradoxically, television will be dismantled in the event of an atomic war and the Government will depend wholly upon radio (the Conelrad Plan).

But right now, to the naked eye alone, radio networks are greatly deflated and possibly, as many argue, on their way to obsolescence. As to radio's ultimate destiny, this present dissertion expresses no clairvoyance. Enough to point out the dramatic fact, exemplified by radio at age 35, that there is nothing sure in life but change.

In the sense of its impact upon bigtime advertising, scratch for radio was 1927, the first year of network operations, when the overall advertising revenue of the whole broadcasting industry was estimated at $4,800,000. "Statistics do not bleed" and the true pulse of radio was never in the ad shops but always in the cottages and flats where dwelled the American people. With a rapidity that was too fast for even the best reporters, and in the spirit of Topsy, radio shot up into a gangling, often awkward but frequently dynamic medium. Anne O'Hare McCormick was to call radio "a giant grown to a terrible size and a terrible loquacity." Kenneth Goode was to describe its audience as "monks in monasteries, taxis in traffic jams, solitary lightships tossing on stormy seas, trappers snow-bound in winter, baseball fans, college presidents, babes in arms and bedridden veterans." In the 1930s Fortune enumerated America's diversions as radio, /movies, magazines and books (combined), hunting, fishing, spectator sports, newspapers—in that order. A network mailing piece chortled, "More people listen more hours to radio than they spend in any other activity but working and sleeping."

A philosopher employed in the industry wrote: "Most folks are lonesome. Friends is what they want most. That's why women keep organizing clubs and men are always coming from lodge meetings or going to conventions. Folks everywhere are more interested in people than in things." Radio was people. People talking, or singing, or acting and people listening. "Historically the facts about radio are distressingly simple," declared an articulate vicepresident, "because the programs were there, people listened. Because they listened, the programs were there." An official of Procter & Gamble said, "Soap operas give housewives a refreshment of mind and spirit they so often need."

All was right as right could be in this wonderful world of radio. True, one needed to exercise some discrimination. One advertising agency man, Duane Jones, advised against ever offering premiums on a program selling cold tablets. "When you've got a cold you want to cure it and are not interested in entering a contest."

There seems no reason, even now, to revise the heroic role of Amos 'n' Andy. By themselves, this blackface pair made radio "glamorous" and "reputable" in the eyes of even the most conservative business elements. Nothing like their popularity has been seen before, or since. The story can stand a brief restatement.

At a few minutes before 7 p.m. all through the land during the heyday of A&A, foot and motor traffic visibly diminished to a trickle. Millions, tens of millions, of Americans observed an unbreakable date five evenings a week for 15 minutes. Fascination gripped young and old, rich and poor, educated and uneducated, northerners and southerners. Hotels, cafes and the night boat to Boston prominently advertised that they possessed radio reception facilities and nobody need stay away on account of their favorites. In order to keep pedestrians on the Boardwalk the authorities of Atlantic City installed loudspeakers in the open.

Amos 'n' Andy, by cutting through all class and culture lines, overwhelmed the final doubters. In any event, close students of the broadcasting business have ever since credited them with the big sweetening of the big tycoons.

Certainly the publishers of magazines and newspapers were quick to recognize the lesson of Amos 'n' Andy's sayings becoming the catch-phrases and the small change of private conversation all over the United States. The comic antics of the Fresh Air Taxicab Co. and of Madame Queen's breach of promise suit against Andy enchanted A-income, B-income, C-income, D-income and no-income families during the depression years. Not since the first flash flood of the Charlie Chaplin three-reelers around 1915-1916 had there been such a swarming of the masse toward a given talent. Big business capitulated completely for they saw an entire nation—consumers all—mobilized five nights a week at 7 p.m. precisely. The public lay open for the sales forceps, like a gaping dental patient. The mass merchandizers trembled with ex-

(Continued On Page 150)

AND THEN CAME:

SURVEYS
RATINGS
COINCIDENTALS
CROSSLEYS
HOOPERS
SPOT
HUCKSTERS
IDENTIFICATION
SETS-IN-USE
OUT-OF-HOME (AUTO)
PROOF-OF-SALE
COST-PER-THOUSAND
HITCH-HIKERS
COW-CATCHERS
AUDIENCE FLOW

Show Business HAS NEVER BEEN THE SAME

Radio—Show Biz in the Parlor

(Continued From Page 149)

cited realization of what a beautiful soft touch radio could be.

The clincher came when Amos 'n' Andy staged their "proof of sale" tour de force for Pepsodent mouthwash. Stepping in front of their imaginary curtain, Amos 'n' Andy made a folksy appeal to their loyal following. Did the American people appreciate the act? Did they want the act to go on? If so, let the American people give the sponsor convincing proof. Within a few days of this plea for gratitude the shelves of the nation's drugstores were literally swept clean of Pepsodent mouthwash and there followed in the land the greatest universal gargling- by-command ever recorded in the annals of the human species.

This sudden glimpse of paradise caused hucksters to fluster like so many boy bridegrooms. It was clear that the "gratitude" of the masses could pour a golden stream of profit, dissolving inventory upon the shelves and inducing delicious reorders. Of course there were other and more subtle explanations of mass behavior. People were not just grateful, they were also passive and highly suggestible. Paul W. Kesten, the chief think-piece worker at CBS, writing in 1935 put it this way: "Radio's natural strength lies in the fact that seven times, eight times, nine times out of 10, people do what they're told."

Kesten's classic summing up was this: "Radio is the only form of advertising that runs on a schedule like a train. It is the only one people wait for, at a given hour, or a given day, or every day. It is the only form of advertising that becomes an event or institution in their lives and toward which they felt personal affection."

Sales directors were advised that their objective was "Horizontally—to reach as many people as possible; Vertically—to strike as deeply as possible into each mind."

Radio thinkers like Kesten knew how to use library research in support of a thesis. They played up the superiority of "sound" over "images." Quote Pearce, 1902: "Auditory suggestion is stronger than visual." Quote Burtt and Dobell, 1925: "Material presented orally is recalled and recognized better than similar material presented visually." Was not the strain upon human brain cells incident to the spelling out of printed words avoided on the radio? "Anybody can speak, everybody does," radio reminded its clients. Next to actual physical touch, the closest contact with another human being possible in this life came via the spoken word. Speech was from within a person. It had personality. Printed stuff was at least once removed in intimacy.

(Since to a considerable extent the same radio corporations and the same radio men who once sold "sound" over "images" have now moved over to television, little is currently heard in the land about "auditory" suggestion being more powerful than visual.)

During the glorious reign of Kesten (who wrote sales copy more exciting to read than "Lady Chatterley's Lover") there were other prowling intellectuals like Frank Stanton and Victor M. Ratner, who brought Homer into the argument, saying that since the Greeks' time the problem of human communications was always "to get words out of town." With radio, Battle Creek could get the word out of town about bran flakes and nobody anywhere need remain ignorant of the efficacy of Baltimore's answer to bilious headache, Bromoseltzer.

If Radio's deep thinkers (all the networks employed deep thinkers) had their triumphs, they also had their frustrations, the most persistent being the automobile industry. Again and again through the years, teams of sharp young sales promotionists travelled hopefully to Detroit. Often they toted jumbo presentations mounted on easels and requiring two assistant geniuses to turn the pages. Detroit was always a hard-sell and usually a no-dice report. There had been an embarrassing incident at Chevrolet, whose then president first hired and later fired Jack Benny on the ground that he wasn't funny. When this action was duly emblazoned on page one of VARIETY, self subject to embarrassing questions and kidding from his fellow big-shots in the locker room at the Detroit Athletic Club. (Henry Ford didn't have to worry about anybody, or serve as butt for comradely ridicule, so he bought corny programs and didn't care.)

'Sound' Vs. 'Images'

Radio tried some of its "sound" versus "images" razzle-dazzle on Detroit. It was argued that printed pictures of automobiles tended to produce a "freeze of the imagination" from which danger radio was happily free because the radio listener closed his or her eyes and imagined the dream automobile. Detroit was asked to believe that it was psychologically unwise to picture (in a magazine) a red convertible parked before a yellow house because the prospective purchaser might not want a red convertible and might live in a home painted green. The Grosse Point squirearchy never bought this thesis of close-your-eyes-and-imagine-your-perfect-car. Free-floating imagination was not for them. Possibly, too, the lords of high decision in the automobile world always preferred to tell, rather than be told, what was good for the United States.

John Cameron Swayze

John Cameron Swayze
NEWS CARAVAN

Radio program records of reliability date from 1929, at which time the first popularity survey, the Cooperative Analysis of Broadcasting (commonly called the Crossley) was inaugurated by the advertisers and the broadcasters jointly in order to take the blue sky of guesswork out of program decision. In the earlier years fan Chevrolet's president found him-mail had been the rule-of-thumb, and all radio could offer in proof-of-circulation. The peddlers of air time who called on ad agencies in the mid-'20s were doing so only 10 years after the start of the Audit Bureau of Circulation, the big "reform" movement among magazines and newspapers.

It seemed easy enough to buy time with some intelligence—there was a clock to measure it. And to select stations—their power output was known and could be checked by engineers. Combine "prime" evening time, a 50,000-watt station laying down a signal within a half-millivolt contour containing 400,000 radio homes: the makings of a plausible claim of "potential" circulation could be seen. But it was in the realm of talent—singers, musicians, personalities—that the business man felt lost.

They tended to great conservatism in programs. The favorites of 1929 were notable for the number of orchestras: Joseph Pasternak (Atwater Kent); Paul Whiteman (Old Gold); B. A. Rolfe (Luckies); Don Voorhees (General Motors): Nathaniel Shilkret (Eveready); Harry Reser (Clicquot Club); Harry Horlick (A & P). Amos 'n' Andy, of course, was riding high. So was Vallee. Collier's Magazine dramatized stories from its pages, as did True Story Magazine. Dutch Masters Cigars sponsored a minstrel show. [Bill Paley was a Philadelphia sponsor (La Palina Cigar) before he became a New York network entrepreneur via CBS].

Very early (1929) the networks had begun to lose control over program-building, producing only 28% of their sponsored shows. About one-third the programs were agency-produced, 19% were with outside packagers. But what strikes the 1955 eye oddly is this holdover: 20% of the sponsored shows were still produced by sponsors directly. The Carborundum Co. of Niagara Falls was on a limited network for many years with a program of upstate New York Indian lore, the private hobby of its ad manager.

Eddie Cantor showed early as a radio favorite, and remained unto the present day. "Sherlock Holmes," "Charlie Chan," "Fu Manchu," "The Shadow," the "Eno Crime Club," Warden Lawes were harbingers of radio's wholesale trade in whodunits. Standing at the threshold of its great 20-year upsurge, radio rattled off such names as Graham McNamee, Ireene Wicker, Patt Barnes, Morton Downey, Russ Columbo, Easy Aces, Lum 'n' Abner, Phil Baker, George Olson & Ethel Shutta, Irvin S. Cobb, Ruth Etting, the Mills Bros., Block & Sully, Wayne King, Harry Sosnik, Tony Wons, David Ross, Floyd Gibbons, East & Dumke, Seth Parker, Ben Bernie, Myrt & Marge, Stoopnagle & Budd, Frank Parker (with Bob Hope as his stooge), Gladys Swarthout, Jane Pickens, Kate Smith & Ted Collins.

Almost anybody of promise, or who had made a name in vaudeville, legit, films, sports or whatever hit the kilocycles. A fast "crawl" down the 1930s exposes the names of George M. Cohan, Will Rogers, Joe Cook, Frank Fay, Phil Spitalny's All-Girl Orchestra, Crumit & Sanderson, Robert L. Ripley, Ozzie Nelson & Harriet Hilliard, Helen Menken, Irene Rich, Bernard Macfadden, Fred Allen, Fred Astaire (without cameras!), Pick & Pat (all jokes, pre-1910) and Major Bowes (of the Missouri National Guard, honorary), Guy Lombardo, Nelson Eddy, Jane Froman. The list is as long as the roll of show biz itself.

The news commentators would have their big boom later in the decade—after Hitler had gotten everybody's temperature up sky-high. Then would come into their own the Kaltenborn-Thomas-Murrow-Shirer-Heatter—Sahibs of Significance.

Presentday awareness of the financial investment and operating involvements of television undoubtedly heighten the impression that radio was wonderfully simple and uncomplicated. One thinks! No stagehands! No scenery! No memorized lines!

But radio did not seem at all simple in the 1920s, when it was roundly snubbed by advertisers, ridiculed by Broadway, and cursed by neighbors who couldn't open their windows in summer for the noise. Literally hundreds of books purporting to cure radio's vexations are card-indexed at the public library. Riff through "The Abridged Perpetual Trouble Shooters' Manual" or "The Radio Tinkers' Logbook" and it would appear that for sheer personal aggravation radio was worse than golf. It was the static, the eerie, miasmic yowls, which gave radio a bad name, along with the quacks and bigots.

'Sweeping the Country'

Apparently the first big recognition of radio in this theatrical journal came on March 10, 1922, with a streamer, "Radio Sweeping the Country." VARIETY declared the strange disease was peculiarly virulent around Kansas City where the Star and the Post were competitively promoting rival radiotelephone (the phrase then employed) concerts. When the Post boasted that Trixie Friganza, from the vaudeville bill at the Orpheum, would appear at a Post concert party, the Star was so furious it threatened to throw the Orpheum ads out of the Star.

This quaint incident has a characteristic flavor of the day. Take note that a broadcast was called a concert, that newspapers regarded radio as a valuable promotional adjunct, and that vaudeville was eager to get in on the radio craze. Only a few years later both the publishers (somewhat naive) of newspapers and the giants (somewhat puny) of vaudeville would be sick with the radio colic.

One notes, as another archaic touch, the excitement at the Palace in Peoria when an 80-foot antenna was erected on the theatre roof by a professor at the Bradley Polytechnical Academy. The vaudeville manager arranged this stunt as a great novelty, headlining the radio set on the stage as a regular act on the bill.

In San Francisco, all four dailies had their own broadcasting stations and gave endless space to what was on the air of nights. One newspaper bestowed prizes for the best photograph of a family enjoying itself at the radiophone. Not surprisingly, Frisco's vaudeville magnates began to grumble at the dailies' encouragement of stay-at-home habits. Showmen were pretty annoyed, too, when their Palo Alto neighbor, Herbert Hoover, authorized, in his role as Secretary of Commerce, a free Government tract on "How to Make Your Own Radio Receiving Set for $6.25."

During those first years following upon the Harding-Cox election returns, newspapers enjoyed a lively advertising bonanza (tubes, batteries, parts, horns, technical books and blueprints) but totally failed to anticipate that radio would ultimately demand a piece of the advertising pie. How could publishers imagine such bad manners!

Phonograph companies were quicker to take alarm and openly prayed that radio would please go off and die, like the roller-skating fad. Significantly today's Columbia Broadcasting System was "sponsored" for some months by Columbia Records, then controlled by the man who is now Sir Louis Sterling of London. The original identification ran, "This is the Columbia *Phonograph* Broadcasting System."

It had been the introduction of De Forest's audio tube in 1921 that galvanized the radiotelephone into dynamic growth and expansion. This story tells itself in dollars . . . the public spent $2,000,000 for gear in 1920, $6,000,000 in 1921 . . . $60,000,000 in 1922. Wall Street, at this, leaped to its feet as if its pants were wired. Radio stocks were prominent items in the market boom of the Coolidge era.

Get the picture of the country at the start of broadcasting: the first World War was just over, the flapper was flapping, Prohibition had only begun the "experiment noble in purpose" (again that phrase-maker Hoover) and F. Scott

(Continued On Page 151)

MIKE WALLACE
"WEEKDAY"—NBC
"MIKE WALLACE and the NEWS"—WABD

MEL BLANC
THE JACK BENNY SHOW—CBS-TV
CISCO KID—NBC-RADIO
Capitol Records
Warner Bros. Cartoons

Radio: Rise of the Huckster

(Continued From Page 150)

Fitzgerald was off to the races. The Actors' Equity strike was only the day before yesterday, ditto the police strike in Boston while tenants struck against landlords and housewives against butchers all over. It was a peevish time made sentimental momentarily by the marriage of Douglas Fairbanks, the All-American boy, and Mary Pickford, the all-American girl. Americans ached for the very simplicity we now feel they then had in brimming abundance. The country elected a simple president, Warren G. Harding, to help get back to a glorious state identified as normalcy.

Quacks & Confidence Men

Primitive radio was smudgy with quacks and confidence game operators. Fortune tellers, soothsayers, messiahs of political and evangelical superstitions all found a haven in the radio of the 1920s, and survived into the 1930s. Radio advertising was the come-on for big tents pitched on open prairie where the staple sermon was hatred of Catholics and Jews. Even in sophisticated New York City one radio station was the exclusive megaphone of a Kluxer who conducted a nightly Black Mass of racial and religious incitement.

Early radio "reformed" just as soon as it had to, after a few well-timed boots from Washington authorities and public opinion. The formation of the National Broadcasting Co. in late 1926, which was marked by a proclamation of the utmost purity, gave needed tone and respectability to a then rather drunk and disorderly medium which counted Goatgland transplanters and exploiters of humanity's most agonizing predicament—cancer—among its entrepreneurs.

Little by little, the love of dependable income being the root of good management, the broadcasters developed a code of propriety to govern respectable programs. Nobody should say, on the air, nigger, bowels, menstruation, reefer, syphilis, belch. Divorce was played down, whiskey softpedalled, suicide was frowned upon as a plot device, and adultery was never called adultery. Advertising copy might not be "unduly" misleading. Libelous statements about rival products were ruled off-limits. The solicitation of funds over the air, a notorious racket in the early days, was generally outlawed, an exception being made for the Infantile Paralysis Drive, which had Presidential prestige.

Today it reads like quaint America to go down the old lists of songs prohibited on the radio. These numbered "Horsie, Keep Your Tail Down," "When You Were a Smile on Your Mother's Lips," and "Foolin' With Another Woman's Man."

'You Can't Say Bastard'

So chaste was radio by 1946, when London's Old Vic Co. broadcast from New York, that CBS forbade Laurence Olivier to say, as Richard III, "Cousin, thou was not want to be dull. Must I be plain? I want the bastards dead." Shakespeare was refined to read, "I want the princes dead."

Original program emphasis was upon fine music. The term "concert" typically called for tails and evening gowns, though there were no studio audiences, as such, just visitors. A Wireless Age survey of 1923 noted current programming as comprising 34% classical music, including opera, 25% jazz (i.e. dance music), 23% weather reports (sic) and market, 18% talks and lectures. Hidden away under talks and lecture were some real verbalizing hooligans. Two early writers on radio, Dr. Alfred N. Goldsmith and Austin Lescarbura, stated that the radio microphone "acted as a bellow which could inflate human ego to fabulous proportions." The phrase has never been improved upon.

Variety's early radio news centered on the question of whether radio was going to pay actors. The idea was pretty alarming to the original station licensees, many of them engineers with no show business background. For a little while actors appearing on Broadway had been willing to travel to Newark for the novelty of going on the air and being heard DX in Tacoma but the novelty soon wore off and there came demands for something more in the way of compensation than a free buffet supper and spiked Prohibition beer. This forced WJZ (Westinghouse) and WOR (Bamberger's) to the expense of establishing New York studios for convenience.

Britain's 'No Soap'

Today's generation can have no notion of the first bitterness against the idea of advertising sponsorship. Josephus Daniels was dead-against commercialism in the home. So was Herbert Hoover. And so (note) was David Sarnoff. The first proclamation of M. H. ("Deacon") Aylesworth upon assuming the presidency of NBC said, in effect, that lips that kissed advertising would never taste his. Naturally Aylesworth's pious platform had to be chopped up for kindling to keep the radio family warm.

It was different in Britain. There the tight little island could be put on a no-soap basis and the newspaper lords and theatrical tycoons protected from competition. Britons never heard Don Wilson rhapsodize about the seven delicious flavors of Jello. They were never encouraged to wrap currency in an envelope along with a boxtop.

The U. S. public took a keen interest in radio's development. The Radio Corp. of America itself was, in part, the angry answer of the American Navy against the radio patent-monopoly of the British Navy. In the postwar revulsion against our late Allies, Yanks adopted a you-can't-do-this-to-us stance. The public literally snowed under with protests a proposal of Senator Reed Smoot of Utah to "tax" radio. Hands off our parlor toy, sir! Again when the Bell System attempted to collect "tolls" (more accurately, nominal patent-use royalties) from radio stations broadcasting for profit (as distinguished from college and cultural stations) the public tended to side with the broadcasters. Resultantly, AT&T kept winning court victories, which were too expensive, public relations-wise.

Because Americans trusted radio so religiously, they became disproportionately uneasy when Orson Welles overdid news-type realism in his cheapjack science fiction foray, "War of the Worlds." So, too, when Mae West offended church sensitivity by a Sabbath evening frolic under the auspices of that austere agency, J. Walter Thompson, wherein she impersonated Eve, the mother (as she forgot) of the human race. "Hello, there, tall, dark and handsome," leered Mae to Adam, making naughty with Genesis. In the morning NBC, Thompson, the FCC and Congress all heard about this "national scandal."

Yet for all the anecdota and mythology, the lore of tongue-slips and open-mike faux pas, the authenticated success stories, the wonder and ubiquity of the medium, there remains today regrettable gaps in the story of American broadcasting. The whole rigamarole by which station licenses are obtained in Washington is hidden from view save to the extent that a great legal mind, now deceased, Louis G. Caldwell, penetrated the darkness in a series of essays for the briefly-published Variety Radio Directory (1937-38-39-40). Caldwell's realism was as exquisite as his prose style. But mostly the Washington lobby razzmatazz has never been dissected.

The bibliography dealing with broadcasting is replete with some admirable Carl Freidrich (Harvard) treatises, Civil Liberties Union reports, assorted axe-grindings, frivolous memoirs and luridly-titled books like "The Rape of Radio," a singularly dull volume. Unhappily many pioneers either did not keep records, or lost them, or press agents have since suppressed them. The habit of candor has been weak in a profession ostensibly responsive to the power of positive thinking. Some of the best and juiciest lowdown on angle-shooting by radio owners could be dug out of the court records in, say, Chicago, Schenectady or Denver. It remains a pity (this has been said many times before) that none of the Foundations has ever wanted to move close enough to the present moment to finance a scholarly study of so stupendous an influence upon America as radio-broadcasting.

John Cameron Swayze
CIRCLE THEATRE

A Tiny Giant

Little realized, radio was always quite a tiny industry. Until World War II it never had over 39,000 fulltime employes. Related to this, a zone of acute sensitivity persists even today with respect to capital investment. Some of the more Midas-touched broadcasters took out so much profit from radio that they are plain embarrassed to have attention called to how little they put in. It got to be a proverb of Wall Street in the depression that the two great opportunities, on moderate risk, were a soft drink bottling franchise or a radio license, if you could obtain either in a populous market.

Missing, too, is a handy archive tracing the subsequent careers of the pioneering engineers. How many stayed on to operate commercial stations? Nobody knows. As many were eliminated, or ended up as common hired hands, as became wealthy. A Franklin Doolittle of Hartford probably became a millionaire. How many others? In this particular, as in so many others, the facts of radio have not been collated and may already be hopelessly lost. By the time broadcasting became a full-fledged industry with careful files it was also self-conscious about Congress and pressure groups. Press agents were interposing themselves between question and answer. Apple-polishing was becoming a slick art. The way they dressed up some of the founding fathers years later it would take an experienced literary detective to unravel fact from fantasy.

Nor has much been spelled out with regard to the advertising agencies. Did a flair for radio literally "make" Young & Rubicam, Ruthrauff & Ryan, Milton Biow? One suspects so. Certainly Blackett-Sample-Hummert, a most curious (and unexplained) business relationship, pivoted upon the program economics worked out by Frank and Anne Hummert (who still run Air Features Inc. though it's now a CBS subsidiary). Radio, too, helped catapult such theatrical talent brokers as William Morris and MCA into big businesses.

The Faker Confessors

Of radio-prospered entertainers random names include Singing Sam, Frank Munn, James Melton, Burns & Allen, Ed Wynn, East & Dumke, Goodman Ace, et al. Radio made a millionaire of at least one trade publisher.

The early manufacturers, per Atwater Kent, also come to mind. Ditto Phillips Lord, Himan Brown. Then, too, there was that small corps of sales strategists (and father confessors) to stations, men like Edward Petry, Paul Raymer, John Blair, Hank Cristol, Free & Peters, Avery-Knodel, Hollingbery, Katz, Rambeau, Weed, McGillvra. Although little reported in the trade press, such men rode the crest. It is a plausible guess that some of these station sales reps are millionaires today (and now also cleaning up in television).

Repeatedly the impression comes home: Radio was all things to all men. An advertising medium that set new criteria (and laid the tracks for tv) it was also a forum for politicians, a pulpit for preachers, a schoolroom for educators, a solace to the sick, a boon to the isolated, medicine for lonely women and widows, pacifier of obstreperous children. Radio was infinite in its variety. And because of this the story is never quite painted full canvas. Show business itself, scornful at the start, cynical in moving over, came at last to acknowledge that radio was much more than "a medicine show with chimes."

Of course there were the expected number of men who did not reap the expected harvest. The bitter brooders on what-might-have-been could reasonably include George Coats and Major J. Andrew White, responsible as much as anybody for the founding of CBS. Not for them were to be the fabulous payoffs of the years ahead. Nor for the tragic whirlwind of early NBC sales, George McClelland, whose tale would make a novel with a dramatic suicide in the end that would cause his former boss to faint when told the news by Johnny Johnstone. One book which is beautifully documented, S. E. Frost's "Education's Own Stations" (Chicago U. Press, 1937) is the requiem roll-call of all the high hopes and consistent failures of the radio stations originally licensed (often on excellent wavelengths) to schools and colleges. In all some 250 educational stations were enfranchised; hardly 25 survived. Some 50 institutions retained their license less than one year, 35 less than two years.

RON RAWSON

The pioneering physicists, inventors, electrical engineers, World War I signalmen and ardent boy hams were the original radio enthusiasts. They thrilled to its magic, exulted in its conquest of space and time. Many of them were not disposed to stay with a radio gone over to the hucksters. Their zest for talking across space has been well captured in the dedication of Lee DeForest's autobiography, which is inscribed:

> *"To the multitudes of*
> *young men and women*
> *who loved, as I have loved,*
> *the long nights of listening to distant signals and*
> *far-off voices."*

The original radio editor (1922) of the New York Times, Orrin Dunlap, Jr., now RCA veepee, had been just such a boy putterer. David Sarnoff was a junior telegrapher as early as 1907 and four years later signed on as "Sparks" aboard a ship scheduled to hunt seal in the Arctic. The Westinghouse executive, Walter Evans, had been aboard a United Fruit boat in 1916, three years before that wireless-pioneering company threw in its patents along with General Electric, Westinghouse and AT&T in creating RCA.

DeForest's autobiography is an engrossing saga. His many battles with stock promoters, corporations, rival claimants and lawyers read like Charles Dickens plotting. Many consider DeForest entitled, because of his audio tube, to be hailed "father of broadcasting" but he became one of the most outspoken critics of "blatant sales talk . . . impudent demands to buy . . . continual drivel of second-rate jazz and sickening crooning by degenerate sax players." DeForest was a man who knew his own tastes.

A Depression 'Baby'?

It has been said, plausibly, that radio was partly put over by the depression. It was the poor man's theatre, the beau ideal of a stay-at-home diversion. Radio may not have killed vaudeville, but it was a blood poisoning on top of the pneumonia of talking pictures. Vaudeville never really recovered, although another radio victim, the phonograph industry, after a long invalidism, found new life and vigor.

By 1936, the American people were spending $150,000,000 for electricity alone to operate their radio sets in which they had a capital investment of one-and-a-half billions of dollars. There were then 1,037 factories manufacturing receivers, etc. The Bell System, which had sold out to NBC in 1926, was collecting some $7,000,000 a year in charges for its long-lines which had become, not by accident, the standard method of linking one radio town with another. (Hookups could also be accomplished by Western Union and Postal Telegraph lines but their quality remained inferior and their enterprise laggard.)

The spectacular expansion of radio as an entertainment form and the fat fees eventually paid radio stars (laying the groundwork for today's astronomical stipends in television) is a story which starts slowly in the mid-1920s, gains momentum for a decade, and flowers during the soft tax-dollars years of World War II and just after.

One lesson of radio for showfolk was almost stupefying. This miracle of instantaneous communication, with its nationwide hookups, changed all the standard theatrical arithmetic of SRO. A theatre jammed to the fire exits might have 3,500 people facing the performer. An occasional house like Radio City Music Hall or the Chicago ran toward 5,000 capacity. But radio circulation made these capacities seem like pinpoints. A Jack Benny or an Amos'n'Andy at the peak of their radio popularity might easily count audiences of 25,000,000 people.

So in the end the great r-e-v-o-l-u-t-i-o-n of radio (and tv) has been to break the walls of the theatre and create the potential of the "near-universal" audience. All comment has to be understood within the framework of that stupendous reality.

PRESSAGENTS' TALENT SLEIGH RIDE

[Circa 1935]

(Under the headline, "Waste Basket Publicity," a Variety *story laid bare the idiocy which was rampant, circa 1934-35, when freelance pressagents convinced New York radio talent wholesale that no career was complete without a regular flow of mimeographed handouts. Depression rates were as low as $25 a week, but went much higher. Some of the publicists operated "factories" with up to 30 slaves chained to the typewriters grinding out such pap as the following reprint, somewhat curtailed, attests.—Ed.)*

Phoney and foolish publicity continues to flow undiminished in radio. Typical examples of the flapdoodle sent out in thick envelopes daily or oftener still arouse wonder at the lack of realism displayed. That many of the puns or feeble jokes attributed to actors represent their mentalities as submoronic seems not to disturb the headliners. That most of the publicity material never graduates from mimeograph is a further oversight on the part of the actors.

Radio artists sense the need for publicity, but their comprehension of the mechanics of propaganda ends with this dim realization of the desirability of getting their names in print. Legitimate news items are welcomed by the press but newspapermen in general, and editors in particular, have only contempt for manufactured fiction. And of this there is a great deal in the torrential floods of radio publicity.

Oldest dodges known to professional publicists and long since hooted out of pictures, vaudeville, and legit are going strong on radio. Sheer fabricated incidents without even a germ of truth for basis are released as gospel. Clarinet players are quoted solemnly on some scientific problem of the day concerning which they obviously know nothing. Every trifling observation or petty experience is dished up with all the embellishments of an Alexander Woollcott anecdote. Unconscious humor is threaded through many of the pomposities of official releases.

One of the most amusing manifestations of the radio publicity yen still remains in the painful efforts to sex up ladies with swell voices and square jaws. Wiles of trick makeup and filtered photography are employed in a desperate try to supply silken glamor where it ain't. Some of the results are worth framing:

Of the mimeographed stuff that gets swept up by the janitor Variety has collected a second assortment, about on a par with a similar compilation of a year ago. Here are some samples, all verbatim:

Police Chiefs Love Him!

Jerry Cooper, CBS baritone, should enjoy immunity from speed tickets if he takes an automobile trip of the country. Numbered among the Cooper fans are eight chiefs of police. George Reyer, superintendent of police of New Orleans, files a weekly letter of comment and criticisms of Jerry's programs.

Charles P. Hughes, producer of Talkie Picture Time, popular NBC dramatic program, has produced some 300 radio plays in his time, but it wasn't until last Sunday that he let one of them get him down. It was during Talkie Picture Time and the actors portrayed a sad, sad story so realistic that Hughes broke down and cried.

Dave Apollon, radio's musical master of ceremonies, now being heard over BBC in London, has addressed four organizations of advertising executives in England on commercial radio in America. Apollon, who has made a study of all branches of radio, reports that there appears to be a concerted campaign being planned over there to substitute sponsorship for the current system.

Rings In Client's Wife

Charming person who answers the telephone in James Melton's New York apartment is Mrs. Melton.

A question of etiquette was submitted to Fred Allen last week, written on a shirt. The writer wants a Town Hall answer but Mr. Allen says that's a "tail" for another day.

East & Dumke ("Sisters of the Skillet") number among their close friends some of the most serious writers in New York literary circles. Both are college graduates and are regarded around the studio as authorities on ancient history.

Patt Barnes, narrator on the Lombardo Land programs, is one of NBC's proudest artists these days. Patt is displaying two artistic testimonials from residents of Illinois and Wisconsin crediting him with providing the most entertaining style of announcing on the air today.

Artists will go to the ends of the earth to locate new and novel material for the air waves. Frank Novak, the orchestra leader, purchased this week a complete collector's music library from the widow of a man who had spent 40 years in compiling this collection. In it are several unused original musical comedy scores, Harrigan & Hart lyrics, and other valuable musical and collector's items. The collection is valued at $40,000.

Reaching for a Line

(1) While Waterloo bridge is going up in London, Gino Severi's orchestra in Los Angeles will play a symphonic arrangement of "London Bridge Is Falling Down."

(2) Jolly Coburn's music is good for what ails you. For, in case you haven't heard, there's a doctor in the band. Which helps explain why those captivating Coburn tunes put you on your feet.

(3) One of the newest bits of fun is going to masquerade parties dressed as Mary Lou or Captain Henry.

(4) Pick & Pat are celebrating their sixth anniversary as a team in bangup fashion. With their pockets bulging with telegrams of congratulations the burnt-cork comics dashed from NBC studios and pushed off for wildest Maine for a week of hunting. After all, the boys said, six years together is a record to shoot at.

5) Joe Reichman, CBS orchestra leader, has the privilege of using the piano on one of the largest yachts in New York harbor for his special arrangements and recording rehearsals. Joe met the owner as a result of his current broadcasting series.

(6) Del Campo is one of the most talented entertainers ever to join the air orchestral contingent. In addition to leading the orchestra he also sings and makes his own announcements.

(7) Ed Lowry never throws away a letter or telegram. Wherever Eddie goes four trunks of letters, telegrams and cables accompany him, and it is the duty of Dave Walker, his secretary, to see to it that they are so arranged that Ed can get to any letter he has received at any time in the last 10 years.

(8) "Marriage makes life fuller and broader. It makes one less selfish," continued Miss Grace Moore. "No career should be allowed to come before it. I love all the little things about homemaking. Our home is truly a haven of our own."

MARGARET DRAPER
CONGRATULATIONS ON YOUR GOLDEN JUBILEE
Currently — Radio — 'Perry Mason,'
'Pepper Young's Family'
TV—'Inner Sanctum'
'Guiding Light'
SU 7-5400

'Air Force Cadet'

Hollywood.

New vidpix series, to be filmed at new Air Force Academy in Colorado, is being readied by scripter-producer Nat Tanchuk. Series, to be entitled "Air Force Cadet," would be filmed here and at Academy early this year, with cooperation of U.S. Air Force.

William Morris agency reps Tanchuk in the package.

'Nightmare In Red'

The long-anticipated "Nightmare in Red" 60-minute documentary as the initial entry in NBC's ambitious "Project 20" tv series, as conceived and put into execution by the network's "Victory at Sea" team, topped by Henry P. Salomon, producer extraordinary, finally hit the tv screens last Tuesday night (27).

Thanks to Armstrong Cork Co., alternate Tuesday night 9.30 sponsor with Pontiac, which had previously withdrawn its bankrolling allegiance to the series, "Nightmare" was given a "Circle Theater" insertion.

For all its pre-heralding as a sensational expose of the life and times of the Soviet Union dating back to the reign of Czar Nicholas II, this meticulously-edited, hardly-objective treatment of Communism through Lenin, Stalin and the present regime was obviously designed as a pictorial indictment of a totalitarian way of life.

NBC describes it as "the first authentic reconstruction of the historical drama of Communism inside Russia," and an "unreeling of history by the yard." Certainly there can be no gainsaying the resourcefulness with which Salomon and his associates acquired and painstakingly processed this vast store of film, some of it never before seen publicly.

For what it was, by inverse projection a paean to the American way of life, there can be no quarrel with NBC's laudable intent. But to hold "Nightmare" up as tv's definitive picture of Russia since the revolution, or to credit Salomon in this instance as "fundamentally a dramatist working with history," would be comparable to a Reader's Digest version of "War and Peace."

It took 26 half-hour installments to do adequate justice to the war in the Pacific, even though each half-hour of "Victory at Sea" was a dramatic gem in itself. It obviously follows that this once-over-lightly capsulization of one of the momentous footnotes to history could but hardly tap the story of Communism. True, the fleeting episodic footage of the old Czarist order, the revolutions of 1905 and 1917, the early days of the Communist era, the purge trials, World War II and its aftermath, all the end result of sifting and editing film from half a hundred different sources, packed a resounding editorial wallop, all keyed to the militaristic aspects of the Communist menace. But "Nightmare in Red" was limited both in design and execution. A single hour installment possibly could not have accomplished more.

As with "Victory" and the notable "Three, Two, One—Zero" documentary, Salomon's front line staff came through with a meritorious assist. That goes for cowriter (with Salomon) Richard Hanser; film editor Isaac Kleinerman; and a moving and dramatic musical backgrounding by Robert Russell Bennett. Alex Scourby was the perfect narrator. *Rose.*

4,000 Radio-TV Stations on Air

Nearly 4,000 broadcast stations, of which 488 (including 15 educational) were tv, were on the air as of Sept 30 last, the FCC reported to Congress this week.

A compilation in the agency's annual report showed that 581 tv stations have been authorized, indicating that 108 permit holders have not yet built. Most of these are UHF.

Report put the number of commercial AM stations on the air three months age at 2,771, with 113 more under construction. There were also 538 commercial FM stations and 124 educational FM's.

In a section of the report dealing with problems in broadcasting, the Commission said that tv has a "critical situation" in UHF, that toll tv has aroused "much debate," that questions must be "resolved" regarding private intercity relays and community antenna systems.

The report noted that commercial FM stations continued to decrease during the 1955 fiscal year, "causing certain other services to eye unused frequencies in the FM band and elsewhere as a possible avenue for expansion." Agency added that the increasing use by the military of aural and tv frequencies is giving it "some concern."

Agency put in a pitch for more personnel, saying it is trying to regulate radio's "tidal-wave expansion" with the same budget it had 10 years ago.

Framer's 'Big Payoff' Pitt Origination For Variety Club Telethon

Pittsburgh.

Because he's a native Pittsburgher and a member of Variety Club Tent No. 1 here, Walt Framer, producer of "Strike It Rich" and "The Big Payoff," has agreed to bring the entire "Payoff" troupe to town for annual charity telethon of local showmen's organization. It'll be over KDKA-TV and will originate from 3,800 seat Syria Mosque beginning Saturday night, Jan. 14, at 11:30 and continuing through the next afternoon .

Accompanying Framer to town for the program will be Bess Myerson, Randy Merriman, Betty Ann Grove, Mort Lawrence and the three "Big Payoff" models, Nancy Walters, Marion James and Pat Conway. Framer's also set to co-produce the telethon along with Byron Dowty, program manager of KDKA-TV, and his assistant, Roger Wolfe. Variety Club's seeking to raise $200,000 in order to complete the $750,000 wing it's building for the Roselia Foundling Home and Maternity Hospital.

The Same All Over

Geneva.

Bert Nevins, American publicist here in this Swiss resort on a stopover for his "Mrs. America" junket (he's the originator of the housewife competition), said he got the VIP treatment everywhere on the European itinerary, with numerous officials taking time out to exchange views with him on television.

"Europeans are very much concerned over the effects of tv on children," Nevins said. "This concern is no less limited by the fact that most of the countries on the Continent have only two or three hours of government-controlled programming overall."

BILLY NALLE
Congratulations Variety!
PIANIST ORGANIST COMPOSER
Radio Registry

SURVEYING THE TV EDITORS

A once-over-lightly survey of dailies in the Trendex-polled key cities around the country suggests that if there's any frontoffice bias against tv on a publisher or advertising management level on critically evaluating the medium, it's had little effect on editorial policy on tele news coverage. Reports from such major newspaper-tv cities as Boston, Chicago, San Francisco, New York, Detroit, Washington and Cleveland, among others, indicate that top editorial brass, including the managing editors and Sunday editors, have become personally active in their papers' tv coverage; in some instances the expanded space devoted to video news is under the direct supervision of a top editor.

A good example is the Chicago Tribune. The veteran Larry Wolters is tv editor, and he has two assistants in John Fink and Marian Purcelli, but the new Trib Sunday tv magazine is being handled by Lloyd Wendt, Sunday mag editor. Much more tv material, from all the nets and local stations as well as WGN and WGN-TV, Trib-affiliated stations, is getting into the midwest's biggest paper as a result. Wolters, one of the oldest, from the viewpoint of service, tv editors in the country, and one of the most respected, is consulted frequently by Wendt about what goes into the magazine.

The Chicago Sun-Times' TV Guide-type magazine, which features a color cover, appears to be going like a house-afire, and according to ST brass, has boosted the Sunday edition's circulations over 50,000. Rumor has it that the Hearst Chicago paper, the American, also is mulling the possibility of returning to color; when it was the Herald-American the Chi Hearst paper tried color for awhile, but dropped it as too expensive. But the New York Journal-American, the Hearst paper in the big town, has been building up its Sunday circulation with a fat, color-covered tv tabloid, and 1956 may find the Chicago paper following suit. Meanwhile, the Chi American continues to give tv editor Janet Kern a big play. Although the Chicago Daily News hasn't expanded its tv space, tv columnist Ethel Daccardo's writings are carefully watched by her superiors; when the occasion warrants it, i.e., her scoop interview of Godfrey, she gets front-page treatment.

Big Des Moines Play

Most recent example of a major newspaper deciding it should give tv news more space is the Des Moines Register and Tribune. This Cowles keystoner has not only expanded its tv weekly, but it has increased the size of the type to make it easier to read. Moreover, it has started using Margaret MacManus' steadily expanding Bell Syndicate column. Incidentally, the MacManus piece, written weekly for Sunday use, is approaching the 70-paper mark.

In Albany, N. Y., the Knickerbocker Press has just started a weekly tv section. Within the past several months the Atlanta Journal has started printing a Saturday four-page tv Green Sheet. TV editor Jon Barnes, Sunday editor George Hatcher and assistant Sunday editor Sam Lucchese all have a hand in this one. The veteran Paul Jones continues as the Atlanta Constitution's tv as well as amusements editor.

An amusement editor who has become increasingly interested in television is Bob Lubeck, of the Detroit News. Not only does he review tv programs of unusual interest, but when making up his Sunday amusement section, he lumps tv, legit, movies, etc., all into one section. If the tv story and/or picture is the best he has, it goes to the No. 1 spot on the amusement section's page one, ahead of movies or legit. It's not unusual for him to pass along a film or night club opening to an assistant, to stay home and cover a "Ford Star Jubilee" or a Max Liebman spec which he might consider of greater interest to his readers.

The veteran Herschell Hart continues to write his daily column of tv news, with Betty Hyde covering the radio beat, one of the few remaining radio-only writers left in the country. At the Detroit Free Press, tv editor Bettelou Peterson puts out the Sunday tabloid as well as writing her tv column, and Andy Wilson has the same dual chores on the Hearst Detroit Times. In both instances, the Sunday editor keeps a sharp eye on the tv magazine; he knows there's solid circulation in those week's logs and features.

Congratulations to VARIETY from
'Joe Franklin's Memory Lane'
Five afternoons a week;
Now in its fourth year over
WABC-TV, NEW YORK

Hub's Big TV Hubbub

Up in Boston the frontoffice has opened its purse more than ever before to encourage its tv editors to get the stories which the brass now realize mean increased readership. Lawrence McKenzie, Sunday editor, runs the Post's TV Eye, which features color covers and slick paper. He sends two of the Sunday department's top men, reporter John Sullivan and reporter-photographer Frank Jason, to New York on an average of once a month to dig up exclusive features for the Eye. Howard Fitzpatrick continues as tv editor.

The Post's increased tv coverage has stepped up the tempo of all the other Hub newspapers' reporting of the sight-see medium. The staid Globe has several times rushed its tv critic and star reporter, Mary Cremmen, to New York to cover special angles of "The $64,000 Question," and the Globe's veteran tv editor, Elizabeth Sullivan, is frequently on the long-distance phone to track down her own angles on interesting television stories. Another frequent user of the long-distance phone is Tony LaCamera, of the Boston American; his managing editor expects him to keep on top of the tv news.

The Boston Traveler likes tv news and features as circulation getters so much that recently it decided to make Rolly Charest's heretofore occasional pieces on tv stars a daily feature. They're in addition to Joe Levine, the tv editor's column. On the Boston Record, Joe Purcell is kept busy writing criticism, features and news.

The Gotham Scene

In New York, everyone of the seven Gotham dailies covers the tv beat with a sharp news, as well as critical, eye. On a recent weekday, the Times has almost four full columns of critiques of previous night's programs, with chief critic and overall tv boss Jack Gould, tv editor J. P. Shanley and tv all-around-man Dick Shepard, all signaturing tv criticisms. The Herald Tribune's Sunday tv magazine, which makes use of more tv color pictures than any other comparable newspaper section in the country, is now firmly established not only as a big circulation success, but as an editorial fixture in the paper. It's no secret that Hy Gardner, who persuaded Brownie Reid to start the tv tabloid, is very much in the boss' favor as a consequence. The Trib's Marie Torre also is writing short criticisms of major tv efforts, in addition to her daily column of news.

The huge-circulation New York Daily News has two tv columns, Monday through Friday, one a column mainly of criticism by the dean of radio-tv editors, Ben Gross, the other a news column by Sid Shalit. Gross combines the two on Saturdays, and has a feature on Sundays, when his paper's circulation hits 4,000,000. There's still no word about that weekend special tv section that was rumored about at the News earlier this year. Nick Kenny continues to write the Daily Mirror column. On the Post, the brass thought highly enough of its tv column and news coverage to have crack reporter Bob Williams cover for Jay Nelson Tuck when Tuck took his annual vacation. The World-Telegram-Sun features Harriet Van Horne for criticism, and Faye Emerson and Dick Kleiner for news and gossip. With Jack O'Brian's column and the Walter Stern-edited Sunday tv magazine, the Journal-American gives television news plenty of attention, too.

Philadelphia is another major city which has expanded its tv coverage in recent months. For one, the News has put Mitchell Swartz on a fulltime basis as its tv columnist. The Inquirer has hired a New Yorker, Dan Richman, to run its tv column; he wires his critiques from a Western Union office handy to his home in time to get his reviews into at least the final edition. In addition, he spends two days a week in the Quaker City, occasionally reviewing local shows. At the Bulletin, Bob Williams continues his Wednesday trips to New York to pick up features and news, and to arrange for special stories for his paper's expanded coverage of television. Rex Polier, another Bulletin ace, also is sent to New York on occasion to pick up features. And the Sunday paper is using one and two-color art on the front page of its tv-amusement section. Eventually, the Bulletin hopes to make regular use of three-color when its new color presses are ready to run.

ROBERT PAIGE
Management, FRANK COOPER AND ASSOCIATES

Baltimore's News-Post has expanded its Sunday tv section under Aldine Bird's direction, and the Baltimore Sun is sending tv editor Donald Kirkley to New York about once a month to dig up features and news for his daily and Sunday columns.. In Washington, Post-Times-Herald tv editor Larry Laurent, in his recent letter to VARIETY, told how highly his brass regarded the paper's coverage of the tv beat. The PTH is one of the papers using color regularly on the cover of its tv tabloid. The Star's tv columnist, Bernie Harrison, is backed up Sundays by Margaret MacManus' Bell Syndicate column, which usually gets a big play on page one of the amusement section. The News' David Reque combines criticism and news in his daily column.

Cleveland, Too

Cleveland reports that the Scripps-Howard Press has given veteran tv editor Stan Anderson a new assistant, Nancy Gallagher, who writes an occasional news or feature piece about tv in addition to her boss' regular column. The Plain Dealer carries a big Sunday section, with cartoons and the Channel One column, in addition to the contributions of tv editor George Condon and his assistant, Tom O'Connell. Condon is a regular visitor to New York and Hollywood to pick up exclusive columns. Maurice Van Meter and Ethel Boros hold forth at the P.D.'s evening paper, the News. Cleveland is a top newspaper city, and all three tv editors cover their beats with as much thoroughness as a financial, city or sports reporter. The managing editors expect them to get the latest tv news into their columns, whether it's by phone, other contacts or off the wires.

The same goes for Cincinnati and Columbus, the two other Trendex cities in Ohio, which enjoys the unique status of being the only one of the 48 states with that many Trendex centers. Competition for news is keen among the Cincinnati Times-Star's Charlton Wallace, the Post's Mary Wood and the Enquirer's James Devane. In Columbus, the Dispatch recently sent its new tv editor, Bob Connors, to New York to pick up exclusives, for both his daily column and the Sunday page. Norman Dohn, the Dispatch's Sunday editor, is developing greater interest in using tv material in his Sunday section. Mrs. Glenna Spencer does the tv column for the Ohio State Journal; the veteran Mrs. Jo Bradley Reed includes news and criticism in her Columbus Citizen column and runs the weekend tv section, and Pauline Smith runs the Columbus Star's weekly tv page.

Rocky Mountain Sector

In line with increased editorial interest in tv news, the Rocky Mountain News has upped Earl Wennergren's former three-a-week television column to a daily feature. Tom Watt, youthful Denver Post tv columnist, has a daily column and also runs the weekend tv tabloid. In Minneapolis-St. Paul, Will Jones' tv comments bring him the greatest reader response among the varied columns he writes. Sunday editor Ernie Larsen, of the St. Paul Dispatch, backs up tv editor and columnist John Harvey with Pat Clepper, who edits the Sunday tv section.

In Milwaukee, the Sentinel has increased its tv space, with Buck Herzog treating of television matters more frequently in his column, and the Sunday paper using more tv art. Also, Sunday editor Abe Elevitz is playing television bigger in the Sentinel magazine. The Milwaukee Journal continues to give Don Dorbrooks, its tv editor, ample space, both for his column, and for color pictures and features in the Sunday magazine.

The Times-Union in Rochester, N. Y., with John Hadley handling tv, has measurably increased its Sunday tv space. The Buffalo Evening News gives Sturgis Hedrick a daily column plus art, and weekends he has three to four full, eight-column pages to fill. Of course, those big pages carry considerable tv-connected or attracted advertising. For that matter, so do most of the other tv pages around the country. The Chicago Sun-Times, for instance, charges $1,000 for the back page of its Sunday tv magazine, and claims to be well in the black with this few-months-old innovation.

The Coast, with the extension of the cables bringing its televiewers virtually all the big shows seen back cast, has followed suit with its newspaper coverage of tv news. In Los Angeles, the Times with Walter Ames, the Mirror with Hal Humphrey, and the Herald-Express with Bob Hull, vie for tv "scoops" with all the avidity of a Val Adams at the Times, Marie Torre at the Herald Tribune, Ben Gross and Sid Shalit at the News, and the other New York tv reporters.

THE NELSONS
Ozzie, Harriet, David and Rickey

THE MEDICINE SHOWS

[They Taught Radio Pill Boys a Lot]

By EPES W. SARGENT

No longer is it possible for the "Doctor" to milk the more affluent of the towners for big money for special remedies. No longer will water, colored with caramel and flavored with root extract, pass muster as medicine. It is not even allowable to make extravagant claims for the nostrums offered for sale, and ingrowing toenails and cirrhosis of the liver are no longer cured out of the same bottle.

It was fine while it lasted, but some of the more ambitious pirates went too far and the medical societies clamped down. They even required that the "Doctor," who was the kingpin of most outfits, possess a diploma from some state medical authority permitting him to practice, and what was the old timer going to do about that?

Percy Williams Pioneered 'Em

The medicine show was started, or at least developed, by the late Percy G. Williams, who later was to become one of the foremost figures in American vaudeville. He invented a tubular belt of red flannel, stuffed with aromatic leaves and designed to be worn around the abdomen next the skin. The thing probably had some slight therapeutic value as an irritant.

At first, Williams, who was then an actor, headed his own show, giving a light vaudeville program and selling his belts in between the acts. He traveled with a tent, which was pitched on the most desirable vacant lot in the business district. It was a good show. It had to be, for the object was to put the cuffo audience into a good humor, breaking down the sales resistance. It was a good show. The belts must be good, too.

Williams did so well that he shortly retired from the road to form and direct a dozen or more troupes in various parts of the country. Some of these he backed himself. Others worked on shares. In the early end of 1880 Williams took an advertisement in the Clipper to attract new companies, and he gave a resume of the profits of some of his last season's shows, some of which ran as high as $20,000.

Of course, this was too good a thing to pass unnoticed and the Indian Sagwa Co. was formed to promote the sale of an herbal remedy, ostensibly discovered by a trapper in the Indian country. To serve as a guarantee of good faith a couple of Indians were assigned each troupe, by arrangement with the Federals, who rented out Nature's Noblemen to medicine shows, Wild West shows, or whatever. Complete with tribal costume. In time Sagwa had as many as 100 companies out, some working in tents and larger troupes in halls and school houses. The profits must have been enormous.

Sagwa, like Williams, worked legitimately, content with the profits from sales, but the graft was too good to escape the eagle eyes of the fakirs, and all sorts of shows sprung up. One favorite graft was a soap supposed to be a cure for rheumatism. As a matter of fact the suds merely acted as the lubricant for a vigorous massage which got the blood circulating and, for a time, brought relief to the user. But the pain came right back as soon as the massage was discontinued.

They All Fell

It may seem absurd that even the semi-intelligent would fall for the bunk, but they did, and in a big way. In one instance, the Professor, who was developing a new grift, announced at one of his shows that he was retiring from business. He had just enough soap to make one more town and then he was through. The troupe consisted of about a dozen people. They traveled by rail and stopped at the cheaper hotels.

That night the landlord came to the doctor's room with a troubled look. He had been helped by the soap. He offered to buy the remaining supply. The professor chided him for seeking to withhold from the people of the next town the benefits he had enjoyed, but as an extra special favor he offered to give the innkeeper a six months' supply in return for a receipted bill. For about $2 worth of soap he obtained a week's board for the entire troupe. And he did not even reveal that his credulous customer could have obtained all the soap he wanted from the Cincinnati house which supplied him.

Probably half a hundred others were selling the same soap, but most of them bought in sufficiently large quantities to have their own names put on the packages. Only the very little fellows, buying from hand to mouth, used the Cincinnati concern's imprint. In small quantities the soap cost about 3c a cake. In large lots it sold for half that price and still paid the maker a handsome profit, for the same concern supplied a dozen different nostrums, all gorgeously labeled.

But the real blowoff was the business the Doctor did in his private consultations. Those in the audiences were urged to consult the doctor during the afternoon "absolutely free," and all afternoon there was a line of hypocondriacs waiting their turns.

Most of these were given short shrift and small attention, but in every town there were some of the more affluent who enjoyed the luxury of being ill, and the Doctor was a shrewd judge. He would scare these come-ons into the belief they were dangerously ill, and fees of from $50 to as high as $500 were not uncommon.

But the monetary side was less important than the impression created on the susceptible neurotic who persisted in using dangerous drugs to cure imaginary ills, and it was this phase which gave the medical societies a chance to intervene.

The Medicos Step In

It was a long, uphill fight, for the local physicians, seeing the pother raised, were apt to sidestep and leave the fight to the more powerful county and state organizations. They sensed the local opposition, for oddly enough the greatest protest came from the very people the bills were designed to protect—the yokels.

To them the medicine show was an institution and often the only entertainment offered from one New Year's day to the next. Most of the towns were too small to support a tent rep show at a 10-20c admission. There were not a sufficient number of persons who could, or would, pay their two thin dimes for "Ten Nights in a Bar Room" or "East Lynn." They saw no reason why they should pay when the medicine show would presently come along with a sprightly entertainment absolutely free—if they bought no medicine. Their resentment was chiefly directed against the local man, and sometimes this hurt.

But the evil was too palpable, and eventually the various states fell into line. Real physicians replaced the longhaired imitations and much of the excitement was lost, for the old timers could work an audience into a ferment with their vivid stories of the dangers of diseases which only their pet nostrums could cure.

Many of the companies worked the same route year after year and became real folks to the localites. One oldtimer spent several summers on the lower peninsular of Maryland. He was able to sell a number of really good acts the idea it was a fine lark. It was, for the little troupe was received everywhere with open arms and some of them played every summer, royally entertained and living off the fat of a land long famous for its food and cookery. The coming of the company was a distinct social event, and the tent was not up before the towners gathered to greet their favorites. Only once was opposition encountered. In one spot a local minister was wroth over the poker games that were played after the show in the back room of the local saloon. He determined to invade the den of vice and denounce the profligates.

Unknown to him, his wife was seized with the same bright idea. Armed with a stout cane, she sought the back door and sent a kid in to call out the manager. The kid tipped off the idea and instead of answering the summons himself, the manager told the parson his wife wanted to see him outside. In the shadows she did not realize that it was the sharer of her joys and sorrows, and as he emerged she socked him with the cane for a 10-minute count. That ended that crusade. It was laughed out of existence.

The pure food bill put the final kink into the graft. If they had to sell medicine reasonably calculated to relieve the ills listed on the label, it required too varied and too costly a stock. Most of them went back to first principles and offered a tonic; a little gentian, a dash of sarsaparilla, plenty of water and some coloring matter. But the graft was not the same.

Copy-Writer Muttering To Himself

By I. F. MARCUSE

Every morning after I wake up refreshed from a good night's sleep on my Beautyrest mattress, I shave with my Gillette, wash my face with Lux, brush my teeth with Gleem, rub some Wildroot Hair Tonic in my scalp, put on my Robert Hall suit and go downstairs for breakfast. There I see my wife standing surely in front of our Westinghouse refrigerator, her gleaming Revlon coated fingernails patting her Toni home permanent into place. On the Hotpoint electric range my morning ham and eggs are sizzling in the GE electric fryer, the Tip Top bread is turning an even brown in the Sunbeam toaster and the instant Maxwell House coffee is steaming fragrantly. While I sip the frozen Minute Maid orange juice, my wife loads the Norge washing machine, adds more Rinso white and away it goes, chirping merrily. In the next room I hear the maid turn on the Hoover vacuum cleaner which is music to my ears, and I hum the Light up a Lucky theme as I smoke my morning cigarette. Finished, I put on my Stetson, kiss my wife on her no-smear Hazel Bishop lips and head for the office in my new 1956 big M Mercury.

Once downtown, I enter the Otis elevator and as I get out I sink ankle deep in Bigelow carpeting. In my Paul McCobb decorated office, the red and yellow telephones are ringing furiously while my secretary sits dreaming in her Maiden Form bra. Nudging her gently, she flutters her Maybellined eyes, slips into her simple Anne Fogarty frock without disturbing her hair, immaculate in a coating of Spray-net, and glides out of the room in her Capezio flats.

The morning flies by as inspiration comes for the new beer account. My idea to call it Schizo, the beer with the two heads, so pleases me that I cancel my appointment with my analyst. Instead I gorge myself on two martinis, very dry made with Gilbey's gin, a generous helping of Littlebo pizza, Fluffo pie with Borden's ice cream, a cup of Sanka and a package of Tums.

Back at the office I have a foul afternoon with the beer company president who is a Calvert man of distinction but acts more like an Old Grandad bourbon. Anger makes me go white under my Terminal barber shop tan but my secretary saves the day. Nobody, but nobody can resist her in her Sarong girdle and off they go for cocktails at the Stork as I get D'Oyly carte blanche to arrange the show.

At five o'clock I join the general exodus from the Diamond Crystal salt mines, and as my gas tank is filled with Shell TCP for the ride home to my Johns Manville split level, I think of the Contour chair waiting for me along with my Florsheim slippers, my Dunhill pipe and my wife fragrant with Arpege perfume. But, best of all, is the knowledge that our tv set is broken and we haven't told a soul. Tonight we'll just read awhile and go to bed early and not care who wins a Cadillac convertible as long as we have our Castro.

Educ'l TV Station Bright '56 Aspect

Washington.

National Citizens Committee for Educational Television sees bright prospects for educational tv in 1956, with new stations in Denver and Memphis scheduled to start by Spring and six more planning to be on the air later in the year. These would bring the total to 26.

NCCET reports that the 18 stations now in operation are programming 340 hours weekly to a potential audience of 39,000,000. The new stations planned for 1956 will bring an additional 7.000,000 people within the ETV orbit.

A survey of fall programming schedules by ETV stations, Committee found, showed that 57% was live and locally produced and the remainder kinescope and film. Nearly 20% of program hours was devoted to systematic instruction for the adult audience, 56% to family and general information programs, and 24% to shows for children, including in-school telecasts to supplement classroom instruction.

Survey reveals that ETV stations are offering 21 courses which adults can take for high school, college or graduate study credit, in addition to seven courses for non-credit study. Courses most offered are history and languages (French, German and Spanish), with piano, biology, physics, accounting, economics and philosophy also available.

Outstanding among ETV stations is WQED in Pittsburgh, on the air 67½ hours a week, which carries a series of courses enabling its video students to qualify for high school diplomas in two years. This station's "Children's Corner" was given a Sylvania Award and was recently signed for a three-year NBC contract. It was from WQED that Dr. Spock went to NBC.

Educational stations devote the largest block of their viewing time to programs on community and civic affairs, news and current events analysis. Next follow Science and industry, farm and homemaking, music, sports and recreation, psychological subjects, art and drama, literature, travel and religion.

HANK SYLVERN
MUSICAL DIRECTOR
MUrray Hill 8-6600

KENNETH BANGHART
RADIO
Daily
11 A.M.—6 P.M.—11 P.M.
NBC
WRCA
WRCA-TV
TELEVISION
Daily
6:50 P.M

OFFICIAL* GREETINGS
* Official greetings from the Honorary Mayor of Pacific Palisades, Jack Owens, who's Monday, Wednesday, Friday TV shows may be seen from 4:00 to 5:00 P.M. on . . .
CHANNEL 7—KABC-TV

TV—The New Blackboard

By ROBERT GESSNER

(Chairman, Dept. of Motion Picture & Television, New York U.)

Speaking of golden anniversaries, there was a time when teachers looked forward to the golden years of full professorship and tenured privilege. Having endured their quota of opening day class fright (similar to the theatrical variety) and years of heavy daily scheduling of lectures, the prof looked ahead to clover. His life would consist of a seminar or two, very cozy, pipe-smokers around a table. He'd have a reader to do his paper work. He would be able to relax and smile tolerantly at the young instructors trotting on the treadmill he's left behind.

Do you know what has spoiled this beautiful dream? Television!

Instruction via tv is being heralded as the answer to the teacher-shortage and the classroom-shortage. University administrators, worrying about the high schools bursting at their seams with hordes of students, are hurriedly assembling tv budgets. Already there are 18 non-commercial education stations with a potential audience of 40,000,000. But closed-circuit instruction, from university studios to classrooms, is just beginning to expand. This fall New York U, on a grant from the Ford Fund for the Advancement of Education, has been teaching English composition and literature to some 500 freshmen and sophomores from a brand new video studio, equal in quality and facilities to the best of any smalltown station. New Jersey State Teachers College at Montclair and Chicago Teachers College have been operating closed-circuits. Pennsylvania State has been enlightening 2,500 students via the cold-blue lamp in the classroom. There are other institutions of higher, medium and lower levels wherein the light of learning is cast upon upturned faces from a 24-inch tube.

The courses so taught cover almost every area from chemistry to the psychology of marriage. Apparently there is a curricula relationship.

Dignitaries, in and out of executive suites, are describing classroom tv with advertising adjectives. One university president is convinced that tv is the greatest single aid to education since Horace Mann invented the public school. One network president claims that campus tv is the blackboard and the textbook of today and tomorrow.

But what of the lowly professor who must perspire alone under the hot lights, far away from the Olympian press releases?

Ham in the Classroom

He finds his golden dream has been shattered. Instead of enjoying the fruits of his labors, his reputation won and secured, he finds his fame is his undoing. Because he is a mainliner on the faculty, popular as a top-of-the-bill performer, he is called upon to lecture before cameras. The academic arsenic behind this invitation is the flattery that any good teacher can teach on tv. But is this necessarily so? A positive tv personality does not mean, in reverse, that the performer can teach. Professors like Bergen Evans or Baxter are ideal and perhaps the exception, but at least they prove that a touch of ham is tasty in classrooms as well as living rooms. We all remember best the quiet, competent teacher who really taught us one of the three Rs. That memorable type in his or her quiet mein, captain of all he surveyed over the seas of desks, would drown in perspiration under lights and before cameras. I have witnessed the sad sight. Camera fright can be a cruel experience for a seasoned lecturer, accustomed to the friendly atmosphere of a class of semi-attentive students. He doesn't feel he can relax or stroll about the aisles, nor pause for pregnant silences, nor can he ask for questions. He is ON. He is alone in a studio with a crew. He feels he must keep on talking at all costs. While he lights a pipe, a silence as deep as Grand Canyon fills the air around him. He can't locate a friendly face who is nodding with what he trusts is an understanding sympathy. Instead it's the red traffic lights on the cameras which command his eyes. To him it's a nightmare, and he wants no part of classroom tv.

There's need for a school for professors who want to teach before cameras. First of all, he must learn that traditional material may be unsuitable in terms of the new medium. This is true not only of the visual aspects but of the non-visual content. Since the eye is quicker than the ear, material is consumed at a faster clip. This the tv dramatist knows, and the professor must learn it. Not only for his sake but for that of the students. Michigan State U at East Lansing, which has been in this particular phase of the business longer than most universities, has decided on a ratio of one-half tv time for full credit. Thus for three hours per week, or three points of credit, the professor totals an hour-and-a-half in the studio.

Finally, there's the problem of economics. A teacher who is paid at the rate of 30 students in an average-sized class may now reach 300 with the same lecture. Is his salary to be increased 10 fold? Are the professors he displaces to be dismissed? Is there to be technological unemployment at a time when there's a shortage of teachers? One university at a time calmed the fears of his faculty by saying that as long as a tv engineer costs more to hire than instructors there will be no need to worry. The economics are far from being settled. Once universities have made the capital investment of studio and equipment, the total crew costs will indeed be less than the salaries of professors who can be displaced.

There are tremors going through the ivy vines these days. A secure profession is not so secure as it was 50 or five years ago. Perhaps in the golden year of 2006 A. D. the problem will seem as historical as the worries of the monastery manuscript copiers when they heard of a fellow called Gutenburg who was moving type around like the devil himself.

'Pulse' Reprises

"The Best of Pulse," drawing on the highlights of its "Pulse" program of previous week, is being whipped up by WRCA, N. Y., for a spillover Saturday session starting Jan. 7, from 6:30 to 8 a.m. Additional feature will be the top 10 records of the week as per VARIETY charts.

"Pulse," WRCA's lately installed morning show starring Bill Cullen, occupies the 6:30 to 9:30 berth crossboard. "Best of" will be produced by Draper Lewis and directed by Bud Ford.

KENNETH ROBERTS
"Four in a Row"—Dumont
"Dollar a Second"—ABC-TV
"Nora Drake"—CBS Radio
SUsquehanna 7-5400
(FELICITATIONS TO VARIETY)

Radio Prosperity Back Too Soon?

Philadelphia.

The warning to radio not "to confuse dollar prosperity with audience prosperity" is voiced by Gordon Davis, program manager of the radio station KYW.

"Prosperity may have returned to radio too soon," Davis declared. "Our industry should not be blinded by sales success. The dollars are rolling back into our hands, but the audiences are rolling back more slowly. If we get too blinded and excited by today's increased business, the tendency will be to lay aside the thinking and creative programming that the last few lean years has generated."

The situation calls for more young blood with new programming ideas and an overall awareness of broadcasting's new importance to the listener. "The natural tendency in prosperous times is to do nothing that might rock the boat. Radio is at the threshold of new approaches toward programming to its listeners. It would be tragic if this new thinking were abandoned."

The new importance of radio in listeners' lives is just being realized and research has barely scraped away at the problems, Davis explains. He points to the public's fascination with sound and Hi-Fi recordings as a phenomenon of our time.

Crime on Soap Street

By ART WOODSTONE

The daily ordeal known as "crime at the soap opera" persists. Not only does it seem to be a question of the moral laxity of the writers, producers and directors for these tv shows, but a sign of their serious limitations as creative personnel.

Of the eight major soap operas, seven boast guns, gangsters or some form of dangerous psychosis as the meat of the yarn. Probably a higher average than ever before.

In the instances where the men behind the soapers are sensitive enough to realize the inept job they've been doing, they've been heard to rationalize the issue by laying the blame on their tight budgets and the pressures of rehearsal and writing time. However, the problem actually is the graphic need for fresh and more honest story ideas. How many soapers have hewed to the original soaper line of human conflict for more than three or four months after they were launched? Guns, wild-eyed villains and exceptionally predatory females are too subnormal or abnormal to constitute recognizable human values. These are not very imaginative or solid program principles.

The soap opera perpetrator is convinced that "Matinee Theatre" won't ever be able to offer as attractive a cost-per-1,000. Whether true or not, it shouldn't mean that the soaper's audience isn't potentially larger or that its sponsors need remain apathetic to the truth that the level of the stanza today barely resembles even its modest original aim.

However slowly told, there should be a decent story. It may be excessive of the underwriters to ask that one or even a group of steady writers to sustain a plane of recognizably human behavior in their characters for lengthly periods. If that is the case, then have a writer turnover at regular intervals. That could even hold for directors. Such chores needn't pay top prices, because the soaper would make a great training ground for upcoming creative talent, who haven't yet had a chance to lose their originality, perspective or their integrity.

A RUNDOWN:

On a recent Wednesday the eight main quarter-hours were reviewed. Findings are as follows:

"Valiant Lady": A girl, her mother and brother are held hostage by her ex-lover, as the police, a nervous friend and a crowd (off screen) of sadistic gawkers await outside the house-turned-prison. Lines such as this one, by a reporter to the nearly hysterical friend, are commonplace soap opera diplomacy: "I am better off than you are, Gordon; I've got something (journalism) to keep me busy." Shortly after, the nearly hysterical friend finds an entrance to the hostage house that the hundreds of police surrounding it haven't been smart enough to uncover.

"Love of Life": Fugitive gangster Hal Craig listens from the back room as Mr. Raven, who is a real goody-goody, and a hard-bitten femme name of Meg talk about him to Craig's lawyer. Raven is protector, it's learned, of a mute child who has uncovered Craig's terrible crime, and wants to defend the tot from Craig "who is capable of murder just to keep that locket's secret." Meg butts in a while later, demanding of Raven: "Will you stop this ridiculous buildup and get to the point." This line sounded like the scripter was writing off his self-consciousness.

"Search for Tomorrow": Melanie is a psychotic husband-stealer. She has a dream about others in the cast telling her that her "soul is scarred and ugly." She awakes, looks in a mirror, and, as always the way with symbolic soapers, she screams. Of course, script will soon disclose that Melanie is only "misled," not psycho, because she obviously is being primed as a sympathetic character.

"The Guiding Light": Everybody in this one is petulant or irascible. Somebody's brother-in-law is being operated on. Doctor comes out and for no less than 10 minutes stalls around, rather than tell the patient's loved ones that he's going to die. However, he wastes no time telling the awful truth to a nurse casually passing by. No guns, but it's assumed that several days before (he's probably been on the operating table all the time) the patient was either mauled or struck by some horrible and esoteric disease.

Since at 4 and 4:15 p. m. both CBS-TV and NBC-TV have conflicting soaps, roughly seven minutes were spent on each:

"The Brighter Day": Earlier, one of the other soaps trailered this stanza, calling it a "story of hope." Yet no one on "Brighter" looks at all hopeful. No wonder, there is another deceitful psycho, named Donald who is addicted to soliloquies in the classic vein. One line in the show, delivered by an old woman, augurs his villainy: "Do you think that Max is right—again—in believing that Donald isn't the invalid he claims to be?"

"Date With Life": Not great, but the best of the eight soaps this particular day. It's relatively uncomplicated, and its pleasantness was a relief. Brother is home from college and tells his sister that he's engaged. She reacts as a sister should. Meantime, their mother has found herself a potential mate too. Elders are happy in their mutual affection—and both look like middle-aged people do off the homescreen.

"The Secret Storm": Author of this one busted out all over with clever dialog. "How's the world treating you, Spinoza?" says a love rival to a college student. Latter is pretty flip too. Obtuse girl in the case, when she isn't being mysterious, comes out with this: "Boys. Boys. All this fighting for little ol' me?" Meanwhile, two other men, who have apparently been two angles in a love triangle of their own, pass along warnings about some gal, whom they strongly imply is sick out of her head: "It's a wise man who knows how to keep an eye on her when she makes a move of any kind."

"First Love": Before tuning out temporarily to "Secret Storm," there was time enough to see two yeggs sneak into a room where a safe was located. They're going to crack it, evidently not for money but something far more ominous and valuable. When "First Love" was switched back on a few seconds before the quarter-hour was up, hero Zachary was lying unconscious on the floor as the two villains kneel over him in surprise.

PAUL LAVALLE
A FANFARE AND A SALUTE FROM the
CITIES SERVICE BAND OF AMERICA to VARIETY on its 50th Anniversary
(RCA-Victor Recording Artists)

TV Films—An Updated Version Of Freewheeling Picture Pioneers

By BOB CHANDLER

In 50 years of show biz, history often tends to repeat itself, but as a general rule this happens within a specific branch of the business. Since the advent of television, though, some industry veterans have had the dubious satisfaction of watching the early motion picture industry reincarnated through another and new type of picture business, that of television films.

If there's a phrase to describe the telefilm business, particularly the syndication phase of it—which most resembles the early motion picture days—it's wild and wooly. Just like any other fastgrowing business, it's streaked through with promoters and manipulators, the 1955 versions of some of the freewheeling picture pioneers of 40 years ago. It has also had its share of the unscrupulous and the dishonest, although the latter breed has pretty well been cleared out and the suckers rudely awakened (of the former, many still exist and the business remains in many respects a highly cutthroat one).

But in most respects, the telefilm business has emerged from the "early days" (just a couple of years ago) into a sober, honest, sometimes dignified and in some quarters highly respected one which fills a definite need and supplies a definite service. In actual fact, the telefilm syndication business has spurred a new dynamism in local and regional economics and business—on the basis of local and regional film sponsorship, many small businesses have grown large and larger ones have grown to undreamed of proportions. A study of the brewing industry since television can verify this.

From William Fox To Matty Fox

Apart from its effect on smalltown economics and station operation, the intramural aspects of the telefilm business provide a fascinating study on their own. It's been a business largely of speculation, of fortunes (small ones to be sure) made and lost overnight, of mergers and absorptions on the grand and small scale, of hits and misses and in-betweens. Too many now-successful syndicators have fresh memories of the figurative sheriff hotfooting it after them with unpaid bills, even rent, while others have overnight found an opulence and largesse that even their dreams couldn't match.

In the tall-tales-but-true department, all roads seem to lead back to Matty Fox, who parlayed a bundle of old and seemingly worthless feature films into several millions of dollars. Fully aware of the ever-increasing demands of stations for film, regardless of age and quality, Fox and his Motion Pictures for Television operation wrote an incredible chapter in television history from 1950 through 1954, parlaying several feature and short subject libraries into one huge catalog and in the process setting up some 90-odd corporations in what easily must rank as one of the most complex tax setups of modern times.

Having made a fortune, Fox then proceeded to lose a good part of it through a desire to hop on the production bandwagon. Fox financed several half-hour series, and set up a second distribution organization to handle these. He finally wound up the operation in 1954, turning the half-hours over to UM&M for distribution and disbanding his sales organization and on the feature side, making a distribution deal with Guild Films and sending his feature film staff over there. A couple of months later, he bounced back with one of the real razzle-dazzle deals which typified him, the sale of his Western Television Corp. holding operation, together with all the features and some $10,000,000 worth of commercial time he had accumulated via a films-for-time barter operation, to C&C Super Corp., the canned softdrink operation. The deal was all in C&C Super stock, but Fox solved that problem by getting $1,000,000 in cash through a deal with realtor William Zeckendorf, who bought up part of the Western stock and paid Fox in cash and then sold it to C&C in return for the softdrink stock. Fox just a week ago capped things off with the biggest deal of his career, the $15,200,000 transaction whereby C&C took over tv and foreign theatrical rights to the 740-feature 1,000-shorts RKO library.

The Fox story and influence doesn't end there, but seems to crop up in the background ever so often. For example, in 1953 and 1954, two companies entered the telefilm distribution fold, both of them with familiar-sounding names. One was Flamingo Films, the other Associated Artists Productions. Both had been pioneers in the telefilm field pre-1950. Both had been absorbed by Fox's MPTV. Both reestablished themselves, Flamingo by the Harris Group as it is still called (Joseph and James Harris, Sy Weintraub and Dave Wolper), AAP by Eliot Hyman. UM&M, the unique distribution operation comprising Minot Television, Motion Picture Advertising Service and United Film Service (the latter two screen commercials operations), was put on the map via its acquisition of Fox's syndicated series. Guild got the benefit of diversification through acquisition of the MPTV or Western Television features. And so it goes, and will probably continue for some years.

The Snader Snafu

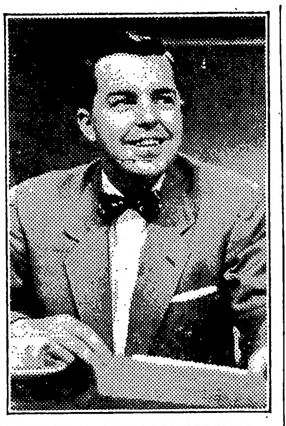
Another unique case history, though ending less happily, was that of Snader Telescriptions, the Coast outfit set up by Lou Snader to produce and market three-minute television musical shorts. That one ended in a stockholder arbitration proceeding that ran for about two years and resulted in one of the unfortunate partners footing the responsibility for returning most of the stockholders' money. But to show what a small world it is in the telefilm business, among the Snader alumni are Reub Kaufman, president of Guild, and Oliver Unger, exec v.p. of National Telefilm Associates. Snader is in business as an indie producer (he produced the initial "Liberace" series, in fact), and the library of shorts is now combined with others produced by Ben Frye in Studio Films, Frye's operation set up by him after he sold out his interests in United Television Programs, later absorbed by MCA-TV.

Kaufman provides another unusual case history, having established Guild in late 1952 in a three-room office in one of Madison Ave.'s less ostentatious buildings with himself, his wife and a film cutter, plus a contract with Liberace, and in the space of three years parlaying that into a floor in a new Park Ave. building, a $5,000,000 nine-month gross (as reflected in the last report to stockholders) and a national rep as one of the best-known gents in the business. It was done largely on the success of Liberace, but no less a factor was the wheeling & dealing acumen of Kaufman himself, plus a conveniently located pawn shop.

The list, though not endless, is enough to provide a basic text on how a new industry is born. Not quite, though, for by way of contrast, there's the strictly-business saga of Ziv Television, the real pioneer in program syndication, and the dignified and above-reproach operations of the three network film subsidiaries. There are also such brilliantly-maneuvered (in their development) operations as Screen Gems, Television Programs of America and in latter-day context, Official Films, plus the octopus-like MCA-TV.

The sum total of all this is a business of extremes, ranging from the most upright to the near-shady, from the efficiently-operated administrative setup to the lone-wolf one-man operation. But it's been out of such beginnings that a solidly based industry has been built, not without its share of problems (perhaps more so than any other industry), but well on its way to a high standing in the show biz community.

Basically, the film industry can't be ignored or eliminated because it rests on a groundwork of a necessary commodity. Film plays a vital role in television, and will always do so, as long as there are local stations not completely dominated by the networks. Film has provided the answer to advertising-merchandising problems for regional businesses, the breweries, bakeries and oil companies, for example. Film has allowed local sponsorship of programs and stars with national identities. Film has provided national sponsors with the opportunity to use tried-and-tested programming both on the network and national spot-booked level and on a local basis to bolster weak spots in their sales and distribution setups. Film has provided the answer to local stations which can't find or afford the talent and the room for an all-live local schedule; it's provided them with attractions to draw national spot business; it's given them a new look at their rate cards and a new sense of independence from the networks. It's given the few independent stations the weapons with which to compete successfully with network o&o's and affiliates. Such is the nature of the business that it's gotta succeed in spite of past mistakes and a colorful if not altogether businesslike past.



GEORGE SKINNER
"THE GEORGE SKINNER SHOW"
WCBS-TV

BEST WISHES TO VARIETY
SEASON'S GREETINGS TO ALL
ATHENA LORDE JIM BOLES

Fable For A Broadcaster

By JOSEPH J. WEED
(President, Weed Television Corp.; Founder, Weed & Co.)

Some 2,500 years ago Aesop said:

"A leopard and a fox had a contest as to which was the finer creature of the two. The leopard put forward the beauty of its numberless spots; but the fox replied, "It is better to have a versatile mind than a variegated body'."

The fable comes to mind in the current trade controversies over the genuine spot offered by local stations and synthetic spot plans offered by networks.

And it's not a question of who is trying to outfox or out-leopard the other. But like jungle law, it's survival of the fittest. Or, actually, it's survival of the media that fits the national advertiser best.

And the storybooks also say you can tell a leopard by its spots. But today you can tell a whole nation—and sell a whole nation—by its radio and tv spots. Spots before the eyes—and ears—is the healthiest kind of merchandising diagnosis.

There is no fable about the fact that genuine spot is a choice commodity defying duplication by networks. True spot offers hand-picked markets, hand-picked times, choicest availabilities and adjacencies, and local merchandising tie-ins. And all of this is offered right in the areas where sales are made.

You Dial a Station, Not Net

No one tunes in a network. But every setowner tunes in a local station. Actually, every program a listener hears or sees is a local program.

Just where a live program originates—or where a recorded or filmed program was made—is academic. All the setowner is concerned with is the fact that he tunes in programs of his choice over a local wavelength or channel.

And the entire flow of a station's programming is a unified single entity. The local newscasts, the time and weather announcements, the homemaking shows, the transcribed and filmed shows—and the network-fed shows, too, on the local service that predated network participating plans by many years.

Networks play an important part in the radio-tv structure by supplying many types of worthwhile programs to affiliated stations. But they must compete with the top-flight offerings and audience-pulling stars and programs that are available "live" and via disks or films on a strictly local station basis. Locally-originated shows in many categories—and even reruns of film features originally made for theatres—can frequently outrate the most expensive types of network shows.

The split-sponsored, unevenly-scheduled network shows don't offer a pin-point choice of markets. Nor do they always have the strength to outpull stations' own local offerings. Network adjacencies are not uniform. In this era of recorded and filmed shows and the sale of local and national spot program time, affiliated station schedules are mosaically designed in individual patterns. An affiliated station's schedule in the east often differs drastically from one in the south and one in the west.

Hence, stations have individuality akin to personality. The network's contributions to a local station are valuable, but this does not mean that the network can vie successfully against the local station in the spot field.

So maybe Aesop could rewrite his fable about numberless spots today. But he'll have to bow to the versatile mind of genuine spot as against the variegated body of the imitative network "concepts."

Moody Bible Institute Chi Station's Far-Flung Missionary 'Stringers'

Chicago.

WMBI, the non-commercial radio station operated by the Moody Bible Institute, is setting up an international string of news correspondents comprised of the Moody-trained missionaries scattered all over the world. WMBI news director Don Turner points out that many of the missionaries have had some journalistic training and that tape recorders are pretty much standard equipment making them natural overseas "stringers."

Once he gets the operation set up, Turner hopes to be able to cable the correspondents for special on-the-spot reports either as airmailed tapes or phone recordings. He's already aired a lengthy interview with Marshall Tito by one of his "legmen" and an account of an escape from the East Germany police.

ABC 'B'fast Club' Back In Breadwinner Groove

Chicago.

ABC's "Breakfast Club" since it's been sliced up for participations is rapidly become the radio web's big daytime breadwinner. Orders are coming in far into the new year.

La Choy Chinese Foods, through Foote, Cone & Belding, is switching from NBC-TV's "Home" to take three "Club" segments weekly as of March 7. Sta-Nu, dry cleaning process, is buying in March 19 for two spots weekly for 13 laps, then takes a 13-week layoff and returns again in the fall for another 13 frames. Agency is Lester Jacobs.

Variety's Golden Anniversary and My Silver Anniversary in Show Business
BILL GOODWIN
"THE JANE WYMAN THEATRE"
Sponsored by Ivory and Crisco on NBC-TV
Management: JAMES L. SAPHIER AGENCY, INC.

How To Secure Foreign Protection

(Max Chopnick, New York copyright attorney whose special piece on the new situation in international copyright appears in an adjoining column, has provided the following description of the now-operative (as of 1956) Universal Copyright Convention.—Ed.)

The Convention to which 16 nations now adhere consists of a Preamble, 21 Articles and an Appendix Declaration as to one of these Articles, a Resolution concerning another and three separate Protocols.

The Preamble expresses the desire of the contracting states to assure in all countries copyright protection of literary, scientific and artistic works without impairing international systems already in force. It expresses the belief that a UCC will insure respect for the rights of the individual and encourage the development of literature, the sciences and the arts and that it will facilitate a wider dissemination of the works of the human mind and increase international understanding.

Each state is required to provide for the adequate and effective protection of the rights of authors and other copyright proprietors in literary, scientific and artistic works, including music, drama, and cinematographic works. The Convention provides for national treatment, that is the nationals of one state shall enjoy in each other state the same protection for their works as the other state gives to similar works of its nationals.

Minimum Formalities

One of the most important articles of the Convention concerns the minimum formalities required for copyright protection among all of the countries participating in the Convention. In many countries including the Berne Union countries, no notice of any kind is required to secure copyright protection. Under our Copyright Act, notice of a specified kind must be given at a specified place. Our American concept of some notice as a condition to copyright protection has been recognized in the Convention by the provision that notice is sufficient if it uses the symbol © accompanied by the name of the copyright proprietor and the year of first publication, if placed in such manner and location as to give reasonable notice of claim of copyright.

Such notice will satisfy all of the formalities of deposit, registration, notice, notarial certificates, payment of fees or manufacture or publication as to any of the contracting states. United States publishers may use a simple notice for domestic as well as foreign markets.

A book publisher in the United States will still require compliance with the manufacturing clause but a national of a member nation or author of a book first published in such nation will be able to obtain full protection in the U.S. for English language books without domestic manufacture and merely by compliance with the simple notice provision. This provision required changes in the copyright laws of the United States and other countries desiring to participate before any country could become an adherent of the UCC.

Duration Is Local

The duration of protection of a work under the Convention is governed by the law of each state in which protection is claimed but is not to be less than the life of the author and 25 years after his death, except in those states which have limited this term for cerain classes of works to a period computed from the first publication of the work, in which case the limited term shall prevail. However, it is provided that the term of protection for all classes shall not be less than 25 years from the date of first publication, or from its registration prior to publication for this is the basis for determining the term of protection. Where a state grants two or more successive terms of duration, the duration of the first term shall not be less than one of the minimum specified in the Convention.

One of the exceptions on the duration of protection involves photographic works or works of applied arts in which a minimum period of 10 years is fixed for each of these classes of works.

Unpublished Works

Unpublished works of nationals of each state shall enjoy in each others contracting state the same protection as is accorded by that other state to unpublished works of its own nationals. In the U. S. such works are protected by common law, without formalities. But this does not give statutory protection which can be secured only by meeting the requirements of our Copyright Act.

The Convention is not self-executing: It obliges each state to conduct, in accordance with its own laws, the measures that are necessary to insure the application of the Convention in its country, and such measures must be in effect before its instrument of adherence is deposited under the Convention.

The Convention sets up the procedure for revisions through an intergovernmental committee and periodic reviews of the application and operation of the Convention. Any state may denounce the Convention at any time and such denunciation can take effect 12 months after receipt of such notification.

In case of disputes as to the interpretation or application of the Convention, these can be adjudicated by the International Court of Justice.

The Convention recognizes the existence of the Berne Convention and other conventions and provides that the UCC shall not abrogate such other conventions or arrangements that may be in effect among the several countries. (Other copyright conventions have permitted a country to attach limitations on their adherence. This has created considerable confusion. Under the UCC adherence must be absolute as to the terms of the Convention and reservations are not permitted.)

Berne Goes On

For fear that Berne Union countries might withdraw from Berne and be satisfied with protection under the UCC, an Appendix to the Convention provides a penalty for any Berne member country that withdraws from the Berne Union after Jan. 1, 1951, the penalty being that the works of that country shall not be protected under the UCC in the Berne Convention countries. There is also an exclusion of the provisions of the UCC among countries of the Berne Union as to works having their origin in a member country of the Berne Union.

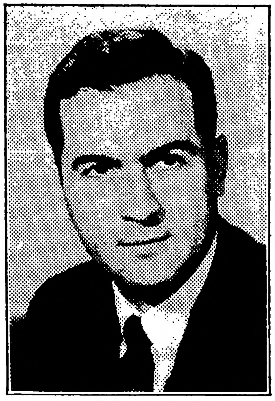
It should be noted that U. S. citizens and domiciliaries, and proprietors of works first published in the U. S. are still bound by the provisions of the U. S. Copyright Act and must continue to comply with the manufacturing, registration and notice provisions of our Copyright Act.

It should also be observed that the Convention is effective only among the countries which have completed the necessary steps for adherence and have filed their instruments of ratification or accession.

Though the Convention itself has been signed by more than 40 nations, only 16 qualify for the benefits of the Convention. Other nations will become entitled to the benefits when they have filed their instruments of ratification, accession or acceptance in accordance with the provisions of the Convention.

The UCC opens new horizons for economic benefits to creators or owners of intellectual and artistic works among the Convention countries. It has not eliminated all restraints or restrictions but has made it possible to secure international treatment for copyrightable works with an assurance of minimum formality.

It should prove a great force for the promotion of good will and understanding through the larger freedom for the dissemination of intellectual works. Let us hope this Convention augurs well for the free world.



JOHN RICH
DIRECTOR
"Our Miss Brooks"

Evry's 1-Man TV Public Opinion Poll

Hollywood.

Since 1949 Hal Evry has sampled the opinions and sentiments of roughly 2,500 set owners in the 16 economic districts of greater Los Angeles through the efforts of college students and their instructors as an extra-curricular assignment. In his 14th issue of Tele Census, the survey revealed the following conclusions:

That the FCC should approve toll-tv: 65.9 for, 20.6 against, 13.5 undecided.

Would you pay $1 per program to see quality movies or your home set: 60.7 yes, 30.8 no, 8.5 no answer.

If price were the same would you prefer to pay for first quality movies via home tv or at a movie theatre: 58.5 home; 20.4 theatre; 21.1 other replies.

Who should make the decision in matter of subscription tv: 86.7 FCC; 7.3 Congress, 6.0 other replies.

Do you find movie personalities more entertaining on tv than theatres: 23.8 more; 22.9 less; 53.3 same.

What were your movie-going habits this year: 16.9 once a week; 34.7 once a month; 32.1 once a year; 16.3 other answers.

What is your interest in owning a color tv set: 19.4 great; 43.2 lukewarm; 37.4 small.

Are you interested in having a tv set in your car: 97.9 no; 2.1 yes.

What make tv set do you own: 17.2 RCA (nearly doubling the second choice).

INTERNATIONAL COPYRIGHT—AT LAST

UNITED STATES DUCKED ADHERENCE SINCE 1886—NOW VITAL TO CREATIVE MEDIA — BRITISH BROADENING OWN STATUTES, BRINGING TELEVISION ART UNDER PROTECTION

By MAX CHOPNICK
(Of Conner, Chopnick & Garrell)

The United States joined in 1955 and with the new year 16 nations, more to come, start testing the benefits of the Universal Copyright Convention. This is historic since the reluctance of the U.S. to join international agreements of this kind goes back to 1886 (the first Berne convention) and includes our disinterest in the revised codes of Paris (1896), Berlin (1908), Rome (1928) and Brussels (1948).

Berne provided so-called automatic copyright, with a minimum of formalities but we insisted, under our law, upon the formality of notice of copyright registration and domestic manufacture of foreign English language works. The manufacturing clause particularly made impossible our membership in the Berne Union. Most of the battles of the last 50 years for our acceptance of Berne have centered on the elimination or modification of the manufacturing clause.

Now, the long struggle has culminated in our participation in an interhemispherical copyright convention to give our authors, composers, publishers and copyright owners almost automatic protection for their works in countries that join with us in this Convention. It is a compromise bridging divergent Berne and the main Pan-American convention system (Buenos Aires 1910) and is nearer our own American copyright philosophy. Importantly, there comes into being a more adequate basis for protection abroad of U.S. books and periodicals, music, motion pictures and other artistic and scientific works.

Charles Dickens' Wrath

It was not until 1891 that our country first accorded to foreign authors protection under our copyright law. Prior to that year, the works of foreign authors were freely reprinted and distributed in the United States without regard to any rights of foreign authors or publishers. Charles Dickens took the lecture platform to urge justice for British authors. The American Copyright Club, of which William Cullen Bryant was president and Holmes, Longfellow, Lowell, Webster, Poe, Emerson and Hawthorne, Irving members made an urgent appeal to Congress for reciprocal international copyright.

There was an early cry against monopoly profits, that, it was claimed, were being exacted by printing houses under British copyright privilege. It was cheaper for American publishers to appropriate British books and reprint them here, in fine or cheap editions, without any royalty obligation, than to publish the works of American authors. Few American publishers were willing to pay an American author a royalty when they could, with impunity, freely print or pirate the work of a famous British author.

Royalties? What's That?

The plight of the American author can be gleaned from a bit of testimony at Senate Committee hearings in 1886, when a Boston publisher confessed: "For two years past, though I belong to a publishing house that emits nearly $1,000,000 worth of books per year, I have absolutely refused to entertain the idea of publishing an American manuscript." And commenting on the effect of the flood of reprints of British works, Henry Holt, the New York publisher, said in the same year: "The effect of this state of affairs on the numbers of American authors who get into print or stay in print is very disastrous."

Motion pictures, radio and television not existing, the principal copyrights concerned books and periodicals. The victory for foreign authors was only a partial one, for to secure the benefit of copyright in this country under the Act of 1891, it was necessary for the foreign author and publisher to comply with the formalities of our law, including domestic manufacture. This bill had a rough struggle before enactment. When Jonathan Chace of Rhode Island introduced the bill (in 1886) it was already the 12th International Copyright Bill put before the Congress. Finally, when the bill became law, after several additional sessions, the multiple credits for this bill will attest to the difficulties of its passage, for it emerged as the Chace-Breckenridge-Adams-Simonds-Platt Copyright Act.

Our Copyright Act of 1909, in effect until the recent changes with respect to Universal Copyright Convention, retained the manufacturing clause and the recognition of foreign works through Presidential proclamation where reciprocal protection existed for our works in a foreign country.

With the increased importance of our export of motion pictures, music and literary, dramatic and other creative works, the need for protection of our creators and owners in foreign countries became increasingly important to us.

It was therefore with not only smpathy but with active cooperative and favorable anticipation that the representatives of the various segments of our intellectual property fields joined in the effort initiated by UNESCO in 1946 skipping over the technical conferences. The main opposition came as in the past, from the typographical unions which opposed change of the manufacturing clause. The A.F.L. and the C.I.O., since united, took opposite views.

Some opposition on the part of motion picture producers to the Convention appeared early in hearings but was withdrawn when UNESCO explained its understanding of certain language which the picture interests had felt might limit the protection of its sound films.

Countries now adherents to the Convention in addition to the United States are: Andorra, Cambodia, Chile, Costa Rica, France, German Federal Republic, Haiti, Israel, Laos, Monaco, Pakistan, Spain, The Holy See, Luxemburg and the Philippines.

None of the Iron Countries signed the Convention.

HARRY VON ZELL
Featured with GEORGE and GRACIE for Carnation and B. F. Goodrich
P.S. I also sell for Texaco!

TV: Journey's Beginning

By ROBERT HERRIDGE

(Producer, 'Camera Three')

There is an old saying: "We don't know where we're going, but we're on our way." Someone, I think it was Carl Sandburg, said of this phrase that it was one of the emotional slogans that settled the West. I think it applies also in a very real sense to the most recent settlement of a wilderness — television.

At the moment television appears to be a kind of mass movement heading vaguely somewhere, and that "somewhere" is defined in as many ways as there are people in the medium. Television is expected to be many things; it is put to a number of uses; for the most part it is allowed to be everything except itself. And by itself, I mean television defined according to its own proper elements, its limitations, its potential—television as an art form, standing on its own feet and expressing itself in its own language with its own proper aesthetic for creator and judge, its makers and the audience.

I would like to suggest an approach to television: first, as an art form, and potentially a major art form; and secondly, as a theatre, which is neither a movie nor a Broadway playhouse, a theatre having its own dramatic form, rich, compelling and human, a theatre which functions in the market place, the place where Shakespeare''s theatre functioned — in short, television as a theatre art form . . . its audience—potentially everybody.

This suggestion is based on my own experience as writer and producer of "Camera Three," 130 programs old this next week. We have on this program experimented extensively with this approach in what we call "the theatre of the imagination"—an experimentation, which, incidentally, would not have been possible without the wholehearted support of Clarence Worden, Assistant General Manager, and Sam Digges, General Manager of WCBS-TV.

We have experimented; and in the process of experimenting, we have learned certain things about that most elusive of all marriages, the marriage of form and substance —or in television terms, program format and subject material.

Again, television is many things to many people. Most generally, it is a complex mixture of mechanics, electronics, of people and purposes; it is largely what people makes it. It is a kind of ubiquitous arena, a traveling stage upon which here comes everybody, or what you will—a stage to be set up anywhere and at any time man chooses to press the button of a television set. It is free for all—its audience is everyone . . . the entire community.

This establishes a very important fact and a profound responsibility. It establishes through form—the format of a program—a direct relationship between material and audience. What is done on the studio side of the camera is directly communicated to the whole of a community. A television program ideally is an experience that involves each and all members of a society—some more, some less. The form of that experience, therefore—the television program form —is *communal* in nature. And while to many this has its drawbacks, I think it is a healthy situation.

For cultural-technological changes of the past half century have widened immeasurably those areas in which art forms are directly related to mass audiences. The arts are inseparably linked to various media of communication—mass communication. And it is a healthy situation when art is directly related to the whole of a community, and care should be taken on both sides of the camera that it develop in a healthy way. There are those who shudder at the idea of a whole nation or of 65 million people gathering at a certain time to witness a television program. Let them shudder . . . it keeps them occupied.

In Athens the entire population of the city gathered to witness and be a part of plays by Aeschylus and Sophocles. The differences are great, but the analogies are important and compelling to anyone thinking of television as a creative medium. I think of how this situation affects our conceptions and our working to create a television art form . . . a public, a communal form working with universal patterns and symbols as opposed to the highly individual and private forms working with private symbols and patterns.

All of this suggests forms that do not need footnotes nor program notes or any other extensive translating devices on their way to the heart, mind, and lives of the spectator.

It suggests a form and pattern which is, on the surface at least, immediately communicative, leading us deeper and deeper into the meaning of things which concern us all—the human situation, with life, birth and death, with conflict and suffering, with hope, dignity, and courage . . . and with something larger of which these are but a part.

Now, there is a thin ghostlike figure that haunts radio, television, motion pictures, and he says art is not for the mass audience. You are dealing with a mentality of 14 years, etc. My hope is that this figure will vanish into the thin air of the World War I Benet IQ tests from which he came.

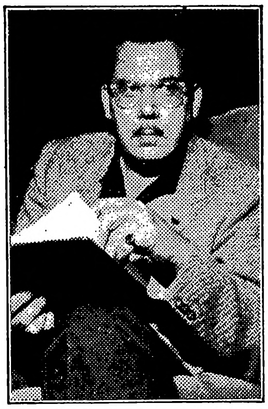
And if anyone thinks that this would limit what might be called "the expression of profundities"—I refer him to the proper playing of the plays of Shakespeare. There is a broad surface communication either of joy or terror to the simplest spectator; there are depths enough to satisfy the most profound. Falstaff, for example, is as profoundly created a figure as I know; yet he is as broadly comic as W. C. Fields—as much a joy to children as to the Shakespearian scholar—and sometimes, as with great scholars, I am not sure it is for different reasons. Or take the lyric, "Full fathom five thy father lies, and of his bones are coral made." Here is an apple for a child. It is also meat upon which we can chew for a lifetime.

The form I am thinking of—public, communal, will work at a number of levels of significance . . . spectacle, ceremony, character and conflict, tragic or comic rhythms, and deepest—a gradually revealed understanding of the meaning of human experience. All this is to suggest a kind of art form possible to a medium of mass communication—a kind of creativeness.

One may approach television with the same seriousness, the same strictness of attitude, that one approaches any major art form. The same basic aesthetic principles —pace, proportion, dominance, rhythm, unity, etc.—apply. Since like music, poetry, and drama as distinct from architecture, sculpture, and painting, time is a basic element in the form—the television form is dynamic . . . a better word perhaps is organic . . . it has a beginning, a middle, and an end with each part of its structure dependent upon the other and upon the function of the whole. This function is equivalent to the effect which the form produces on the spectator. It is an interpretation or illumination of some basic truth concerning reality . . . an audio-visual composition working on various levels of meaning. At its best it is for the spectator an experience—comic, tragic, lyric, episodic, etc.—that wholely involves the spectator in a kind of journey or experience through which he may pass from ignorance to knowledge concerning some aspect of the human experience.

For two and one-half years now, "Camera Three" has been this kind of an experiment—an attempt to work from this as a basic conception. We have tried, and the try has always been exciting. How well we have succeeded even in part is for others to say. But more and more, achievement seems possible—I mean the achievement of television as an art form and a theatre; I mean finding the right patterns and associations of words, music, movement, light patterns, objects, symbols—the proper language to write for television as a poet writes a poem or a painter paints a picture—the language to express deeply the human experience with a full sense of its reality.

When this happens, we will realize the potential of television as a creative medium—an art form for everybody that will be at once simple and profound, that will take an audience on a vital, dramatic, and deeply beautiful journey through the world of time and man . . . a journey that will deeply feed their lives with a sense of life . . . a journey they will not soon forget.



AXEL GRUENBERG

Producer-Director
for RALPH EDWARDS'
"THIS IS YOUR LIFE"
Award Winner—1953; 1954

Poor Richard

Continued from page 144

dozen music stations, *one* station will stand out with much bigger audiences—yet the same records are available to all 12 stations? There's a kind of democracy in disks; the same programming material is free to everyone. The station that knows how to discover and develop d.j. talent, and how to pick and pace records wins.

* * *

Why is the Shape of Things to Come always like Buck Rogers? There is a bit of the prophet or soothsayer in all of us—we all like to peek into the crystal ball, and the fun of it is, it takes so long for anyone to find out whether your predictions are wrong. Whenever a newspaper or magazine gets out a special issue, someone in this business (or any business) is asked to predict what Things will be like 25 or 50 years from now, and the predictions almost always assume the form of advances and improvements in machines, in gimmicks and gadgets and gizmos; in ways and means, rather than advances and improvements in the men and minds behind the ways and means.

Suppose someone asks: what will television be like 25 years from now when VARIETY brings out its 75th Anniversary issue? And someone answers: why, there will be instantaneous color tape recording, and tv sets on the wall, flat as a picture, and hot-and-cold-running tv cameras the size of a Leica and . . . and . . . and . . .

But why doesn't someone predict —or at least speculate . . . about what the people in our craft (or any craft) will be like decades from now? Let's not concern ourselves so much about how fast and small and wonderful will be the tools of this trade in 1981. We can take the technical razzmatazz for granted. But what about the people themselves? If theirs is the art or craft or trade of television, how will they feel and act about their medium?

Will they be gadget, gimmick and gizmo-happy like tv guys are today? Will they fashion tv as a medium primarily of entertainment, or of enlightenment? Or will they find ways of combining both? Will the producers realize (as Noel Coward of 1955 does) that the talented human face is a wonderful thing for television, and that once in a while tv can dispense with the dancing girls?

And will there then be directors and producers and writers (and even executives) who will realize that content—the *idea*, the point-of-view—of a television program is just as important as form? That having something to say is just as important as having a fancy way to say it?

* * *

Shout hooray and huzzah for the networks, sing Hey Nonny Nonny and a Weaver-O for spectaculars, cheer co-ax for New York and Hollywood, but, gents, in the future of electronic showbusiness, better leave room for the local stations. For if the future of television is to be really great, one in which it wonderfully and warmly serves the minds and marrow of 200 million and more Americans, then television must maintain a climate in which local programming can also flourish.

Does Music Say Something?

By HARRY SOSNIK

There has been some recognition of the potential importance of scoring to television programs, and hurray for that, but it remains true that music and musicians have been strangely subordinate in television whereas both were a vital and respected part of radio.

Although I may be the chief bellyacher of the past seven years in regard to the neglect of music in television, I'm actually optimistic that it will come back, for music can add mood and suspense values to programs, and producers and directors are certain to more broadly recognize this (not new) truism. Lack of properly designed studios and locationing of the orchestra (when there is one) in left field all are more or less familiar practical problems that will take time to lick.

Meanwhile what is possible here and now with conditions and studios and facilities as we meet them?

Can we point to a general rule to guide us to proper values of music, whether it be live or canned? I think this comes closest to being a basic principle: does the music say something? If it does; does it say the right thing, or is it just a series of connected sounds strung together which might be pleasing to the ear but bears no relationship to the story? In fact, instead of advancing the mood and the story feeling, does it possibly hinder, or just add nothing?

Let's take live music first, since there really is no substitute for it if used properly. Here is a chance to plan and create something to actually help the story, as is done in motion pictures. Instead the same cliche ridden type of music that was commonly known as "bridge music" in the radio days has been transplanted to television in many cases. This sounds dated; doesn't say anything and in a great many instances the show would have more force without any music, rather than this "bridge music."

One example that comes to mind was the tv version of "The Caine Mutiny Court Martial." Not a note of music was used, live or canned. The judicious use of music would have been an asset; the ineffectual type of music would have hurt so they played it safe and the show came off very well.

It's The Planning That Counts

I don't want to be misunderstood. I am not advocating the elimination of music. On the contrary, I am suggesting that more attention be paid to the planning and the composition.

I must cite Fred Coe as an example of a producer who is aware of the values of every phase of a show and pays as much attention to the music as he does to every other facet. Every note and every bar of music that is planned is gone over carefully and must say something. Many times complete sections are rewritten because somehow the correct expression of the scene was not captured in the first version. If more directors and producers took this amount of interest, I am sure the quality of music would improve and thereby improve the overall impact of the show.

The second kind of music in use is the canned library service as well as excerpts from symphonic recordings. These recordings as a rule, have the big concert hall echo and sound somewhat ridiculous when used as background or bridge music. On the other hand, the bulk of the canned libraries are just plain bad; both in the music itself and the sound. They are supposedly recorded in foreign countries and that is generally the excuse given for the poor quality; however the important point that is overlooked in the use of this type of music is that music can only be absolutely right for a given situation if it is written specifically for that situation.

If, in the process of tv evolution, the faults mentioned so far are eliminated to some degree there is still the need to improve the methods of transmitting the music to the viewer's home. One common fault and one which could be corrected very easily, is the practice of riding the level of the speakers in the control room at an abnormally high level. This distorts the audio picture and causes the music level to be cut down; thereby resulting in a loss of music presence when the sound reaches the homes at a normal level. Very often the music is completely lost.

Another very important help would be the buliding of acoustically corrected studios in the new television cities being planned. Before these are built, there should be discussions with various conductors, such as myself, who have had the experience and know what the present problems are. This was not done in the case of Hollywood and as a result everything is very modern except that somehow they forgot all about the music.

To sum up, it is obvious that there is a great deal to be done both from the creative side of music in television as well as the technical side and if I have succeeded in arousing even a little interest in trying to overcome these problems, I feel that I have accomplished something.

NBC Spotlight On Chi Spectrum

Chicago.

NBC's recent awarding of veepee chevrons to Jules Herbuveaux, headman of WNBQ and WMAQ and one of the most popular figures in Chi broadcasting circles, is as a logical followthrough on the spotlighting of the RCA-NBC family's continuing high-priority interest in its Windy City radio-tv operations. Said interest was dramatized recently when the then board chairman David Sarnoff personally unwrapped the plans to convert WNBQ into the o&o division's pilot color plant.

Herbuveaux ranks as one of the industry's real radio vets dating back to 1922 when he and his orchestra made its AM debut over KYW. More than two decades later he again did some pioneering, this time as manager of NBC's Chi tele operations. It was his quiet behind-the-scenes guidance, drawn from his years of show biz experience, that helped put the Windy City on the video map with a flock of local and network entries that was singled out nationally under the "Chicago school" banner. (Such is the changing tv patterns that the "school" is now all but extinct with the grads scattered to both coasts and the Chi shop no longer a factor in the network programming scheme.)

Herbuveaux joined NBC in 1931 as musical director. He switched into tv in 1949 and in April last year was made general manager of the two stations, succeeding the late Harry Kopf.

Pabst Sets TV-Radio Campaign for Snap-Cap

Chicago.

Pabst brewery, through Leo Burnett, its new agency, is mapping a hefty radio-tv spot and newspaper market-by-market campaign to introduce its Snap-Cap quart cans of brew.

Although he refused to pinpoint the size of the budget, Pabst account exec Lester Malitz said the local push eventually will be nationwide and tied in with the Wednesday night boxing shows on ABC-TV.

Benny Checks Chuckles

Chicago.

Jack Benny has some strong feelings about canned laughter on filmed tv comedy shows. Benny figures laff tracks are a must, but it's all in how they're edited. Comedian personally checks the chuckle dubbing on his own filmers.

The trick is using an assortment of audience responses, from a snicker, an anticipation chuckle to the big laugh used carefully. "You're in trouble if you don't know how to handle the laugh tracks and play every 'hello' for a scream," Benny argues.

THE THINNING SCALP

By HAL DAVIS

VARIETY isn't the only one who can have memories.

BARRY WOOD: Remember the first time you sang at the Brooklyn Flatbush Theatre? The Barry Wood Fan Club took over a Moran tug so you could go in style. The cavalcade took off from a docking space near the Journal-American and sailed grandly from Manhattan to Brooklyn. Thousands lined the streets and watched the proceedings. But, alas and alack, only 37 paid admissions for the first show.

MEL ALLEN: Remember the day you were hired at CBS? "I don't know if I'll last," you said wistfully to a page-boy on the 21st floor, "but it's going to be wonderful."

RALPH EDWARDS: Remember riding the rods from California to New York? And the anxious wait for the commercials to start coming your way?

BENNY GOODMAN: Remember the clinker you hit playing "Rhapsody in Blue" with Toscanini? One of the most celebrated sour notes in musical history and one of the few you ever hit!

RAYMOND SCOTT: Remember your first engagement at the Strand Theatre when you featured "Silent Music?" The band stopped playing for a chorus and just went through the motions while the audience received the melody through thought transference?

JERRY COLONNA: Remember the first time you sang on the Walter O'Keefe Camel Caravan? The boys in the CBS band had told the brass about their funny trombonist and O'Keefe booked you as a gag.

LYN MURRAY: Remember the time when you and Ray Bloch had a corner on all radio vocal groups? And, between times, you had a sing and play on your own show.

KAY THOMPSON: Remember the singers on your "Hit Parade" chorus? Bea Wain was one of familiar names.

SAM SCHIFF: Remember the way Bessie Mack looked after the Major? Both are dead now, but nobody will ever forget Bessie's big heart.

ABE SCHECHTER: Remember those great battles with Paul White to see who could come up with the looniest broadcast stunt—like frying eggs on Madison Avenue?

HENRY SCHACHTE: Remember the time we made a Mountain out of a Molehill? And Allen La Fever lifted Phoebe until she became a cow? And punching out of the paper bag? All a part of the zaniest of all radio shows —"County Fair."

DICK LINKROUM: Remember how you sweated through an evening in your shorts while running the night CBS production staff? No airconditioning. Maybe "Home" could use that spot sometime.

HELEN SIOUSSAT: Remember the Howard Hughes Around the World flight that NBC paid for and CBS stole?

LARRY ADLER: Remember your first concert appearance with the Bronx Symphony Orchestra? The union wouldn't allow the performance until the musicians got their money. It took all day exhortations by Borough President Lyons via WBNX calling on all Bronx citizens to rise in defense of culture, before the money came in.

BERT PARKS: Remember when they cut your suspenders at the mike during one of those early afternoon CBS sustainers. They really stopped the music that day.

WICK CRIDER: Remember when you peddled stories as a Thompson radio publicity man? Some of them were printed by Post editor Len Carlton—now a colleague of yours at K&E.

LESTER GOTTLIEB: Remember when you and Dick Pack were praise agents for Mutual?

DON SEVERN: Remember the economical radio show you tried to peddle with Gordon MacRae and Doris Day as vocalists? Wonder how much it would cost now?

ART FORD: Remember the days at WBNX when you were determined to take over the Milkman spot on WNEW? And the young guy who broke in at the same station by the name of Bill Berns?

No. VARIETY isn't the only one with memories. And, curiously enough, the ones which stay are the pleasant ones. That's the way it should be.

What About Daytime?

Because of the very low quality, on the whole, of local daytime television programming, Madison Ave. is confronted by an irksome problem. The belief, as a result, is that a substantial lump of billings is going to other media.

These are lush days for nighttime "full of network" grassroots video, with national spot waiting lists a mile long, yet agencies are too frequently unwilling to commit any part of their spot budgets to daytime—the only place they can turn in tv and find room. Having to fish for themselves a good part of the daytime, most stations have failed to gain or hold audience.

Without much prompting, admen will observe that local daytime stanzas constitute the last front on which video has failed to make measurable progress. Last week, one agency exec spoke out firmly, damning station braintrusters for their "lack of ingenuity and lack of guts." He said station heads have been using small budgets as a false crutch when actually any number of them are more interested in making a negligible profit than they are in risking a relatively small investment in order to make a husky profit. He condemned this as a "facing-saving device."

He admitted that without a strong network affiliation, many stations would go under, but in non-network hours, when any attempt at all is made at programming, "it's usually a hodge-podge." A primary program theory, he felt, was that all stations should make some effort at establishing a program character, and that they should cultivate more program thinkers to build it rather than continue relegating them to the low pay-prestige spots they now hold.

First-run syndicated programs and features won't do it, he observed, because of the prohibitive cost of slotting them in daylight times. "And besides, neither type of program suits—for example—a kid block, and that's one of the main areas where local guys fall down miserably. Not enough of them employ reasonably presentable live actors, either around their cartoons—if they're willing to invest in good ones—or to front a show for mother. Another point is old films can't possibly offer an audience of much size, but they keep on using them."

He believed that poor programming promotes a "negative feeling throughout a whole organization, hitting eventually," he said, "at the administrative and selling ends. It's a state of mind."

He didn't believe that the size of the market is as important a factor as many tradesters believe in preventing a national spot bankroller from entering it. "There are a couple of big stations in places where population and set saturation are pretty high and we don't buy them, because the shows are bad when the network is off," he concluded.

Less than a month ago vidfilm producer Hal Roach Jr. warned that a new class of showmen-businessmen must evolve to make local tv successful. He opined that the stations should promote more and build program schedules wisely, not letting advertisers tell them where to place vidpix shows, thus ruining the pattern. Roach contended, like advertising row, that the day of the shoestring operator in tv is past.

[Reprinted From Variety, Jan. 8, 1941]

THE RADIO CLICHE EXPERT

(With a curtsy to Frank Sullivan and the New Yorker)

By DICK PACK and LESTER GOTTLIEB

Q.—Mr. Spelvin, I understand that you are an authority on the radio cliche or the broadcasting bromide.

A.—That's right. My motto is "Get it right. Get it trite."

Q.—What are your qualifications?

A.—Well, I've been around, I know the ropes. I wasn't born yesterday . . .

Q.—Very well then, let's get down to cases. Suppose you were announcing a late dance band remote. How would you open the program?

A.—From the beautiful Goldberg Tavern on Route 43, just a half hour's ride from midtown Manhattan, we bring you, we present Joe Glotz . . .

Q.—Just Joe Glotz?

A.—Of course not. Presenting Joe Glotz . . . his violin . . . and his orchestra ! ! ! Or sometimes I vary it and say, Presenting Joe Glotz, who makes you want to, bell tone, swing and sway, swoop and droop and his gurgling rhythm.

Q.—Are there only two standard openings?

A.—Oh, no. Sometimes I open this way . . . The lilting strains of "Mad Moonlight" introduce another scintillating half hour of dance music by genial Joe Glotz. Or if you want a sock opening how about The Dance Parade Carries On ! ! ! Your host Sacha Goldberg presents Joe Glotz and his orchestras. Remember! At Goldberg's Grotto you can dine and dance amidst pleasant surroundings. Never a cover charge. Never a minimum. And a spectacular Johnny Burp floor show is presented twice nightly.

Q.—What happens after the first number?

A.—Into the spotlight steps out petite, lovely, little, pert, charming . . .

Q.—Is that all?

A.—Vivacious, demure, eyeful, vocal heartthrob, your favorite and mine, Dorothy Hobe, singing an old favorite . . . a brand new hit . . . that current ballad . . .

Q.—And then what?

A.—We hear a number by one of the boys in the band. Or the tempo changes . . .

Q.—But suppose it's a swing band?

A.—That's easy. The boys beat it out . . . They're in the groove . . . Yeah man . . . listen to the rug-cutters . . . out of this world . . . jive . . . hep . . . cats . . . solid senders . . . just yeah!

Q.—Do you know what you're talking about?

A.—Of course not. But it's mello, ain't it, gait?

Q.—Have you ever handled a quiz show?

A.—Who hasn't. First thing you ask right off is . . . what's your occupation, sir? . . . Remember, the most important thing when employed as a quizmaster is to always repeat the words of the contestant. If he says he's a plumber, then you reply: oh, a plumber. How interesting. Then you say: Do you understand how our little game is played?

Q.—Is there any introduction?

A.—This program is completely unrehearsed and the decision of our judges are final. All questions submitted become the property of . . .

Q.—Tell me more.

A.—Gladly. When you ask the contestant where he is from and he answers invariably, Brooklyn, you say . . . Ah, I see we have a lot of Brooklynites with us. This is always good for a solid, spontaneous round of applause from the studio audience.

Q.—Now give me a special events quickie.

A.—The opinions expressed on this program do not necessarily reflect those of the management of this station or the network or the sponsor or the . . .

Q.—How about the product itself?

A.—The product is crunchy . . . chock full of . . . bursting with . . . energy-giving . . . delightful . . . wholesome . . . surprisingly nutritious . . . rich in . . . crisp . . . tender . . . appetizing . . . energizing . . . stimulating . . . more power . . . lasts longer . . . sparkling . . . gleaming white . . . you too can have . . . luscious . . . flavor-rich . . . tangy goodness . . . vitaminized . . .

Q.—Is that all?

A.—Oh, I could really write a book . . .

Q.—Thank you, Mr. Spelvin. Ladies and gentlemen, you have just heard Mr. George Spelvin, who spoke to you from the studios of . . . Copies of Mr. Spelvin's talk may be secured by writing to the station to which you are listening . . . good night!

RIDE, SIGMUND, RIDE

By BOB SCHILLER & BOB WEISKOPF

Hollywood.

There is a growing trend in movies and television toward what is called "The Adult Western."

An adult Western is one in which the bad guys are clean shaven. And they're not called bad guys. They're neurotic. Their behavior is compulsive. They are hostile because somewhere, in the dim dark recesses of their super-egos, they were frustrated.

It is a fact. Today there are no bad cowboys.

Only bad cows.

The trend is alarming to those of us who were raised on the theory that there were good guys and there were bad guys—and never the twain shall meet without a heluva gun battle.

It was easy in those days to spot the good guys. They walked erect and spoke softly. The bad ones slumped a little, had shifty eyes, and smoked. Good guys rode white horses. Black was the standard hue for villains. It matched their hearts. It was corny—but comfortable.

No matter what Western you saw, the plot was the same: the triumph of good over evil. You could come in in the middle of any cowboy film, and within a matter of minutes, know exactly how things stood. In fact you could miss the picture entirely, and still feel good all over.

But all that is changed now. You can't tell the villain from the hero without a Rorschach test.

Alas, the old Western is gradually changing, yielding place to the new. And we don't like it. Keep Freud East of the Mississippi, we say, where he belongs. After all, he was a foreigner, wasn't he? And we've been reared to believe that all foreigners are bad guys. Besides, he smoked see-gars.

Mam, we don't cotton up to the kind of plot that's becoming inevitable, if this trend continues. The kind that might go like this:

FADE IN ON A LITTLE MINING TOWN IN THE WEST.

The stage coach pulls up on the Main Street and Miss Lucy Ann, a school marm, emerges. She is bright-eyed and clean-shaven. She is carrying some books. We can make out the titles. "The Cowboy Mind," "Is the Horse a Father Figure?" and "Sex Symbols and Branding Irons."

Rat Pearson, owner of the Black Nugget Gambling Hall, approaches. He, too, is clean-shaven, except for a sneer, which he wears on his upper lip. He bows and removes his five gallon hat. (THIS IS A LOW BUDGET PICTURE.)

"Howdy, mam. You must be Miss Lucy Ann, the new school marm. Welcome to Purple Sage."

"And who might you be?" she inquires.

"Whom."

"Huh?"

Schooled at P.S. 8 to 5

"*Whom.* English usage. Just because we're ~~Western~~ don't mean we're illiterate, mam. I hold a doctorate from the U. of Montana."

"Sorry," says Miss Lucy Ann, blushing behind her curly blonde pigtails. "*Whom* might you be?"

"Rat Pearson, mam. The local bully. I run this here town. What I say goes."

"Pleased to meet you," says our darling.

"Likewise, I'm sure. And don't let the 'bully' upset you unduly. It's a power complex. Unresolved Oedipus and an impossible sibling rivalry."

"You come from a large family?"

"Well, it was before I shot them," says Rat, swelling with pride at the healthy release of his inhibitions. "May I buy a sasparilla? We can discuss next semester's curriculum."

"You?"

"Well, I'm also head of the school board here too."

At this moment Tex Singer rides up on a *black* horse. He is clean-shaven. So is his horse. He looks deeply disturbed. So does his horse. (This new trend has increased horses' neuroses 100%).

"I couldn't help overhearing," says Tex, "and I am deeply disturbed."

"Who . . . *whom* are *you*?" asks Miss Lucy Ann.

"Tex Singer, mam. And this is my horse. I know whom you are, mam. You're the new school mam. Er, mam . . . er, marm."

Lucy Ann gives him a look which we know is the look of a trained clinical social worker cataloguing the fact that she is face to face with a stutterer. What horrible trauma had he? Probably bottle fed on a demand schedule.

"Look, Tex," says Rat. "You keep out of this. I sent for Miss Lucy Ann, and my motives are ulterior."

"What does that mean to you?" shoots back Tex, his cheek twitching.

Bottle fed on a demand schedule, plus a natural left-hander who was forced to write with his right, thinks Miss Lucy Ann.

"All I know, nosey," answers Rat, "if that this here gal represents purity and decency in my frame of reference, and if we relate well to each other, I intend to marry up with her."

"Do you love her?" asks Tex.

"I'll admit to a certain ambivalence. Part of me loves her. Part of me wants to kill her. And if you don't step out of the way, all of me will want to kill you."

"Hold your fire," says Tex. "I ain't got time for the likes of you now, Rat Pearson. But you ain't heard the last of me yet. I'm five minutes late for my appointment as is, and if I don't skeedaddle, my analyst'll be sore as a saddle."

And with this he rides off to the couch, promising fireworks later in the film.

I don't ever watch the end of this, because, by now, thoroughly confused and disgusted, I've reached for the Katzenjammer Kids.

They're reliable.

Oh, give us the Old West, where Men were Men, and Psychology was unheard of.

Anatomy of Comedy

By LEONARD TRAUBE

In any exploration of some of the more notable laffoons of past and present, it seems a good idea to start with the Greeks; and preferably one Greek, name of Aristophanes. He must have supplied the Berles of that era with a field day.

The big canard about the Greek gadabout is that he was so funny that he personally arranged to be born in a later year than he died—450 B.C.-385 B.C., or 65 years later. When the satire crowd is looked into, put Aristo down as the inventor of the acidulous stuff with civilization built-in.

Like some laffodils we know today, Aristo-Fan-Knees mirrored his time with incisive exaggeration and absurdity, but with restraint and good temper. This is the basic tenet of such type tomfoolery. It is the reason why comics lacking the foundation can never hit home, blaming it on their material instead of their temper.

Like, say, Frank Fay later, the father of stage comedy would start off with that artistic and egghead stuff, then throw in the knife to make the point. When he got around to it, the idiom was swift, the swiftiest and niftiest on record on dramaturgy. As per all distinguished litterateurs ladling the laughs, when Aristo heaped ridicule on people and things, they stayed ridiculed.

Like all durable comicalities, the basis was reality. The Greek's wit is as clear and applicable now as when it was first witted. His double socko in the matter of laughing gas are "The Clouds" and "The Frogs." The first was used to make a million for Johnnie Ray, and the second borrowed by motion pictures with the addition of supersonic stuff and the technical assistance of the U. S. Navy.

Let's skip a few chapters, maybe a couple of thousand years, and touch base with Joe Miller. Personally, we don't recognize the name. To us he was Josias Miller, and he never compiled any jokebook. Good old Jo(sias) was never noted for anything more than his stage comedy. With hardly any interruptions he was connected with England's famous Drury Lane from 1714 until his death. His favorite vehicles sound like something out of Robert Benchley and Marc Connolly—playing Teague in "Committee," by another Robert, Sir Robert Howard, and enacting Sir Joseph Wittol in Congreve's "Old Bachelor."

The Evil That Men Do

About a year after Joe Miller died, a volume of funnyisms was somehow attributed to him under the title of "Joe Miller's Jests." Since a semi-official trade name for cornball laugh lines today are called joemillers, it is interesting to note that the pamphlet contained only 72 pages and 247 jokes. The compiler was John Mottley. "Jests" ran through eight editions.

Now let's skip another 200 years or so and get up to date.

But before doing that, let's skip the hocus-opus proper and try to get down to brass tacks as to what makes comedy tick; in fact, what makes a laugh? Practically everyone has tried for the raison d'etre, the definitive answer. All of them as far as we know have left out a category that is basic, or at least symptomatic. That category is, a la Pearl Bailey, Nothing.

A group of women are laffin' their fool heads off down the street. Scores of people pass them within a couple of minutes; the people grin at first, then break out into smiles, but as the dames' laughter gets into high gear, the innocent walkers are cackling themselves silly. It is not known what the skirts thought was so funny, but the point is that the strollers were laughing both with and at the laughers. They were laughing at Nothing.

If this sorta thing can go on *without* material, imagine what a comedian (who gets paid for it) can do with even less than adequately prepared jokes. The reason may be that even a Scrooge, or a descendant of the Sphinx, wants to laugh one occasion. He may not ever show it—he may be laughin' on the inside, what might be called an inverted bellylaugh.

This may be one of the reasons why there are so many comics who call themselves that officially, and why so many, including some who will never reach anywhere near the top, manage to get by. How can you beat a setup where the clientele is universal, readymade, and wants terribly to have your goods before they see it?

Physical Examination

Just to hop around, there's the Physical comedian—in whole, in part. Radio managed to puncture the "impact by sight" over a long period, so it's to the credit of the "physics" like Red Skelton that they also made the grade in Hollywood and tv (this is a "popular appal," objective statement). Trouble is such exertions have to stand up. A pratfall can be eloquent in the hands (that is, the derriere) of one man, and death in another's. So, too, such semi-physical sight stuff as the leer, which obviously was spawned in burlesque; in latterday times; ditto the baggy pants and frightwigs. As to those geared for the leer, Groucho Marx can handle the situation better when there's a curvaceous or otherwise well endowed femme around, so it becomes a sort of two-act running gag in the demand dept. Marx has done it sans femme beside him, but the burlesque comic is lost without the frail as foil—probably one of the earliest forms of "in one" comedy.

But this is hardly the whole story. Marx's setpiece secret is the timing, much like Jack Benny's purified air of injured innocence. Done over a long period with telling effect, it becomes an amazing display of longevity laughs, regardless of how facile it looks in the accomplishment.

Timing—the Great Heel

Hardly a comic can do without a built-in stopwatch; it's basic. But if he has timing alone, it isn't enough. Timing is not necessarily born from a scalpel, but it's a good idea. It can be acquired, but one must work at it. A foremost example of the breed would be Benny.

Many a comic has learned the art by watching others. Peter Lind Hayes, for instance, has the instinct, undoubtedly gleaned while knocking around as a toddler with his mother, Grace Hayes, the vaudeville star of yore, and later in teamups. He must have picked up plenty as a youngster making the circuits, before he was ready for the bigger time of his life. In fact, he learned and was affected so much by diverse influences that today, when he is probably near the apex of his career, it is difficult to classify him comedically since he is capable of doing so many things within the fun bracket. We throw in his name partly because, despite his contractual stature as stand-in for A. Godfrey, he is not the biggest of the names; but to take a couple of others with large names attached, Dave Garroway and Steve Allen, they're much in the same groove as Hayes. Possibly the last two are more in the humorist class; some call 'em wits. The greatest of these in modern times was Will Rogers, of course, whether in "Ziegfeld Follies," or radio or in print or pix. In a contrasting way of different stature and subject matter is Sam Levenson. He is a competent standup man, to be sure, but is really more of a raconteur whose stuff would look good in print if properly adapted. But how do you adapt that infectious laugh of Levenson's?

Laughing It Down

We mentioned radio up ahead and forgot to say that of the semi-physical laughing boys, Berle was one of its biggest disappointments. We state this only to make a point and not in criticism, since Berle himself undoubtedly accepts his defeat in that medium.

Berle was altogether too dynamic and aggressive to pay out to even the near-ultimate of his abilities in the medium without sight. This brings us to: the custom-made comic.

Others who were tame in radio—that is, they didn't make a major league dent on the free-for-all customers—were Jimmy Durante and Al Jolson (remember when Walter O'Keefe replaced Jolson and O'Keefe was decimated by "Pot O' Gold"?. The Schnoz and the Mammy Man, along with Berle and several others, are the bigtimers who were very mobile, and hence the very mobility which measured their success, at least in part, was just thin air as far as radio is concerned. It was (or is, in the case of Durante and Berle) part of their professional "style." But Benny, cut of an entirely different cloth, sockoed over in the aural department. Somewhere someone has said, "The problem solved makes style." Benny's partial problem was immobility, so he leaves the action stuff to some others.

JOHN GART

COMPOSER — CONDUCTOR

A Patsy on the Back

Some funnymen would rather die than have the laughs go to others. This almost universal type "stays single" for what they regard as self-preservation; though a number of soloists have over the years converted their turns into a two- (or more) act. Apparently there is a psychological process operating in such conversions, and ditto for those who remain single-o when it is evident to the savvy crowd that adding a subordinate or two would upbeat the single's bookings when the act is properly fashioned.

In the latter case, the presumed psychological process is reversed. Phil Baker had been in and out of the singling class over a long span. In a manner of speaking, his accordion was a silent stooge, but that's, of course, in the prop category. Realistically, he went two-act via the helper route (preferably in a box or loge), and in that period he reached the peak of his career.

The savvy jokester rarely minds when the aide-de-comic appears to draw the laughs; this is only a natural superfice on the part of the audience. The foil may have the lines, but it's the head funster, who has framed the device, upon whom the ultimate responsibility rests.

Less close to the stooge category was Tony Canzoneri. Joey Adams took the ex-boxing champ and quondam taproom impresario—along with singer (former single) Mark Plant—and they did fairly well as a trio.

Adams latterly plays it with doubletalker Al Kelly. But the diminutive comic and fullfledged author Adams is essentially a heckler himself. Even in his single, whether on stage on tv, he keeps pecking away at either the seen customers or the unseen backstagers or both, often with mythical persons involved.

JOHN TILLMAN

WPIX—11

Jack E. Leonard, on the other hand, is a handy combination of the physical and the mental. His more than ample physique is only an entering wedge. All things being equal otherwise, when a beefy gent like Leonard goes into his dance, it's funnier than when it comes from a better comedy stepper with no physical disproportion attached. Leonard, however, has a wide repertoire, stance and bag of tricks. He, too, sets up mythical stooges and either heckles like mad at them or reacts to their heckling. He is a kind of riposte comedian, a natural ad glibber, and a lot more subtle—perhaps shrewd is the choicer word—in the approach to his comedy attack than he is generally credited with.

Home James—In a Van

It may have been part impressionistic then and nostalgic now, but one of the best "put together" duos we ever saw was headed by "Gentleman Jim" Corbett, the stylish ex-heavyweight titleholder who reached immortality by drubbing John L. Sullivan, the Boston Strongboy (hardly anyone remembers or wants to talk about who pilfered Corbett's tiara in turn). After reasonably good success as a "freak" legitimate actor, Corbett took on a comic in his own right, the moderately bedraggled Billy B. Van (remember his "Red Ticket"?), and together they made a crackerjack team. Even from a 28c upper shelf seat at the Palace (that included the tax) the memory remains along with the superbly gifted Fannie Brice, later to be enshrined as Baby Snooks of radio; who was on the same bill. (There may have been others on the bill who may be stars today or were yesterday, but memory doesn't serve us in their behalf.

We started to make a point and got sidetracked. Corbett had very little on the ball except good articulation, just about the best kind of posture that could be imagined. In addition, he was fastidiously groomed. He wouldn't have lasted after the first performance without help—and Billy B. Van more than filled the gap. Conclusion: Credit "Gentleman Jim" with knowing how to get the butter for his bread—this being said in respect rather than what may generally be taken as a snide reference.

Uphill Battles

No other fighter-turned-performer came even close to the Corbett click. Over 30 years ago, lightweight champ Benny Leonard, one of the most popular pugs of all time, tried it via the setting up of a ring on vaudeville stages, but the proscenium arch is not the ring and Leonard had poor stage presence for the asides. Later, in the '30s, he became a competent sports savant at WHN (now WMGM). Maxie Rosenbloom has always been a good clown, even when he was fighting; in fact, his capers in Fistiana may have prevented him from becoming the "killer"—the savage instinct which also cut across the badge of immortality for Max Baer, who showed how good a ham he was in "The Prize Fighter & the Lady" but could not follow up that click. Jack Dempsey, Joe Louis and many another boxer tried the sock and buskin route without success; Sugar Ray Robinson went once around the nitery (etc.) loops with a stooge, and he might have made the grade had he stayed with it instead of reflecting upon a comeback as a fighter which to date finds him back in the fray as middle weight champ for the third time. (The No. 1 ex-fighter stooge is Rocky Graziano, of course. He's Martha's Raye is sunshine.) The one outstanding click of a fighter man in show biz was Canada Lee, but he was a serious actor.

With But a Single Thought

If more singling "straights" with a feeling for the comedy foil would have considered a partnership, they may have made the strides they envisioned in their smalltime days. Thus there is something to be said for "Operation Supplement." Would there were more "straw men."

When it comes to manner versus material, the subject sets up an inexhaustible fountain and will not be explored here, both for reasons of space and those having to do with personal inadequacy in the way of full treatment. But typical of this age-old challenge might be Lou Holtz. He is essentially a storyteller, a cagily windy one.

Some of Holtz's tales don't particularly have the snapper stunning. But before he gets to the ultimate point, he already has scored, from ripples to bellies. The breed specializing in the one-liners could never be a Holtz—simply because they don't have that kind of staying power. When a comedian is able to blueprint the kind of stuff that comes from "knowing himself," he is about halfway home or even better. Trouble comes when he fancies himself what he is *not.* Vaudeville and night clubs have been and will continue to be replete with such self-deceivers, though some of them are not so much self-deceivers as unawarers. They are, to coin a phrase, more to be pitied than censured. They are not, as in the case of Holtz, in a position to take advantage of the coin that's in the phrase.

Within the comedy categories are certain striking trademarks, physical, musical and idiomatic. Where Billy B. Van had his "red ticket," Henny Youngman has his fiddle while he faddles. It is a matter of some moment that the customer somehow is led to believe that behind the prop, particularly if it is an instrument, is a veritable virtuoso. If J. Benny is inclined to lead the customers to believe otherwise, there are those who would credit the "39'er" with being a master of "Love in Bloom." He has a hard time doing mockery to his competence.

Burns' 'Greek Chorus' Stance

George Burns' cigar hardly "made" him, but he looks denuded sans same; more important, in tv it is his "Greek Chorus" prop of poise and stance. The old vaude act of Lewis & Dody is remembered largely for its "hello hello hello" as a running lyric in the team's "crazy" ditties, preceded by an incompleted one-liner like, say, "fish don't perspire."

Most of us have forgotten the style of the late Joe Penner, while remembering his wanna-buy-a-duck and such. And so George Gobel with his "there you are" and fracture of grammar to the extent that the misconstruction is almost de rigeur. (Wasn't it Will Rogers who, responding to criticism, said something like "I notice people who don't say 'ain't ain't eatin' "?

This is getting over-wordy, while hundreds of firstrate and otherrate laugheruppers have been omitted, but they can wait for another anni while we close this show on an epidermical note.

Some dermatologists who are devotees of show biz by inclination or through their patients, like to compaer the whole area of comedy and comedians with the human skin. Such "comedicos" of the skin game would put comedy styles into 22 categories—arbitrary and fixed, to be sure, but corresponding "by the numbers" to a "skin chart" seen in doctors' offices.

Thus (1), the one-liner, but more specifically the superficial laughman, is put under the physiological heading of Epidermis.

Above him, but structurally below him, is (2) the True Skin practitioner, followed by the comedian of more sensitive stature, or (3) Subcutaneous Tissue.

Layers, Tubes & Tissues

These are—in this continuing "comedico" sense—the overall classifications. But within this depth are masses of other layers, tubes and tissues symbolic of the styles, approach and treatment, many of them interchangeable in terms of comedians.

As depicted on the medical charts, these consist of tangible values which might be held descriptive of those comedic values of which the reader so inclined can supply his own specific examples as they exist in the vast realm of comedy from Arbuckle (Fatty) to Zero (Mostel), viz:

4) Horny Layer. 5) Clear Layer. 6) Granular Layer. 7) Germinative Layer. 8) Capillary Network (radio and tv were bound to get in somewhere). 9) Artery. 10) Vein. 11) Lobules of Fat. 12) Nerve (easily the simplest and most descriptive in regard to brash funsters). 13) Corpuscles of Vater. 14) Sweat Gland (oh how some clowns exhaust themselves!) 15) Duct of Sweat Gland. 16) Pore of Sweat Gland. 17) Hair Follicle. 18) Hair Shaft. 19) Bulb of Hair. 20) Arrector Muscle. 21) Sebaceous Gland. 22) Duct of Sebaceous Gland.

Is it true that fish don't perspire? Goodbye, goodbye goodbye.

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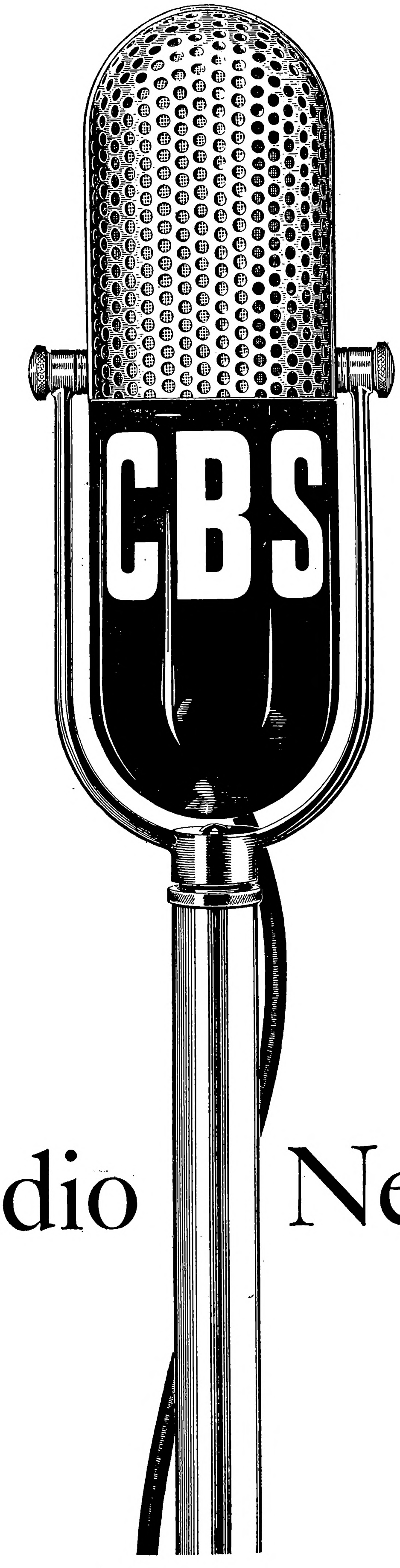

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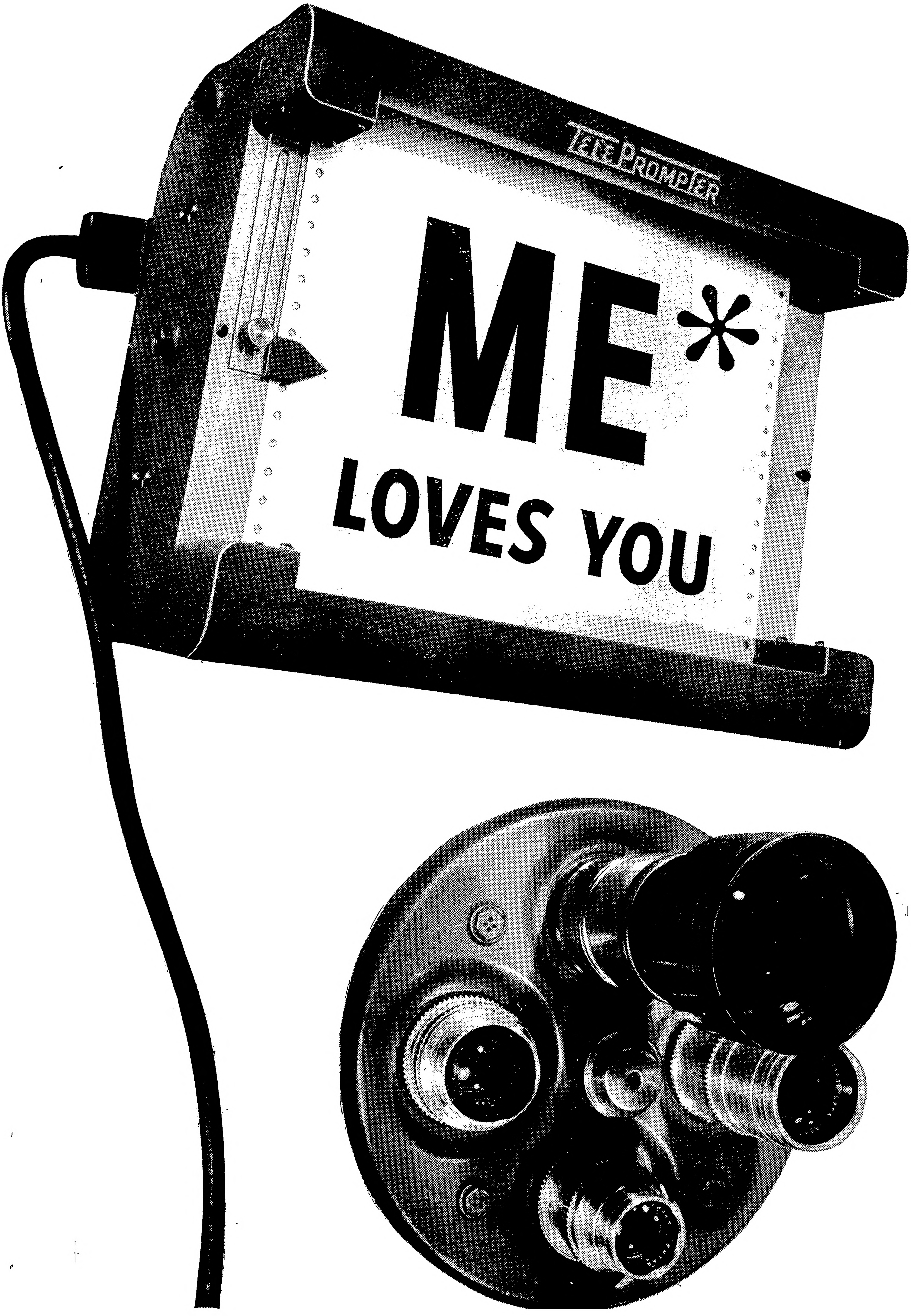
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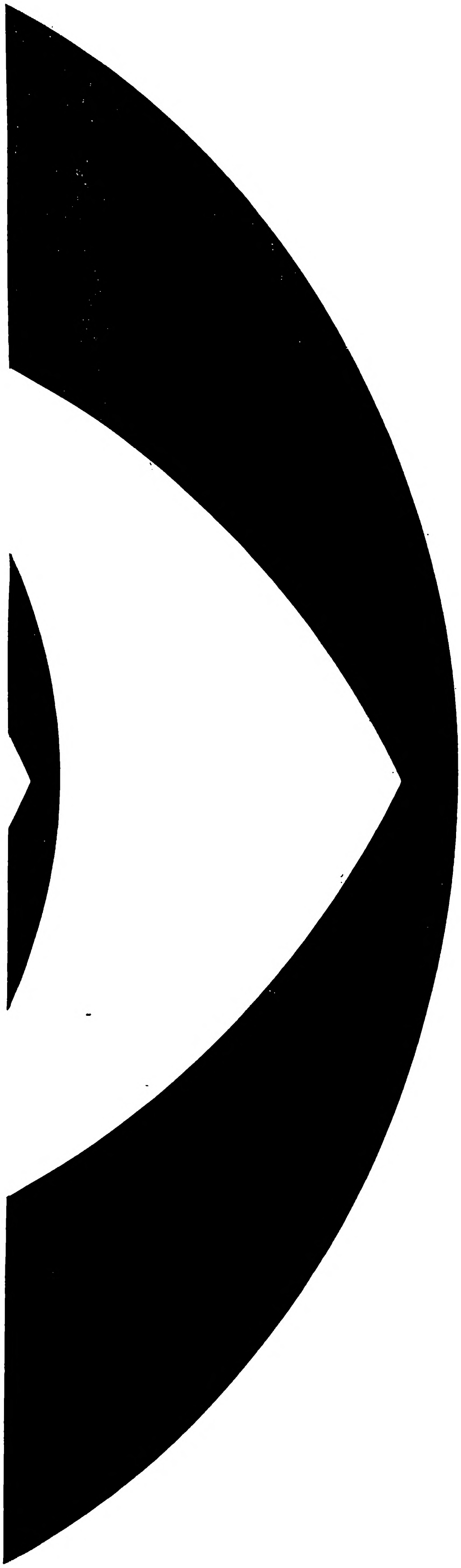

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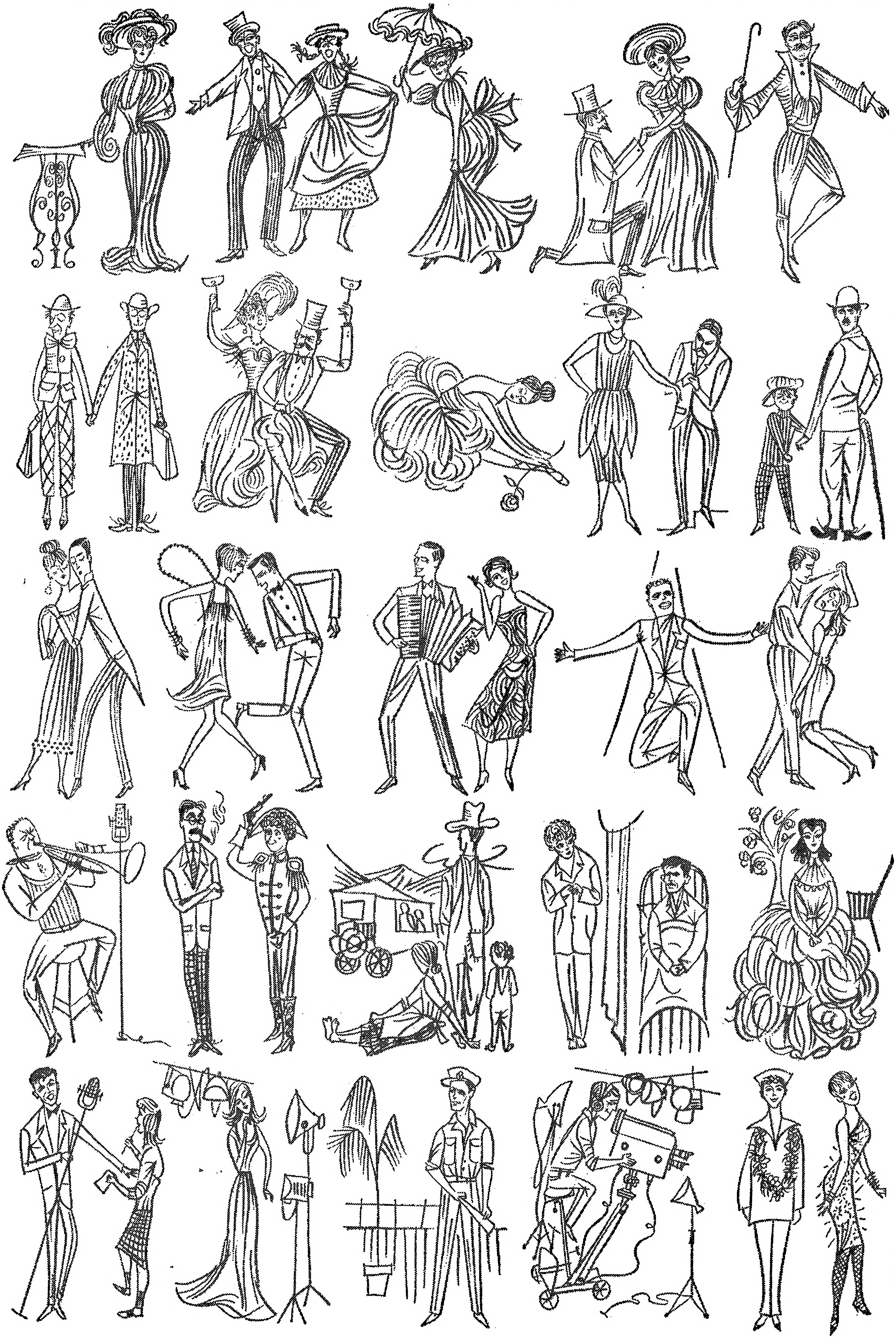

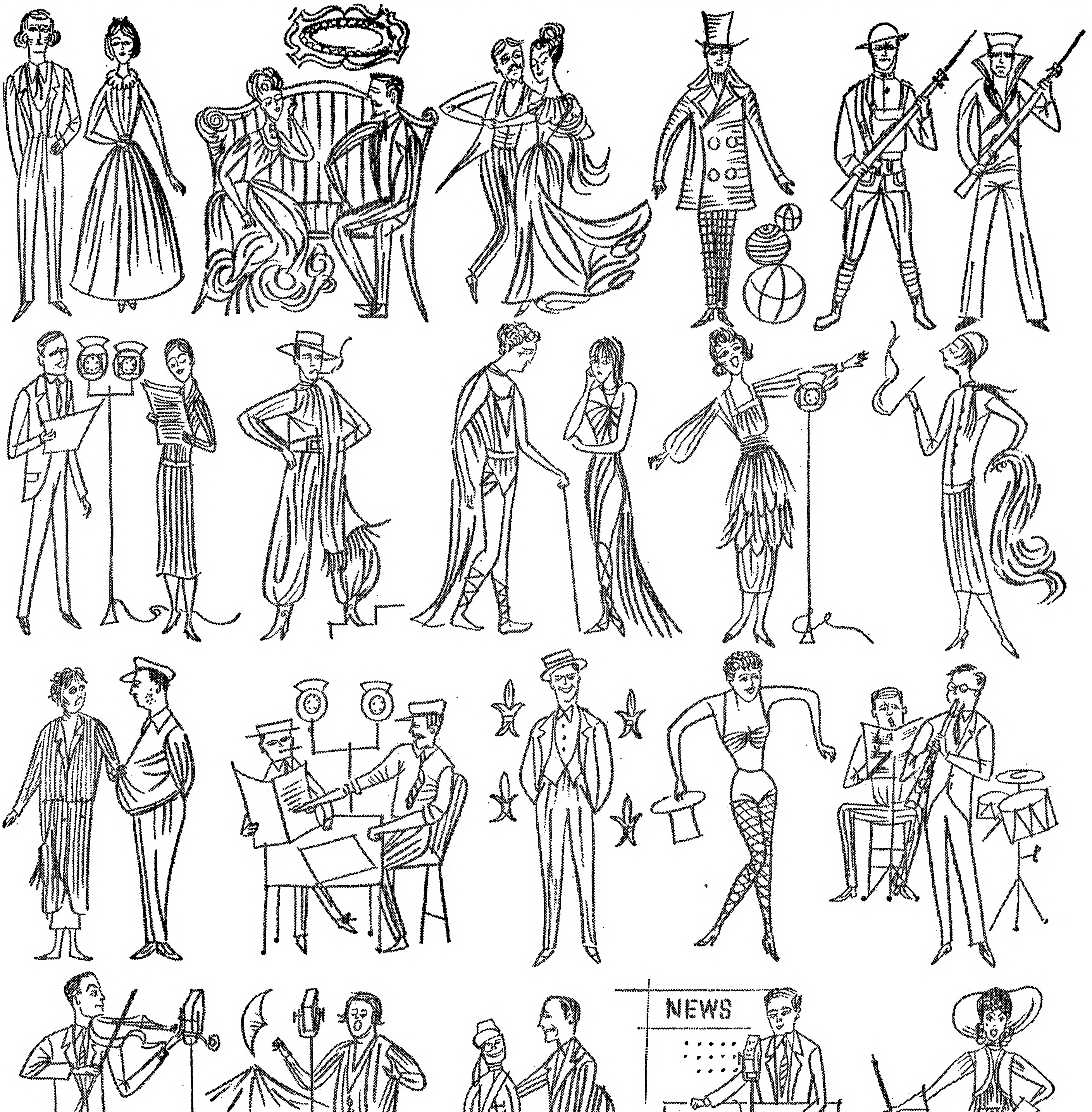

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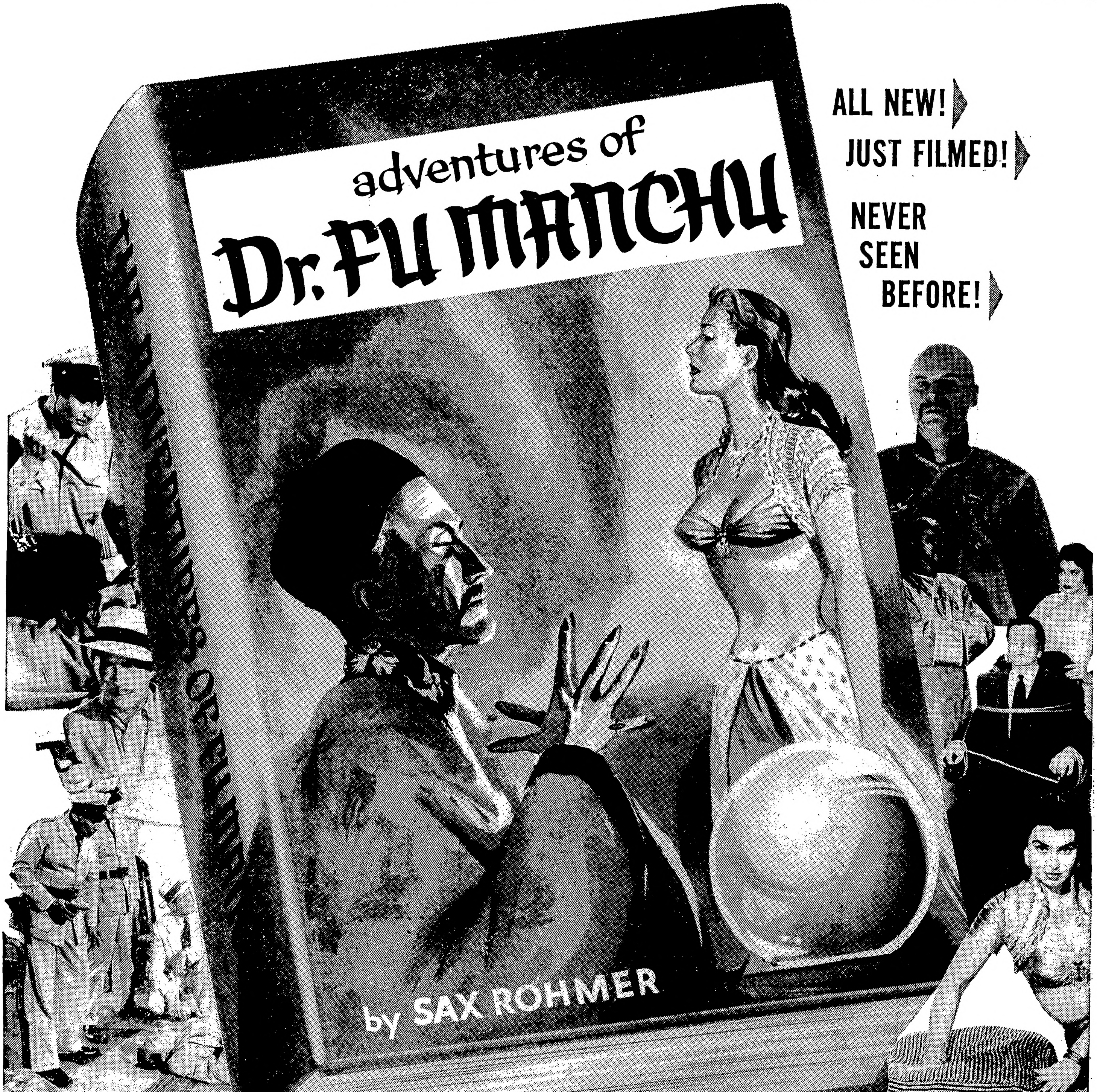

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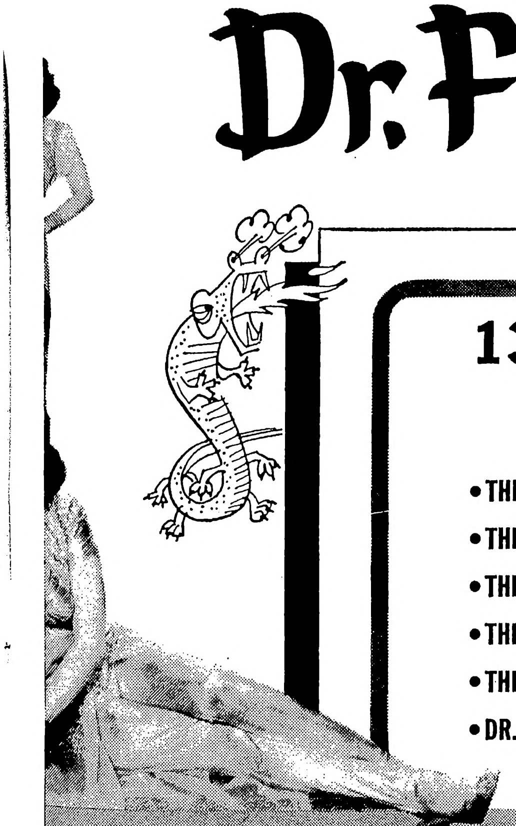

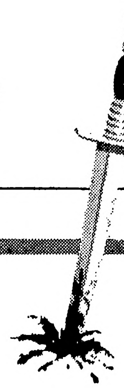

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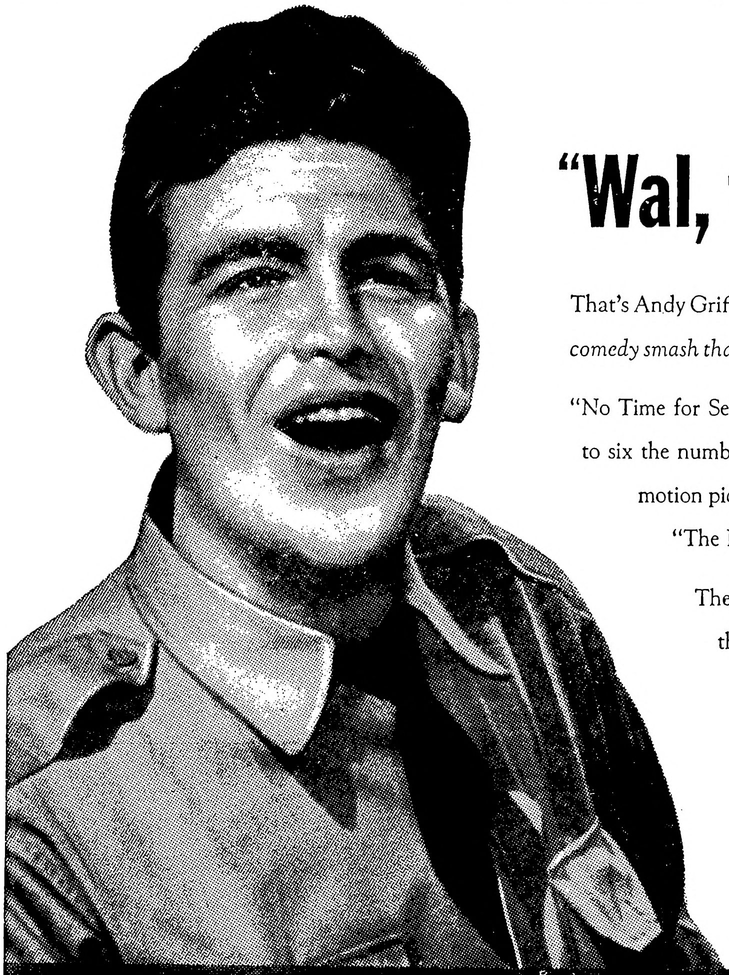

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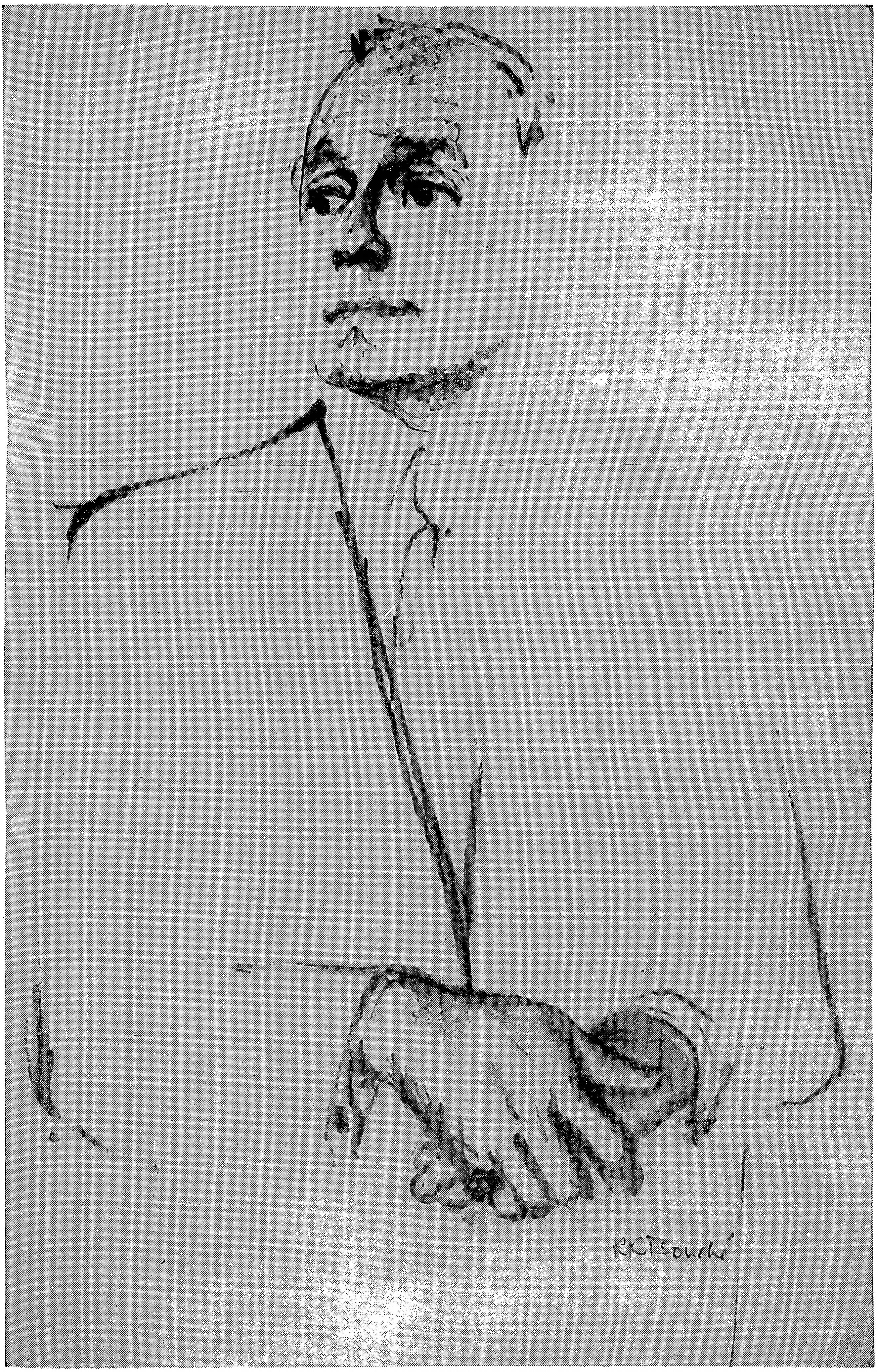
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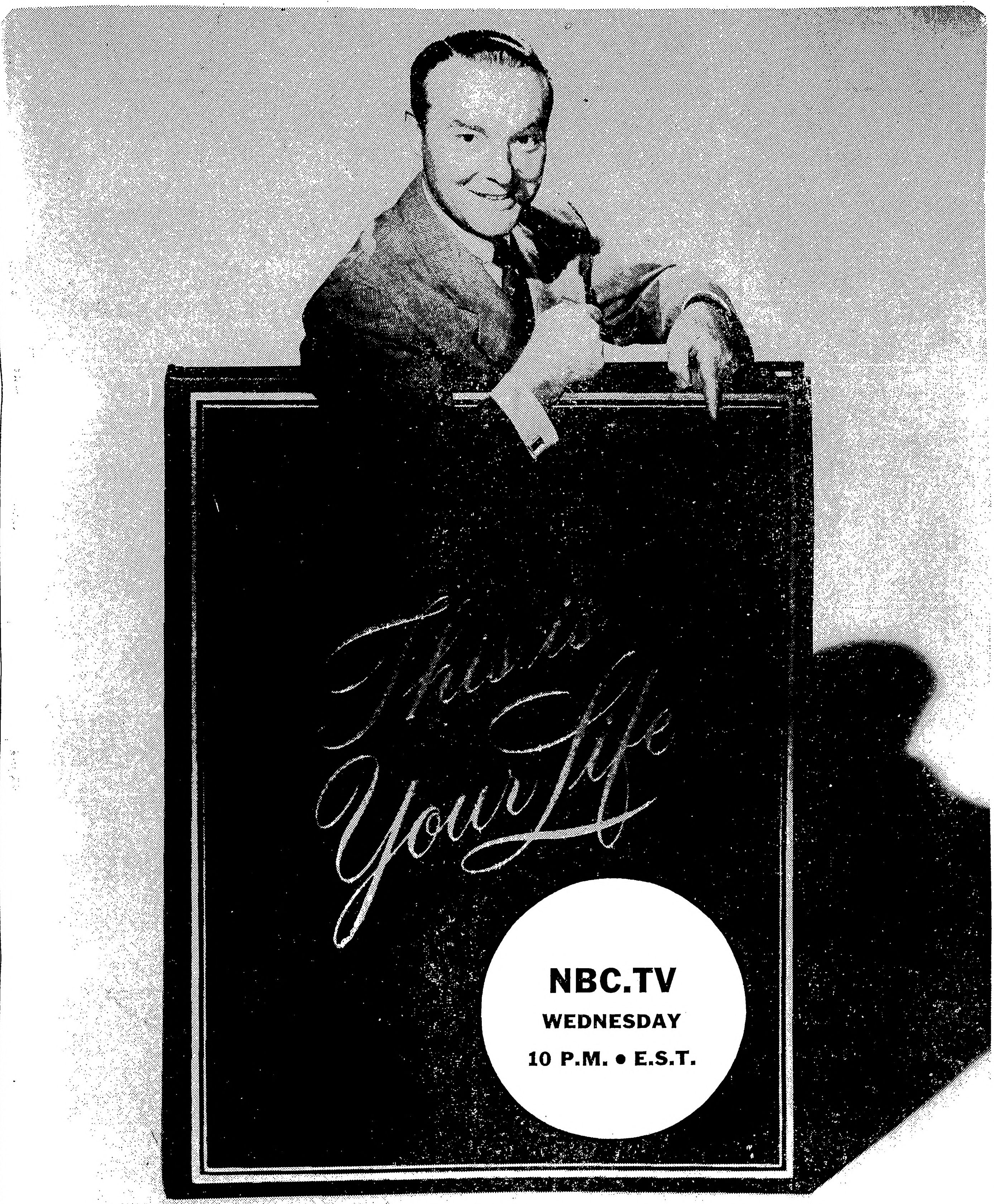

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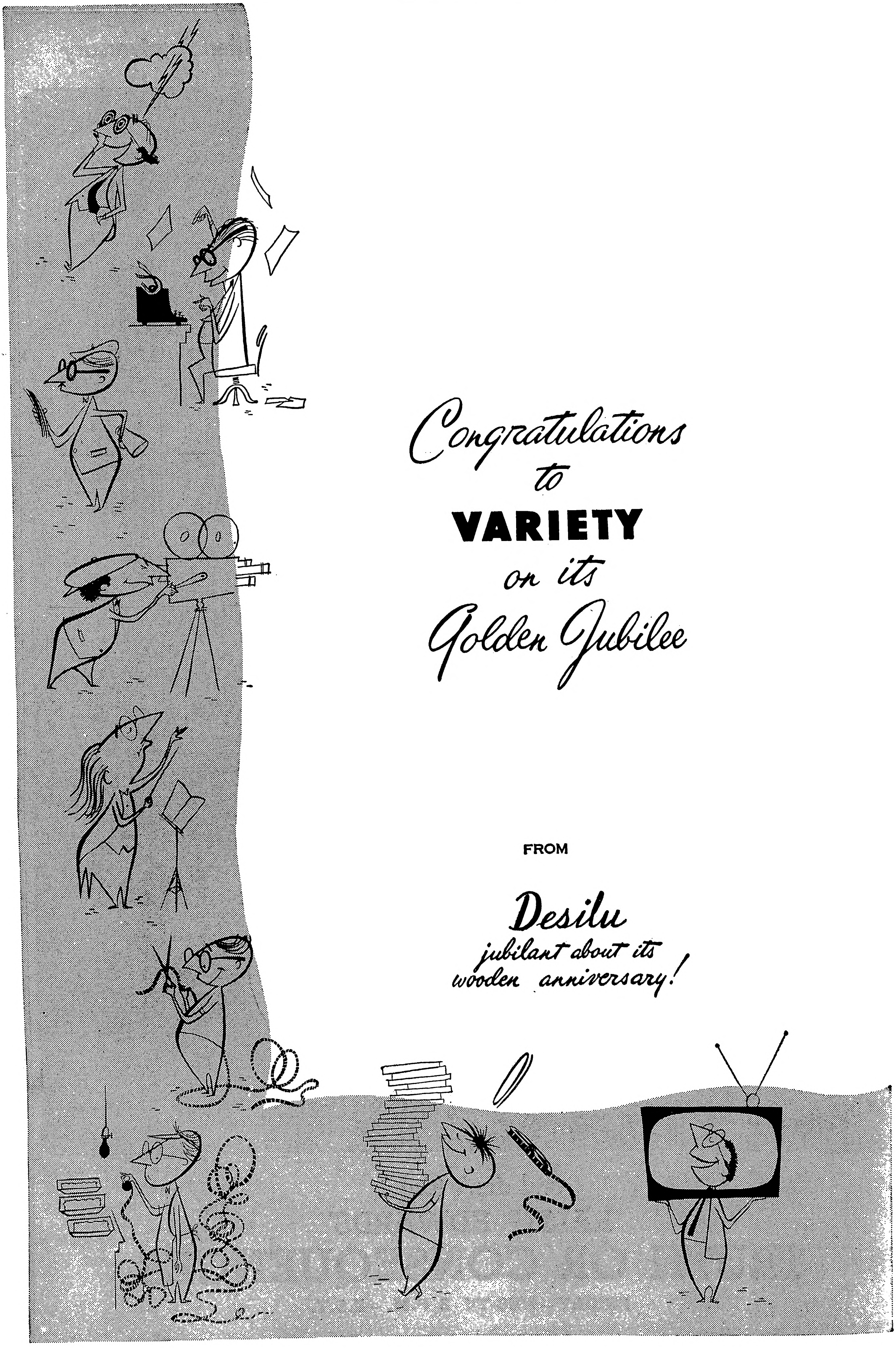


Congratulations
to
VARIETY
on its
Golden Jubilee

FROM

Desilu
jubilant about its
wooden anniversary!

BBDO
Network
TV
RADIO

CONGRATULATIONS!

Show Biz
is Our Biz, too

TELEVISION

THE AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
*"Private Secretary," starring Ann Sothern**
*"The Jack Benny Program"**
*"Your Hit Parade"**

ARMSTRONG CORK COMPANY
Resilient Floors, Building Materials
*"Armstrong Circle Theatre"**

BRISTOL-MYERS COMPANY
"Ban" Deodorant—Trushay
"Arthur Godfrey Time"
"Garry Moore Show"

CAMPBELL SOUP COMPANY
Campbell's Soups
*"Lassie"**
*"Campbell Star Stage"**

DE SOTO-PLYMOUTH DEALERS OF AMERICA
"You Bet Your Life," starring Groucho Marx

E. I. DU PONT DE NEMOURS & CO. (INC.)
"Du Pont Cavalcade Theater"

GENERAL ELECTRIC COMPANY
"The General Electric Theater"
"Medic" (G-E Lamp Division)*

GENERAL MILLS, INC.
Betty Crocker Cake Mixes,
Other General Mills Products
"Bob Crosby Show" (segment)
"Mickey Mouse Club" (segment)
"Lone Ranger" (segment)
*"The George Burns & Gracie Allen Show"**
"Garry Moore Show"

LEVER BROTHERS COMPANY
"Surf" All-Purpose Detergent
"Art Linkletter's House-Party"

MINNESOTA MINING & MANUFACTURING COMPANY
"Scotch" Brand Cellophane Tape, Others
"Arthur Godfrey Time"
"Mickey Mouse Club"

REVLON PRODUCTS CORP.
"Satin-Set"
"The $64,000 Question" (segment)
*"Appointment with Adventure"**

UNITED STATES STEEL CORP.
*"United States Steel Hour"**

WILDROOT COMPANY, INC.
Wildroot Cream-Oil Hair Tonic
*"Robin Hood"**

RADIO

BRISTOL-MYERS COMPANY
"Ban" Deodorant
"Arthur Godfrey Time"

DE SOTO-PLYMOUTH DEALERS OF AMERICA
"You Bet Your Life," starring Groucho Marx

GENERAL MILLS, INC.
Betty Crocker Cake Mixes,
Other General Mills Products
"Lone Ranger" (segment)

LEVER BROTHERS COMPANY
"Surf" All-Purpose Detergent
"Art Linkletter's House Party"

MINNESOTA MINING & MANUFACTURING COMPANY
"Scotch" Brand Cellophane Tape, Others
"Arthur Godfrey Time" (segment)

TRANS WORLD AIRLINES, INC.
"Walter Winchell"

*ALTERNATE WEEKS

BBDO

Advertising
Batten, Barton, Durstine & Osborn, Inc.

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE

The JOHN GIBBS AGENCY

and its

167

Actor
Director
and
Writer
Clients
in

TELEVISION · RADIO · PICTURES · and · the THEATRE

Congratulate

VARIETY

on its

50th
ANNIVERSARY
ISSUE

INDISPUTABLE!

The Biggest Seven Performance Receipts FOR A ONE-MAN SHOW *in the* HISTORY OF SHOWBUSINESS!

"I'D LOVE TO SPEND THIS EVENING WITH YOU"

OKLAHOMA CITY	$9,160
ST. LOUIS	$12,000
NEW ORLEANS	$13,347
CHICAGO	$35,000
DETROIT	$35,000
TORONTO (2 Nights)	$17,000

NEW YORK TIMES,

"As the saying goes, 'the house was jammed' and it was not difficult to understand why. A few seconds after Mr. Cantor had sprinted to the center of the stage, he had the audience completely under his spell. His self-assurance, stage presence and timing, combined with humility are virtues that should be studied profitably by neophytes of show business."

VARIETY,

"E. C. returned to N.Y. C. H. last Saturday night for another one-man show and added lustre to his showmanship stature by not equalling, but exceeding his initial smash stint in this longhair auditorium early last March. Cantor who has been a standout in every facet of show business once again gave double-ply proof that talent and basic entertainment values can sell in any and every medium. It was one of Cantor's most brilliant performances."

TORONTO DAILY STAR,

"Eddie Cantor put on a show in Massey Hall last night which could only be described as tremendous. The house was filled despite heavy rain, with hundreds seated on left and right stage. This left Eddie with limited space, but with the form Cantor was in he would have mowed 'em down just as easily standing on a soap box."

DENVER POST,

"The entertainers to whom an audience can listen for two hours are rare, but E. C. proved he can do it. The evening raced on, as chuckles and good solid guffaws greeted his stories and as applause for each old time song told him that his audience too remembered. Cantor's show will be remembered as a unique occasion."

MILWAUKEE JOURNAL,

"It was Cantor straight that was served at the Auditorium Tuesday night and a highly palatable offering it was. Cantor has done his stuff in so many mediums that the spectator almost forgets or takes for granted his immense stage technique and stage presence and personality, his unfailing sense of rhythm and response. He is an ageless and inexhaustible soul. He is a wonderful litttle man and that is all there is to it."

BUFFALO COURIER-EXPRESS,

"If there is any doubt that this is a sentimental reminiscent, generation, it would have been dispelled by the warmth of the reception accorded the perennially youthful Cantor in his one-man two hour performance. It would be a pretty good guess to venture that Cantor is winning a more numerous and mellower following than he has ever enjoyed."

N.Y. WORLD-TELEGRAM AND SUN,

"Broadway's week gave us Eddie Cantor in his own one-man show, and a rather wonderful show it is. I might even be inclined to vote for it as the best play of the season."

N.Y. JOURNAL-AMERICAN,

"'My Forty Years in Show Business,' all by, all with and all about Eddie Cantor, turned out to be one of the very best shows of the 1949-50 season"

LOUISVILLE TIMES

"Cantor held the Memorial Auditorium in complete thrall last night as he wrapped up 40 years in show business in an irresistible package called 'An Evening With Eddie Cantor.' Eddie created the impression he could have gone on indefinitely with lore and lyrics from uncued memory. If he had, his audience would still be there right now."

DETROIT FREE PRESS,

"It was a terrific example of the comedian's art, in which pathos and fun ran hand-in-hand, and an audience of 5,000 sat spellbound."

SAN ANTONIO EVENING NEWS,

"Wednesday night was one of those really rare occasions. From the moment the little man with the bulging eyes danced on stage, the audience knew it was in the presence of a master artist. Cantor certainly proved himself as great a showman as ever."

EDDIE CANTOR

Watch FOR THESE TV SPECTACULARS early in 1956

"POINT OF VIEW" and "17 BLOCKS"

Represented by WILLIAM MORRIS AGENCY

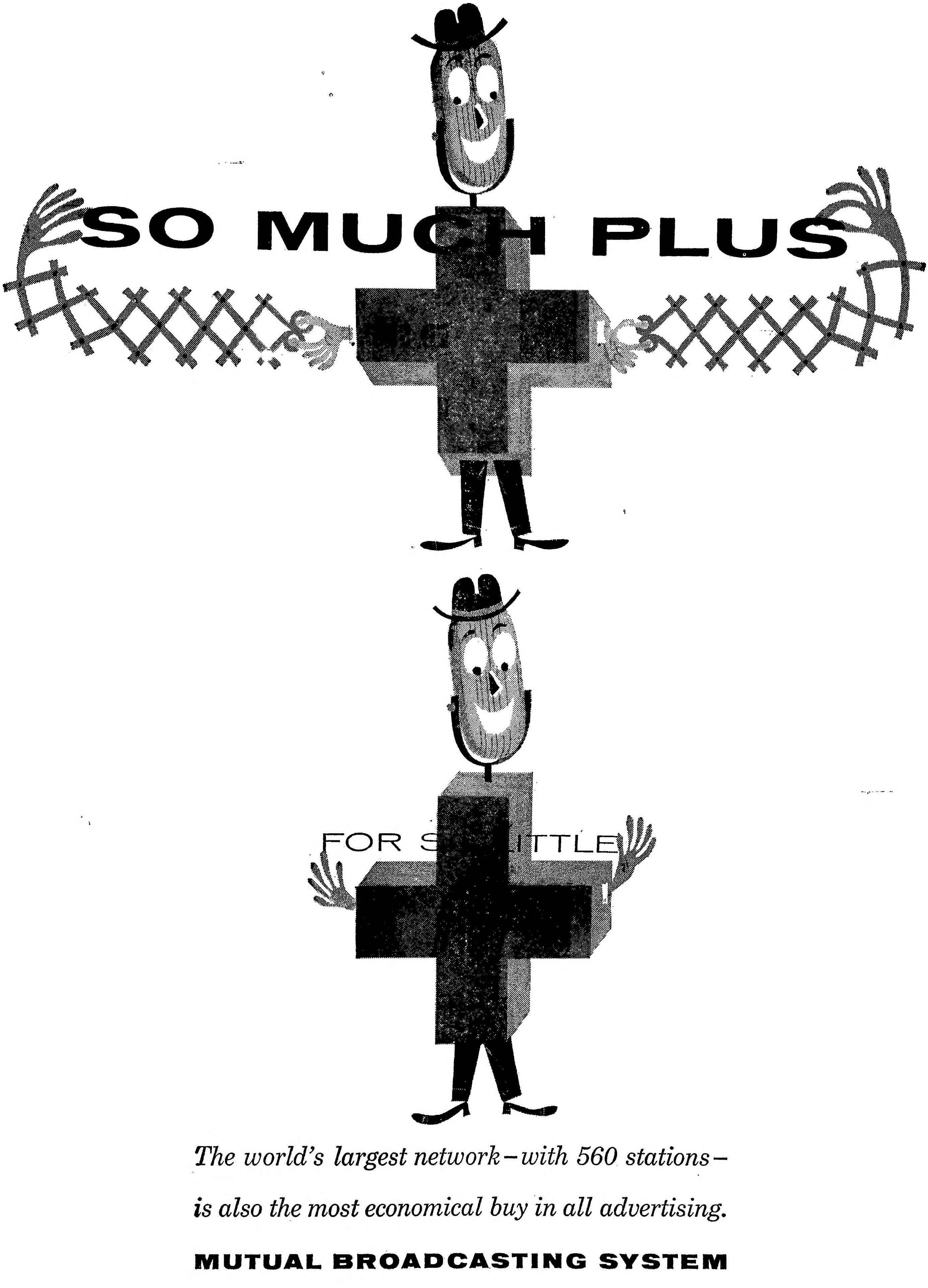
CONGRATULATIONS
VARIETY
— MISS FRANCES

DR. FRANCES HORWICH

Supervisor of Children's Programs

NBC-TV

"DING DONG SCHOOL"


SO MUCH PLUS
FOR SO LITTLE

The world's largest network—with 560 stations—

is also the most economical buy in all advertising.

MUTUAL BROADCASTING SYSTEM

A Salute to VARIETY from

"THE MARTHA RAYE SHOW"

ED SIMMONS and NORMAN LEAR
Script and Direction

KARL HOFFENBERG
Producer

FRANK BUNETTA
Camera Director

DANNY DANIELS
Choreographer

CARL HOFF
Musical Director

NICK CONDOS
Production Supervisor

AND—

ROCKY GRAZIANO
"GOOMBA"

NBC-TV

Rep.: WILLIAM MORRIS AGENCY

ROBERT MONTGOMERY PRESENTS

THE JOHNSON'S WAX PROGRAM
and
THE SCHICK TELEVISION THEATRE

Monday Evenings

NBC-TV, 9:30-10:30 P. M., E.S.T.

THE MODERNAIRES

5 DAYS WEEKLY
CBS-TV
"The Bob Crosby Show"
CORAL RECORDS

CAROL RICHARDS

5 DAYS WEEKLY
CBS-TV
"The Bob Crosby Show"
VICTOR RECORDS
ALSO SUNDAY NIGHTS
"The Edgar Bergen Show"
CBS RADIO

VICKI YOUNG

CURRENTLY ON
PERSONAL
APPEARANCE
TOUR

CAPITOL RECORDS

PERSONAL MANAGEMENT

Thomas P. Sheils
ASSOCIATES

TOM SHEILS
Hollywood

AL BRUNO
New York

PETE MARSHALL & TOMMY FARRELL

5 DAYS WEEKLY
ABC-TV
NEW YORK
"Two of the Most"

JOE GRAYDON

5 DAYS WEEKLY
KFMB-TV and RADIO
SAN DIEGO
"The Joe Graydon Show"

BOB NICHOLSON

5 DAYS WEEKLY
NBC-TV
"The Howdy Doody Show"
VICTOR RECORDS

THE THREE KITTENS

Featured Exclusively on
CORAL RECORDS

50

years....
and
that's
a
lot
of
Variety!
warmest
congratulations
on
your
anniversary
from
radio station

wmgm
1050

new york

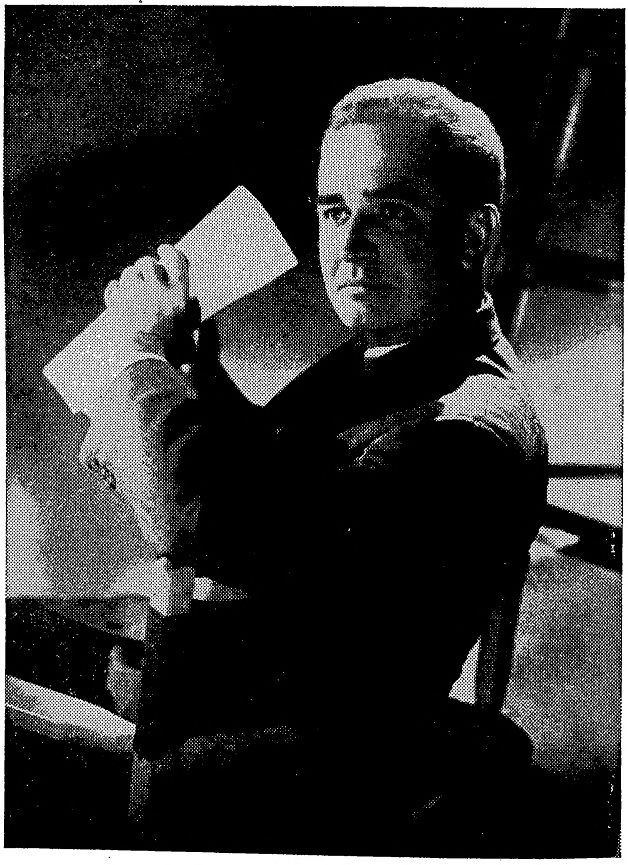
Congratulations —

Betty —

NBC MATINEE THEATER

devised
and
produced
by

Albert McCleery



Best Wishes on Your 50th Anniversary

Milton Berle

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The Fabulous

DORSEYS

TOMMY and JIMMY

— currently

"STAGE SHOW"
CBS-TV

Management: COLONNADES Inc.,
P.O. Box 1278, Greenwich, Conn.

Congratulations

TENNESSEE ERNIE FORD

When a commercial draws the viewer into the picture to such an extent that he sees himself enjoying the benefits of the product . . . *you can be sure that commercial is drawing a lot of sales, too.*

Young & Rubicam, Inc.

Advertising • New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood • Montreal • Toronto • Mexico City • London

GRAYSON PUBLISHING CO., NEW YORK CITY

PROUDLY ANNOUNCES

A New Book

by

GEORGE JESSEL

"YOU TOO CAN MAKE A SPEECH"

Adlai Stevenson says,

"If I could make a speech like Georgie
I'd write a book about it too."

FRANK COOPER ASSOCIATES,

and its programs—
- Strike It Rich
- The Line-Up
- Man Against Crime
- Second Chance
- Hollywood's Best
- The First Nighter
- The Chase
- Stand Up and Be Counted
- Roger Price's "Droodles"
- Live Like a Millionaire

*and its clients— the best writers, producers, directors
and performers in the business,
wish Variety a happy birthday.*

FRANK COOPER ASSOCIATES AGENCY
FRANK COOPER, President
SY FISCHER, Manager, New York Office

New York
SY FISCHER
WILLIAM COOPER
PERRY LEFF
521 Fifth Avenue
New York, N. Y.

Hollywood
FRANK COOPER
MARTIN SPERBER
JOEL COHEN
233 So. Beverly Drive
Beverly Hills, California

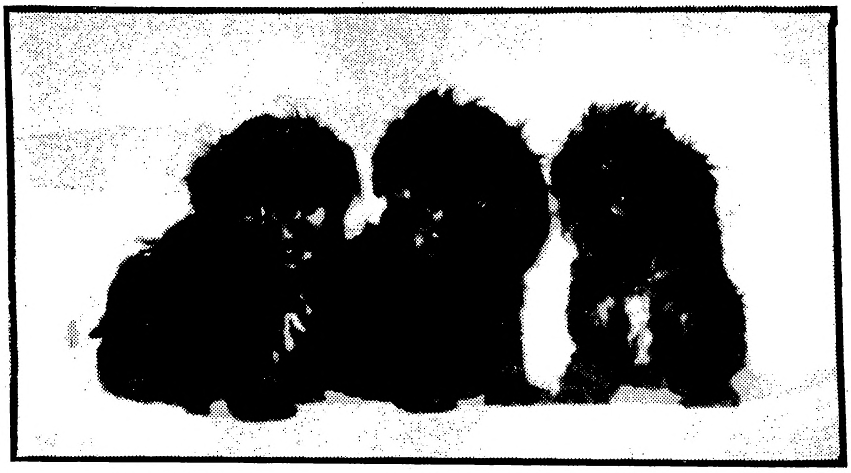
DONALD O'CONNOR

Congratulations VARIETY

ON YOUR

50th ANNIVERSARY

BUT REMEMBER— *You were once 4 weeks old too!*



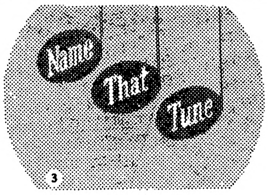
BEAU GEST FATIMA HONEY BEE

P.S. JOHNNY and PENNY OLSEN

JOIN US TOO

THE
BIG STORY
1

Metro Goldwyn Mayer
TRADE MARK
2


Name
That
Tune
3

Almost *everybody* sees our etchings...

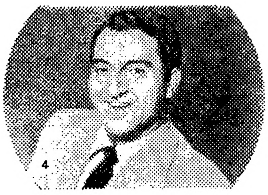
① **Big Story**—NBC—Pall Mall Famous Cigarettes/Simoniz
② **MGM Parade**—ABC—Pall Mall Famous Cigarettes
③ **Name That Tune**—CBS—Whitehall
④ **Danny Thomas**—ABC—Pall Mall Famous Cigarettes
⑤ **Wanted**—CBS—Whitehall
⑥ **House Party**—CBS—Lifebuoy
⑦ **Secret Storm**—CBS—Whitehall
⑧ **Big Town**—NBC—Lifebuoy
⑨ **Douglas Edwards**—CBS—Pall Mall Famous Cigarettes
⑩ **Perry Como**—NBC—Noxzema
⑪ **Meet Millie**—CBS—Arrid/Rise
⑫ **Love of Life**—CBS—Whitehall

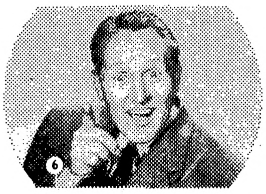
TV SYNDICATIONS

Mr. D. A.—Arrid/Rise
Waterfront—LaRosa Italian Food Products
I Led 3 Lives—Simoniz
Ellery Queen—Arrid/Rise

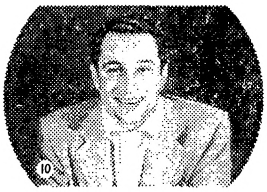
LOCAL TELEVISION

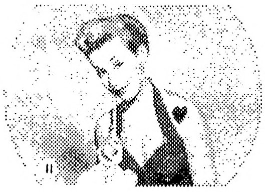
Club House Gang—WPIX—Junket
Western Varieties—KTLA—Simoniz
Liberace—WPIX—Best Foods
Million Dollar Movie—WOR-TV—Pall Mall Famous Cigarettes

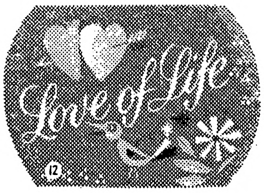




Secret
Storm
7



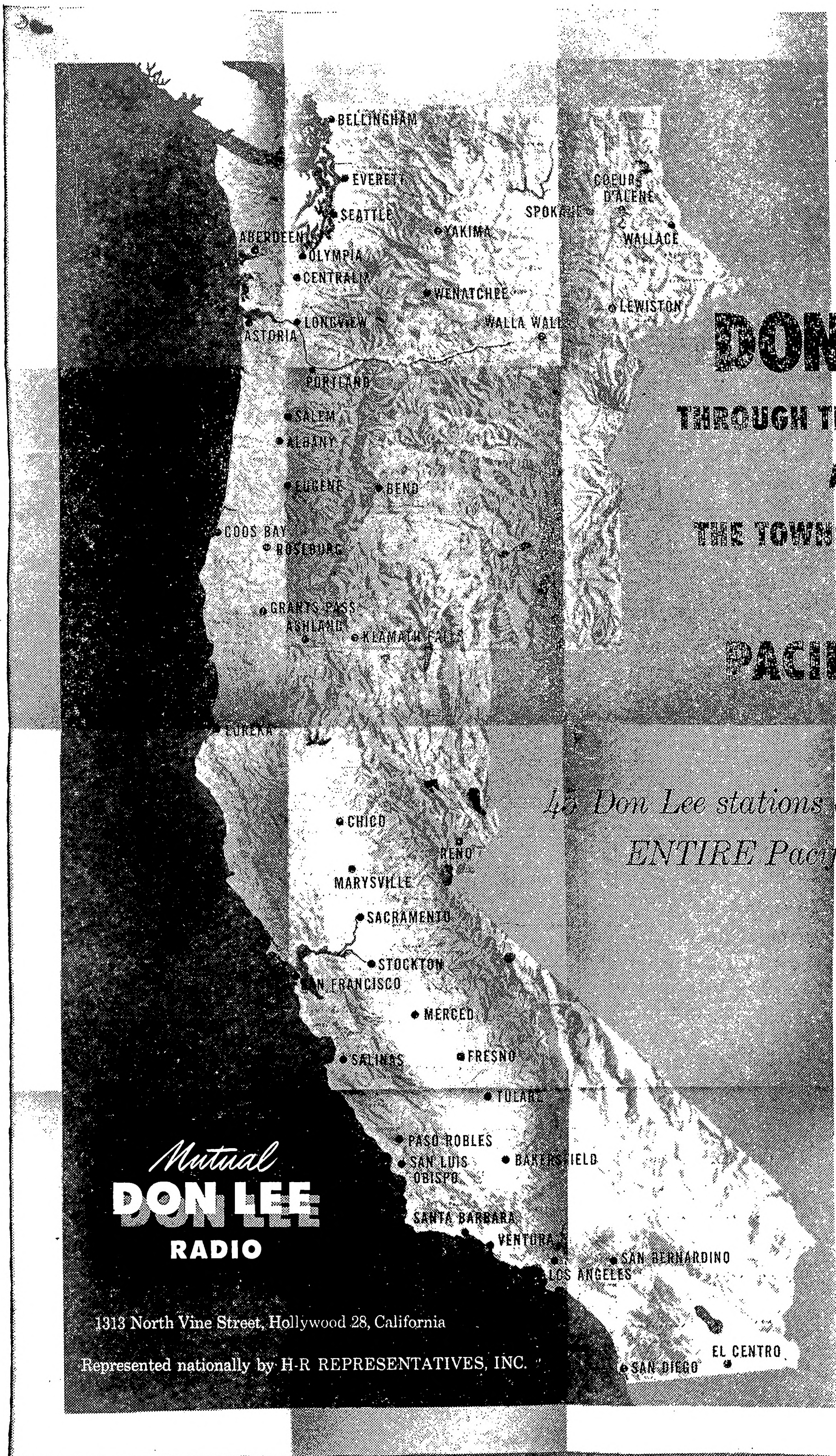



Love of Life
12

Sullivan, Stauffer, Colwell & Bayles, Inc.

NEW YORK: MUrray Hill 8-1600 HOLLYWOOD: HOllywood 4-2119

FOLLOW THE DON LEE MAP THROUGH THE MOUNTAINS AND VALLEYS... THE TOWNS AND CITIES... OF THE PACIFIC COAST


BELLINGHAM
EVERETT
SEATTLE
COEUR D'ALENE
SPOKANE
YAKIMA
ABERDEEN
OLYMPIA
WALLACE
CENTRALIA
WENATCHEE
LEWISTON
LONGVIEW
WALLA WALLA
ASTORIA
PORTLAND
SALEM
ALBANY
EUGENE
BEND
COOS BAY
ROSEBURG
GRANTS PASS
ASHLAND
KLAMATH FALLS
EUREKA
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STOCKTON
SAN FRANCISCO
MERCED
SALINAS
FRESNO
TULARE
PASO ROBLES
SAN LUIS OBISPO
BAKERSFIELD
SANTA BARBARA
VENTURA
SAN BERNARDINO
LOS ANGELES
EL CENTRO
SAN DIEGO

45 Don Lee stations cover the ENTIRE Pacific Coast Market

The 17¼ million people who live on the Pacific Coast identify the Don Lee station as *their* station . . . warm, friendly, believable . . . most typical of the informal West Coast mode of living.

The Don Lee Network, in its twenty-seventh year as a respected member of these West Coast communities . . . an active participant in their daily life . . . serves over 45 cities in California, Oregon, Washington, Idaho and Nevada.

Mutual
DON LEE
RADIO

1313 North Vine Street, Hollywood 28, California

Represented nationally by H-R REPRESENTATIVES, INC.

DON LEE IS PACIFIC COAST RADIO

to the one and only VARIETY –

CONGRATULATIONS!

Igor Cassini's

MILLION DOLLAR SHOWCASE

WABD-TV

9 to 9:30 P.M., EST
Fridays

International Alliance of Theatrical Stage Employes
and Moving Picture Machine Operators
of the United States and Canada

A.F.L.-C.I.O.

Representing Craftsmen Employed in
Production, Distribution and Exhibition
in the Entertainment Field

RICHARD F. WALSH
International President

HARLAND HOLMDEN
General Secretary-Treasurer

SUITE 1900
1270 AVENUE OF THE AMERICAS NEW YORK 20, N. Y.

Jaime del Valle

"THE LINEUP"

WATCH

MR. WIZARD

(3,100,000 viewers do every week)

- Created, written by and starring Don Herbert
- Produced by Jules Power
- Now in fifth consecutive year on the NBC-TV network
- Winner of Peabody Award for Best Network Children's Show
- 100,000 copies of "Mr. Wizard's Science Secrets" sold
- 1,000,000 children have seen the Mr. Wizard color film
- Originates in NBC-TV studios, New York
- Merchandised by Kagran Corporation
- Represented by Jaffe & Jaffe

- **Seen regularly on 147 stations —— 4th largest NBC-TV network**

By the Skin of Our Teeth . . . Always . . . The Clan McCrary

JEAN CARSON

Currently

"THE PHENIX CITY STORY"

(An Allied Artists Release—Produced by Samuel Bischoff and David Diamond)

Stage, Television, Motion Pictures, Radio

ARTIST SERVICE — SU 7-5400

ZIV

Heartily Congratulates

VARIETY

on its 50th successful year of serving the entertainment world

We all greet VARIETY on this Golden Jubilee

PEG
LYNCH

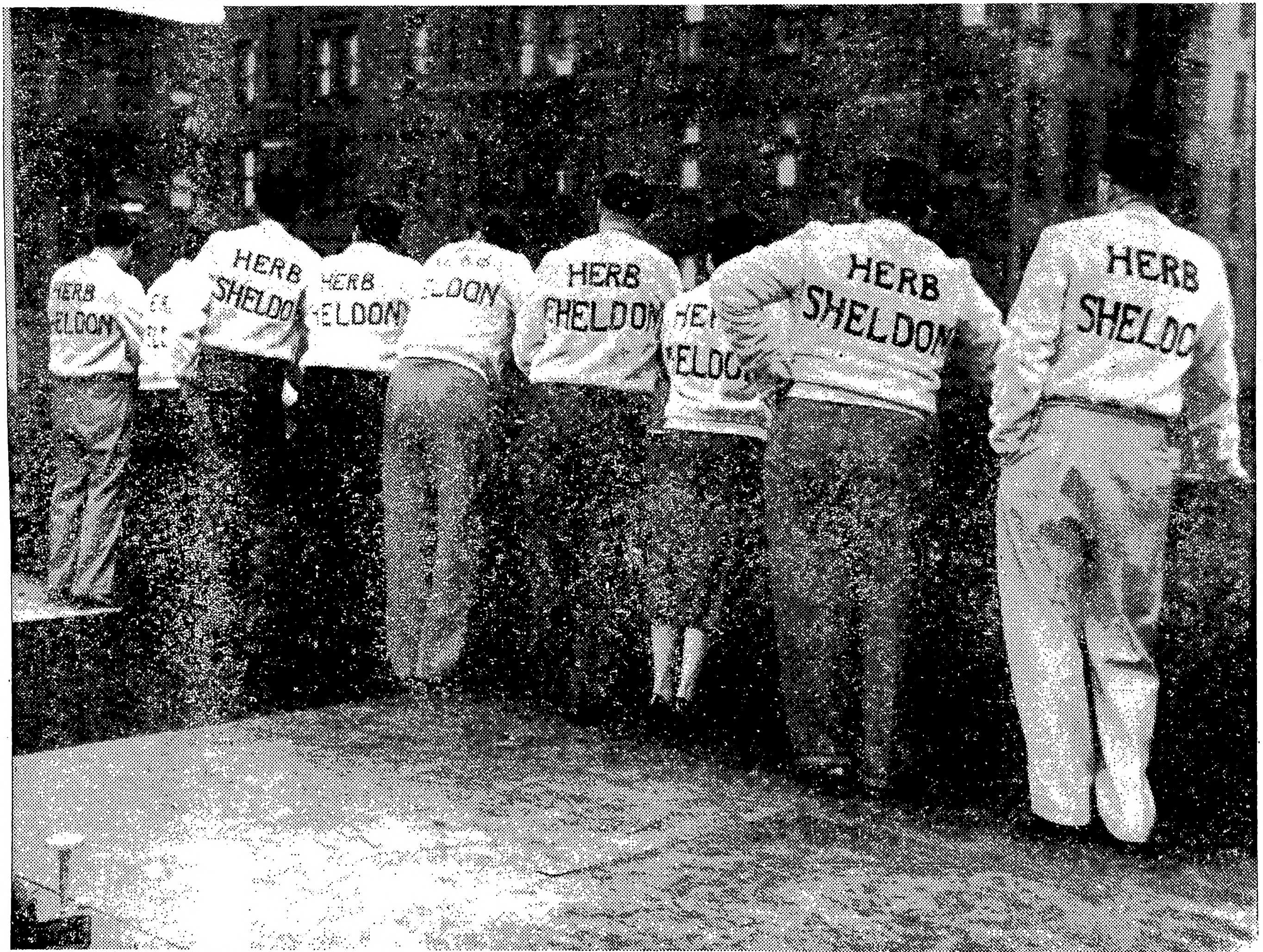
ALAN
BUNCE

"ETHEL and ALBERT"

Produced and Directed by
WALTER HART

ABC-TV Fridays
10:00 PM EST

Sponsored by
RALSTON PURINA CO.


HERB SHELDON
HERB SHELDON
HERB SHELDON
HERB SHELDON
HERB SHELDON
HERB SHELDON
HERB SHELDON
HERB SHELDON

Happy Anniversary

Jacqueline Susann
Irving Mansfield

America's

Dance

Team

THE GEORGE GOBEL SHOW
NBC-TV

THE BIRDS AND THE BEES
A PARAMOUNT RELEASE

Happy Anniversary!

Gomalco Productions inc.
GEORGE GOBEL DAVID P. O'MALLEY

These are the programs in which the clients of Foote, Cone & Belding are placing advertising in this greatest television season

ARTHUR GODFREY
Paper-Mate Pens, Pepsodent

BIG SURPRISE
Purex

BOB CROSBY SHOW
Paper-Mate Pens

CAVALCADE OF SPORTS
Paper-Mate Pens

GARRY MOORE
Paper-Mate Pens

GEORGE GOBEL SHOW
Dial Soap, Dial Shampoo, Liquid Chiffon

HALLMARK HALL OF FAME
Hallmark greeting cards

I LOVE LUCY
Good Seasons Salad Dressing Mix

LIBERACE
Breast-O'-Chicken Tuna
(REGIONAL)

LUX VIDEO THEATRE
Spry, Pepsodent

OUR MISS BROOKS
Good Seasons Salad Dressing Mix

PEOPLE ARE FUNNY
Paper-Mate Pens

PERRY COMO SHOW
Kleenex

RED SKELTON SHOW
Johnson Wax products

RHEINGOLD THEATRE WITH DOUGLAS FAIRBANKS, JR.
Rheingold Extra Dry Lager Beer
(REGIONAL)

RHEINGOLD THEATRE WITH HENRY FONDA
Rheingold Extra Dry Lager Beer
(REGIONAL)

ROBERT MONTGOMERY PRESENTS
Johnson Wax products

ROY ROGERS
Kool-Aid

DENISE LOR

GARRY MOORE SHOW

CBS-TV

MERCURY RECORDS

Personal Management
HARRY WEISSMAN

Direction
GENERAL ARTISTS CORP.

EMERY DEUTSCH

Composer, Director, Violinist, Radio-TV Personality

Currently Appearing **DETROIT ATHLETIC CLUB**

RCA VICTOR

Personal Management: **HARRY WEISSMAN**

THE JONES BOYS

America's Newest Singing Sensations

Latest Release

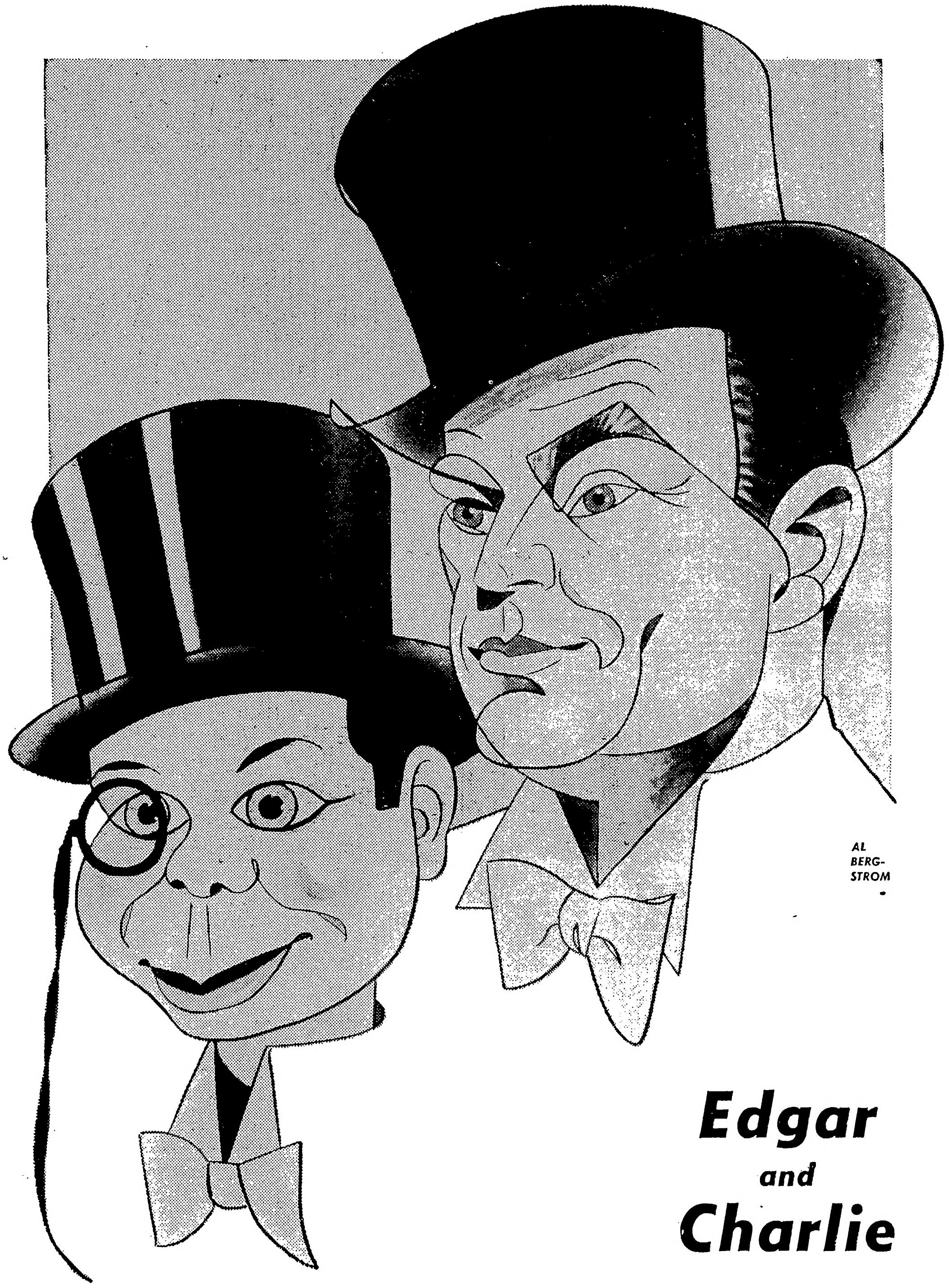
"THERE YOU ARE" b/w "COWPOKE"

KAPP Records

Personal Management: **HARRY WEISSMAN**

Direction: **LOU IRWIN AGENCY**

Our Congratulations and thanks for your many kind words



Edgar
and
Charlie

TELEVISION
"DO YOU TRUST YOUR WIFE?"
CBS — Tuesday Nights — *Frigidaire*

RADIO
CBS — Sunday Nights

RICHARD and EDITH

BARSTOW

these golden days
we'd spend
with you—

Waddya mean 50 years?
We've been buying ads
for 60 years.

Marian and Jim Jordon

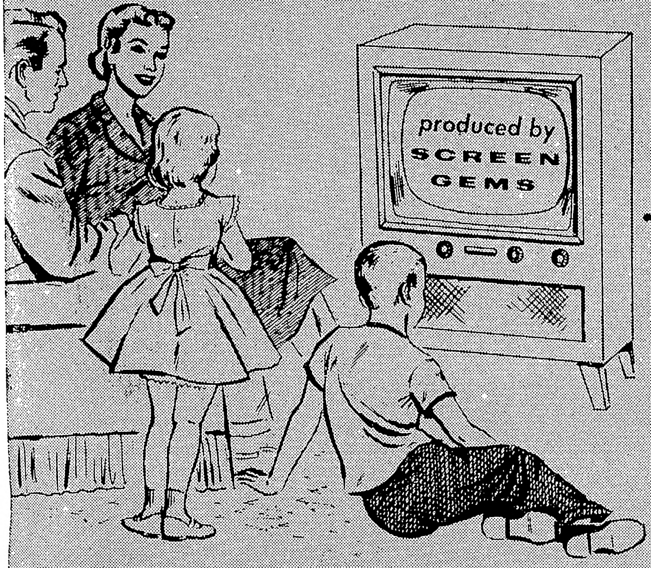
(Fibber McGee and Molly)

Best Wishes

LEON FROMKESS

EXECUTIVE PRODUCER

TELEVISION PROGRAMS OF AMERICA



EVERY TV Viewer

. . . in **EVERY** TV Home

. . . in **EVERY** TV Market

can enjoy at least one of our great film programs EVERY week!

National Network

Ford Theatre *presented by* Ford Motor Company

Adventures of Rin Tin Tin *presented by* National Biscuit Company

Father Knows Best *presented by* Scott Paper Company

Damon Runyon Theatre *presented by* Anheuser-Busch

Tales of the Texas Rangers *presented by* General Mills

Captain Midnight *presented by* Wander Company

National Syndication

Celebrity Playhouse

Jungle Jim

All Star Theatre

Top Plays of 1956

Jet Jackson

Big Playback

National Spot

Falstaff Celebrity Playhouse *presented by* Falstaff Brewing

The Patti Page Show *presented by* Oldsmobile

SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP
233 WEST 49TH STREET NEW YORK 19 N. Y.
CIRCLE 5 5044

Congratulations VARIETY

RAY BLOCH
RAY BLOCH ASSOCIATES, INC.
HOLLYBROOK MUSIC COMPANY, INC.

★

Best Regards

from

Arthur Meyerhoff
& Company

★

8 UP*

ATLAS
FILM CORPORATION

●

Producers of
QUALITY MOTION PICTURES
SOUND SLIDEFILMS • THEATRICAL SHORTS
TELEVISION COMMERCIALS

ESTABLISHED 1913

●

Main Studios — 1111 South Boulevard, Oak Park, Ill.
OFFICES IN CHICAGO • HOLLYWOOD • WASHINGTON, D. C.

* When you were 10 we were 2.

SINCERE BEST WISHES
TO VARIETY

Dinah Shore

"THE DINAH SHORE SHOW"
for **CHEVROLET**
NBC-TV NETWORK
Tuesday and Thursday
7:30 to 7:45 P.M.
Eastern Time

RCA VICTOR RECORDS

fred allen

Currently: PANELLING

"WHAT'S MY LINE"

Produced by GOODSON and TODMAN

CBS-TV

●

WMAR-TV

Sunpapers Television, Baltimore, Md.

SALUTES

VARIETY

on its

50th ANNIVERSARY

and

Extends Best Wishes

for Continued Success

●

ON TELEVISION

- ★ BURNS AND ALLEN for CARNATION
- ★ BOB CROSBY for CARNATION
- ★ MICKEY MOUSE for CARNATION
- ★ SPADE COOLEY for ALBERS MILLING
- ★ ANNIE OAKLEY for ALBERS-CARNATION

ON RADIO

- ★ ARTHUR GODFREY for CAMPANA
- ★ SINGIN' SAM for BARBASOL
- ★ STAR REPORTER for TEXACO

ERWIN, WASEY & COMPANY, INC.

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New York • Chicago • Minneapolis • Los Angeles
Oklahoma City • Toronto • London • Paris
Stockholm • Rio de Janeiro

VIVE VARIETY!

Now, as show business's oldest publication celebrates fifty years of invaluable service to the industry — broadcasting's oldest company, WBC, voices a hearty "*Vive, Variety!*"

We're proud of our association with Variety, proud to have received such coveted citations as the Variety Group Station Management Award for 1954, and the Variety Station-Show Management Award for 1954, which was presented to WBZ+WBZA, the Westinghouse Broadcasting Company station in Boston.

These awards go to stations that encourage the activities of program creation, general promotion and concern for community interest . . . a creed echoed by WBC's belief that broadcast advertising is most effective on stations which have earned the respect and confidence of the communities they serve.

No Selling Campaign Is Complete Without the WBC *Stations*

W B C

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	**BOSTON**—WBZ-TV
PHILADELPHIA—KYW	**PHILADELPHIA**--WPTZ
PITTSBURGH—KDKA	**PITTSBURGH**—KDKA-TV
FORT WAYNE—WOWO	**SAN FRANCISCO**—KPIX
PORTLAND—KEX	

KPIX Represented by The Katz Agency Inc.
All other WBC stations represented by Free & Peters, Inc.

Congratulations, VARIETY, on your half-century mark!

FRED COE

Keystone Broadcasting
System and
its 867 affiliates
congratulate
Variety
on its
fiftieth anniversary

KBS
Keystone
BROADCASTING SYSTEM, INC
THE VOICE OF HOMETOWN AND RURAL AMERICA

NEW YORK
CHICAGO
LOS ANGELES
SAN FRANCISCO

"ANDY'S GANG"
(The Greatest KID Show on Earth)

Starring
ANDY DEVINE and NINO MARCEL

NOW IN PRODUCTION
by
THE FRANK FERRIN COMPANY
Hollywood

Sponsored Nationally on 124 Stations
by
BUSTER BROWN SHOES
ST. LOUIS

DANNY THOMAS

"Make Room For Daddy"

ABC-TV

Sponsored by

PALL MALL CIGARETTES

(American Tobacco Company)

and

THE DODGE DEALERS OF AMERICA

Personal Management—MR. ABE LASTFOGEL

Best Wishes

EVE ARDEN

Congratulations VARIETY

MORT LAWRENCE

5TH YEAR—"THE BIG PAYOFF"

ANNOUNCING — ACTING

Thanks to:—
THE COLGATE PALMOLIVE CO.
WM. ESTY ADVERTISING, INC.
WALT FRAMER PRODUCTIONS

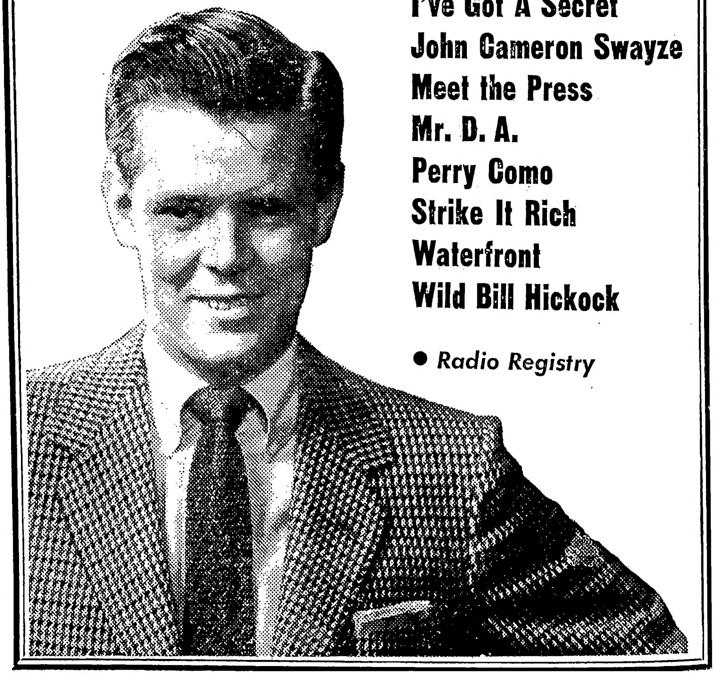
Greetings from

JOHN CANNON

announcer

- Comedy Hour
- I've Got A Secret
- John Cameron Swayze
- Meet the Press
- Mr. D. A.
- Perry Como
- Strike It Rich
- Waterfront
- Wild Bill Hickock

● *Radio Registry*



a salute, on its 50th

anniversary, to VARIETY —

one of the

T *op*
P *apers of*
A *merica*

---

from **T** *elevision*
P *rograms of*
A *merica*

---

producing the **T** *op*
P *rograms of*
A *merica*

---

with the **T** *op*
P *ersonalities of*
A *merica*

---

for the **T** *op*
P *roducts of*
A *merica*

tpa

for higher sales through quality programs . . .

Television Programs of America, Inc.

477 Madison Avenue, New York 22, N. Y.
360 North Michigan Avenue, Chicago 1, Ill.
5746 Sunset Boulevard, Hollywood 28, Calif.

- TELEVISION
- THEATRE
- FILMS

Julia Meade

Personal Manager
AARON STEINER

Happy Golden Jubilee

JACK CARSON

(Please save this photo for your 100th Anniversary)

JOHN CONTE

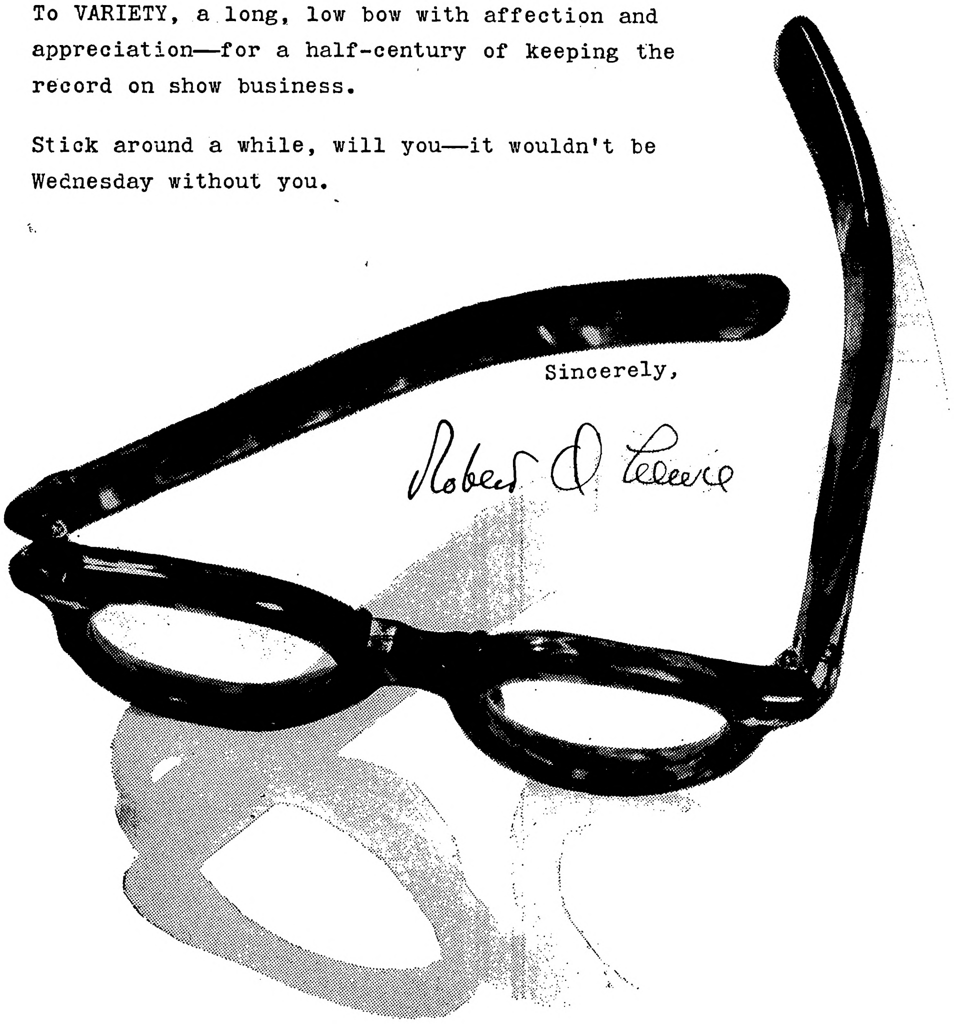
Host
"MATINEE THEATER"
NBC Color TV
Monday through Friday

Motion Pictures:
THE MAN WITH THE GOLDEN ARM
An Otto Preminger Production—*United Artists*

. . . and Fifty more Happy New Years!

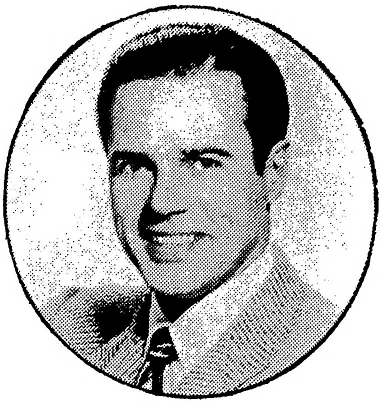
To VARIETY, a long, low bow with affection and appreciation—for a half-century of keeping the record on show business.

Stick around a while, will you—it wouldn't be Wednesday without you.



Sincerely,

Robert Q. Lewis



RANDY (BIG PAYOFF)★ MERRIMAN

FOR

COLGATE-PALMOLIVE CO.

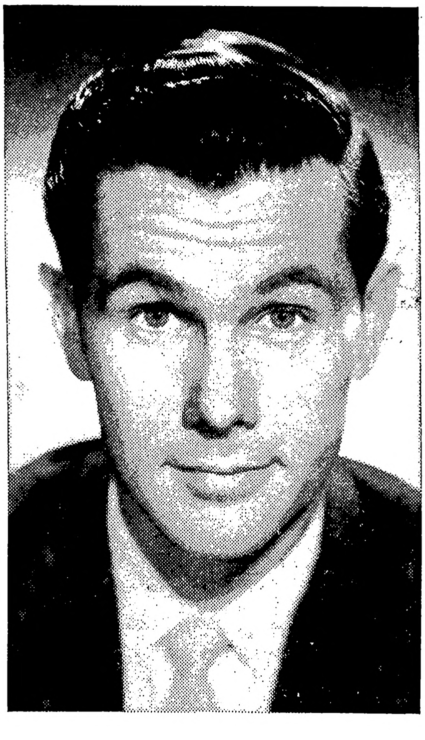
Monday through Friday

3:00-3:30 P.M.

CBS-TV

★ ***Starting Fifth Year!!***

JOHNNY CARSON



THE JOHNNY CARSON SHOW

CBS-TV

THURSDAY NIGHT

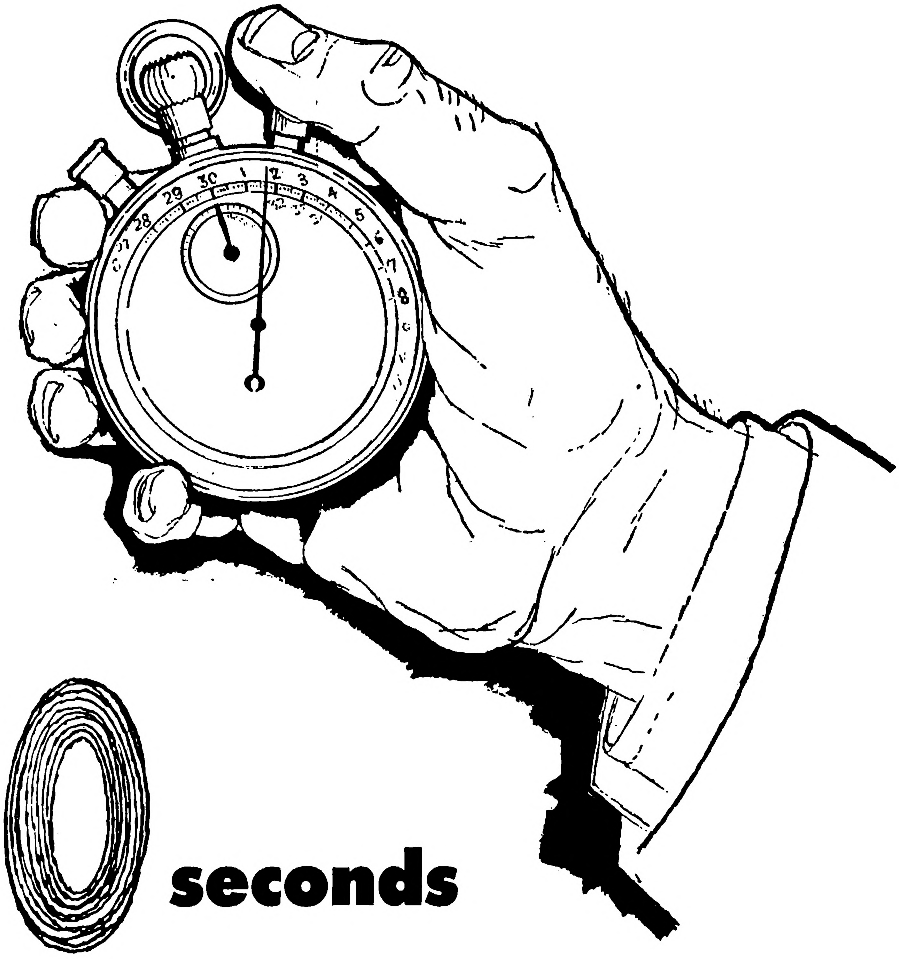
Represented by:

WILLIAM MORRIS AGENCY

JOE WILSON

"TELEVISION'S PIONEER SPORTSCASTER"

NBC, CHICAGO



90 seconds is a short, short time—

A minute-thirty or an I.D.—a sixty-second or a twenty—whatever the TV commercial's length, there's no air time to be wasted. That's why, here at Compton, we make great effort to make the *most* of our commercials—worry them into the shape of good ideas that will produce good results for our clients. And we've developed some very accurate means of *measuring* how well we're doing—demonstrable proof that even "little things" done within the short, short time can make a big, big difference.

AVCO MANUFACTURING CORPORATION
Crosley Radio and Television Sets
"NBC Comedy Hour" **"Midwestern Hayride"**
NCAA Football Games

SOCONY MOBIL OIL COMPANY, INC.
Gasoline, Oil and Accessories
"Mobil Theatre"

SPERRY-RAND CORPORATION
Remington Typewriters
"What's My Line?"

STANDARD BRANDS, INCORPORATED
Chase & Sanborn Coffee, Instant Chase & Sanborn Coffee, Tender Leaf Tea, Instant Tender Leaf Tea, Fleischmann Division
"Topper" **"Tennessee Ernie"**

THE GOODYEAR TIRE & RUBBER COMPANY, INC.
Neolite
"Goodyear TV Playhouse"

THE PROCTER & GAMBLE COMPANY
Crisco, Dash, Drene, Duz, Gleem, Ivory Flakes, Ivory Soap, Cascade, Big Top Peanuts and Peanut Butter
"Jane Wyman's Fireside Theatre" **"Bob Crosby Show"**
"The Guiding Light" **"Love Story"**
"It's Always Jan" **"Brighter Day"**
"The Loretta Young Show" **"Search For Tomorrow"**

Compton
Advertising, Inc.

NEW YORK · HOLLYWOOD · CHICAGO
CINCINNATI · MILWAUKEE

* * *

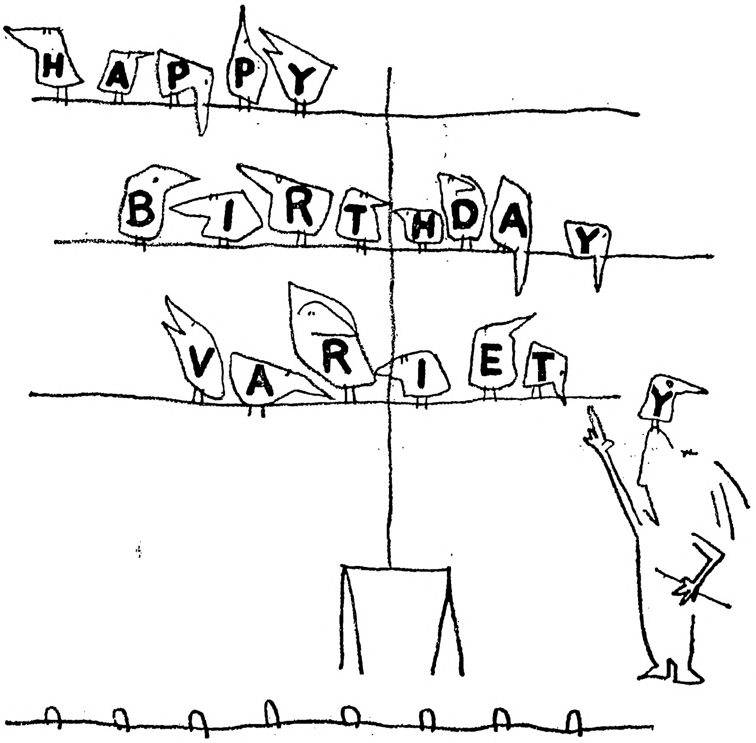
BESS MYERSON

* * *

Exclusive Representative:

MARTIN GOODMAN

65 W. 54th St., New York JUdson 6-1180



. . . here's wishing you many more;
if you think you're old at 50,
well . . . we're going on 54

CALKINS AND HOLDEN

AN AMERICAN INSTITUTION!

TED MACK

and the

ORIGINAL AMATEUR HOUR

ON TELEVISION

Under the Sponsorship of

GERITOL

"America's No. 1 Tonic"

ABC—COAST-TO-COAST

FULL HOUR: SUN. 9:30-10:30 P.M., E.S.T.

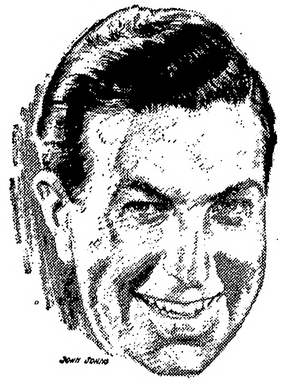
EDITH ADAMS and ERNIE KOVACS

Co-owners of the only trained aardvark act in show business, highly professional in performing on the cello, zimbelom and tenor bassoon with numerous appearances on page 1 of Noah Webster's handbook of theatre talent. Act comes complete with revolving table, 5 Indian Clubs and 3 pounds of ground aardvark food fortified with vitamins mentionable in mixed company. 8 tricks . . . feature great Acid-in-Face finale. Non-union . . . name your own scale. Also have amphibious cockatoo who lip-syncs Mario Lanza recordings . . . excellent mixer. (Cockatoo will not travel . . . owns own home.)

AUSTRALIAN DAILY
The Sydney Clarion says:
"COCKATOO ACT A DOG"

HONG KONG BUGLE:

Call escort service



DON McNEILL

"Be good to yourself"

Congratulations

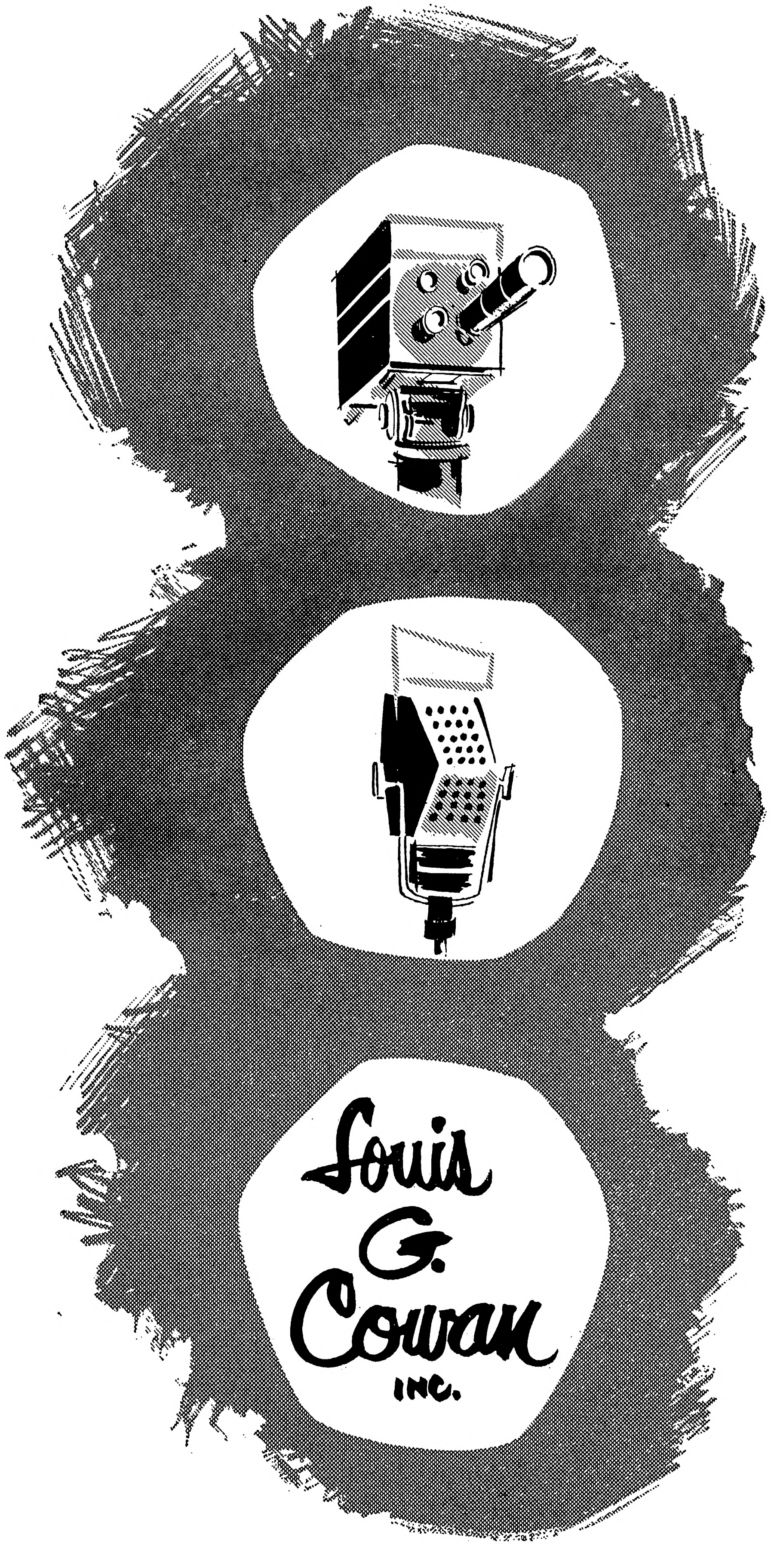
and

Good Wishes

from

J. M. MATHES, INC,

260 Madison Avenue
New York City


Louis
G.
Cowan
INC.

New York *575 Madison Avenue, New York 22, N. Y.—PLaza* 9-3700

*"*There has never been anything quite like WIDE WIDE WORLD. If ever a man can feel the heartbeat of this world, if ever he knows that no man is an island unto himself, it's during the hour and a half that he is striding about our WIDE WIDE WORLD in the seven-league boots of the television camera and the coaxial cable.*"

***Part of citation to Mr. Sylvester L. Weaver, Jr., President of NBC, upon receipt of special Sylvania Television Award "*for the greatest contributions to creative television techniques.*"**

HERBERT SUSSAN
PRODUCER
WIDE WIDE WORLD

Best Wishes

WILLIAM ASHER

Serving the Nation's Producers

TALENT, INC.

35 East Wacker Drive, Chicago

MARY G. DOOLING, *Director*

Casting for:

radio
television
motion pictures
theatre
slide films
conventions
sales meetings
modeling

We, for two, dearly love VARIETY

ED and PEGEEN FITZGERALD

greetings

MERCEDES McCAMBRIDGE
GIANT
George Stevens - Warners

and

FLETCHER MARKLE
CBS-TV

"Ah, VARIETY, the spice of showbiz life". Congrats.

RAY HEATHERTON

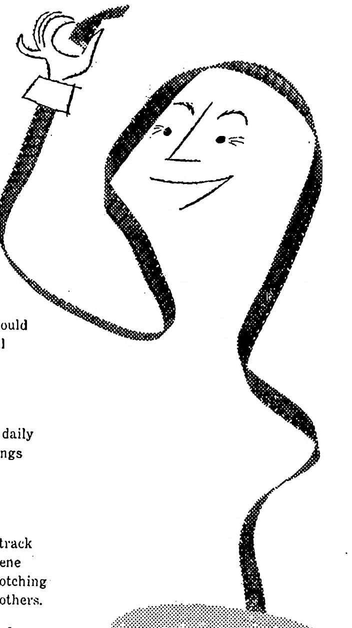
"THE MERRY MAILMAN"
WOR-TV
Mon. thru Fri., 12:00 - 12:30 P.M.
Mon. thru Fri., 6:00 - 6:30 P.M.

"LUNCHEON AT SARDI'S"
WOR and MBS
Mon. thru Fri., 12:45 - 1:30 P.M.
Wed. and Fri., 9:30 - 10:00 P.M.

PRODUCED BY SANDY HOWARD
— for —
HEATHERTON & HOWARD PROD.
853 7th Ave., New York 19, N. Y.
JUdson 6-6612

RAY HEATHERTON Personally Managed by SANDY HOWARD

THIS IS JUST THE BEGINNING OF 16 MM!



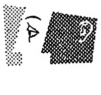
Talk was that other film sizes than 16mm could do better jobs in the industrial, educational and commercial fields.

Not while there is a film laboratory like Precision, bringing 16mm to the peak of perfection. In fact, we are demonstrating daily that 16mm can do more – and better – things in movies than have been done before.

Precision Film Laboratories developed unique equipment to realize the fullest potentialities in 16mm, such as the optical track printer; timing, fades, dissolves, scene-to-scene color corrections, invisible splices without notching originals; direct electric printing and many others.

No, 16mm is just beginning. Depend on it for your next film project and, of course, depend on Precision to do exactly the right job in bringing life and sparkle to the best of your production efforts.

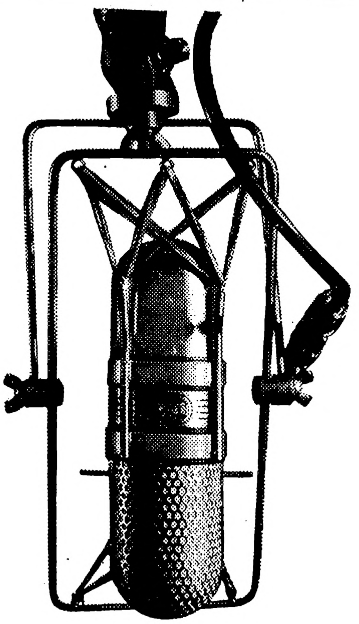
you'll see



and hear

PRECISION
FILM LABORATORIES, INC.
21 West 46th Street, New York 36, New York
A DIVISION OF J. A. MAURER INC.

In everything, there is one best . . . in film processing, it's Precision



Looking ahead...

Some of the most stirring pages in the story of American radio and television have been written at WMAQ and WNBQ.

Through 34 years of service, Radio Station WMAQ has pioneered an impressive list of "firsts." And it is the Midwest leader in programming developments which today are strengthening radio's vital, dynamic role in the age of television.

Television Station WNBQ, entering its 8th year, has set the pace for the whole industry with its renowned "Chicago School" of television. In every area of programming, WNBQ has always been in the vanguard of innovation which proved to be just what the public wanted from its TV sets.

1956 will see WNBQ and WMAQ moving still further ahead. It has already been announced that this Spring WNBQ will become the first TV station in the country to *go Color exclusively!* All live local studio programming will be transmitted in RCA compatible color — an opportunity for advertisers to give a dramatic new framework to their messages. WNBQ will be the perfect testing ground for the techniques of color presentation of advertisers' products.

From their vantage point of established leadership in Mid-America, WMAQ and WNBQ look ahead to continued progress and pioneering . . . to even greater service to audiences and advertisers.

WMAQ NBC RADIO
IN CHICAGO

WNBQ NBC TELEVISION
IN CHICAGO

a service of RCA *Represented by NBC SPOT SALES*

Warwick and Legler, Inc.

ADVERTISING

NEW YORK • LOS ANGELES

GOODMAN
ACE

Every Person in the Entertainment World Should Express His or Her Heartfelt Thanks to VARIETY on Its Fiftieth Anniversary ! ! !

Rudy Vallee

Golden
Greetings

Eddie Fisher

ON HIS TENTH ANNIVERSARY

MERRILL E. JOELS

Says THANK YOU—

I would like to express my gratitude to all the following for making the past ten years in Network Television, Radio, Films, Records and Transcriptions, the most wonderful years of my life.

Wendell Adams
Hoyt Allen
Pat Allen
Mickey Alpert
Clark Andrews
Martin Andrews
Russell Arnett
Lilian Arnold
Gordon Auchincloss
Bernice Banton
Howard G. Barnes
Maurice Barrett
Pat Bartels
Francis Barton
Charles Basch
Don Becker
Martin Begley
Robert Bell
Dave Berman
Barry Bernard
Bill Berns
Roger Bower
Richard Bradshaw
Johnson Briscoe
Henry C. Brown
William R. Brown, Jr.
Warren Bryan
Murray Burnett
Ralph Butler
Rita Cahill
Jack Campbell
Phil Camerati
Steve Carlin
Victor Caveness
Robert Champlain
Charles W. Christenberry, Jr.
Andrew Christian
Richard Clemmer
Tom Cochrane
Kay Conran
Don Cope
Fielder Cook
Wyllis Cooper
Ted Corday
Mort Corwin
Rex Coston
Hal Cranton
Charles Cromer
Clay Daniel
Carol Day
Samuel Datlowe
Ronald Dawson
Carlo DeAngelo
Catherine DeCarlo
Henry Denker
Don Devore
John Dietz
Herbert Dietz
Maura Doonar
Larry Dorn
Marion Dougherty
Edward Downes
Sherman H. Dryer
Edward Dunham
Alice Ebdon
Nat Eisenberg
Charles Elms
Daye Engel
John Epstein
Ted Eshbaugh
Priscilla Farley
Gil Fates
Norman Felton
Mildred Fenton
Ted Fetter
Homer Fickett
Charles Fischer
Bob Foshko
Hugh Foster
John Frank
Brad Franklin
Paul Franklin
Harry Frazee
Ralph Bell Fuller
Theo Gannon
Dale Garrick
Alan Gilbert
Jason Goldman
Harry S. Goodman
Mel Goodman
Walter Gorman
Joseph Gottlieb
Gerald Gould
Joseph Graham
Doris Gravert
Florence Green
Jack Grogan
Paul Gumbiner
John Gunn
Bernie Haber
Arthur Hanna
Charles Harrell
Mary Harris
Paul J. Harris
Jeanne Harrison
James Harvey
Don Hastie
Mark Hawley
Bert Hecht
Helen Hedeman
Ted Hediger
Robert Hergenson
Gordon Hessler
Louis M. Heyward
Tom Hicks
David Hilberman
Jack Hill
John Hoagland
Robert Hodges
Jack Hoffberg
Cal Howard
Roland Howe, Jr.
Lynn Hollywood
Frank Huber
Mrs. Frank Hummert
Jack Hurdle
Harry Junkin
Eric Jenssen
Edgar Kahn
William Kaland
John Kandel
Steve Kaplan
Nancy Kassell
William Kaufman
Stanley Kauffman
Milton B. Kaye
William Kaye
Peter Keane
Charles Kebbe
Paul Keyes
Edward King
Charles Kinney
Eleanor Kilgallen
Clyde Kittel
William Koch
Steve Krantz
Hecky Krasnow
Bob Kronenberg
Gene Kuhne
John Kuney
Phil Lampkin
Perry Lafferty
Roy La Plant
Vera Larkin
Anton M. Leader
Alex Leftwich
Raymond Leicht
Mitchell Leigh
Dan Levin
Richard Lewis
Marx Loeb
Ted Long
Basil Loughrane
James Love
Sidney Lumet
Arlene Lunny
Bill Lyons
Dave MacAneny
Joan MacDonald
Kay MacMahon
Tom Madigan
James Manilla
John Mantley
Harvey Marlowe
William Marshall
Charles Martin
Lucille Mason
Jock MacGregor
Ken MacGregor
Joseph McDonough
Jerry McGill
Walter McGraw
Lois McQuitty
Arnold Michaelis
Ted Mills
William Mogle
Virginia Momand
Joe Morone
Marge Morrow
Jack Murphy
Patrick Murphy
Major H. K. Murphy
Alan Neuman
Philip Newsome
Merri Northrop
Robert Novak
Al Ochs
Joel Obrien
Al Palladino
Tony Pan
Frank Papp
Carey Parnell
James Parsons
Frank J. Payne
Howard Phillips
Lucille Phillips
Walter Pick
John Poindexter
Stanley Poss
Doris Quinlan
Joseph Quinn
Russ Raycroft
Bill Richman
Gladys Rave
Carl Rigrod
Selma Rich
Max Richard
Art Richards
Walter Richards
Don Richardson
Mel Roach
Jerry Robinson
Maurice Robinson
Douglas Rodgers
Bob Romm
Marvin Rothenberg
Jack Rubin
Sholom Rubinstein
Bernie Rubinstein
Walter Ruckersberg
Harry Rudder
Rudy Ruderman
Melville Ruick
Robert Salter
Clarence Schmidt
Larry Schwab
Joan Scott
Frances Scott
Jeff Selden
Walter Selden
Doris Sharp
Don Sheldon
Alan Shilin
Beverly Smith
Fletcher Smith
"Rib" Smith
Ted Smith
Joel Spector
E. J. Spiro
Frederic Stange
Robert Steele
Aaron Steiner
Dan Sutter
Leila Swift
Hank Sylvern
Marge Tahaney
Eleanor Tarshis
Robert E. Taylor
Ethel Terry
Jean Thomas
Rocco Tito
George Tompkins
Claire Traynor
Jack Tyler
Lester Vail
Tom Vietor
Chick Vincent
Arnold Vogelsang
Roger Wade
Erlene Wallace
Blair Walliser
Harry Walsh
Charles Warburton
Al Ward
Tom Ward
Bill Warwick
Anita Wasserman
Amanda Webster
Fred Weihe
Herman Weinberg
George Weist
Bill Whitman
Bob Wilmot
Skip Wischner, Jr.
Herbert Wolf
Mul Wood
George E. Wright
Wynn Wright
Irwin S. Yeaworth, Jr.
Jules Ziegler

And Special Thanks:

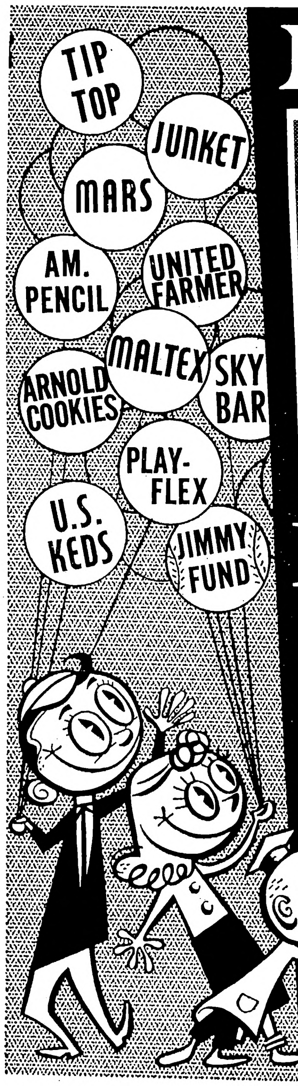
To RUSSELL NEALE and HASTINGS HOUSE for Publishing My Book 'ACTING IS A BUSINESS" and to all the GIRLS at RADIO REGISTRY

CHARLES SANFORD

Musical Director

of

"MAX LIEBMAN PRESENTS"
NBC Television



BIG BROTHER

BOB EMERY

WBZ-TV Channel 4 Boston
Mon. thru Sat. 12:15 to 1:00 P.M.

'Back home' again with a heavy commercial schedule.

Thanks to

Free & Peters - N.Y.
Herb Masse - Boston

Mark Stevens TV COMPANY PRODUCTIONS INC.

TV COMPANY

"BIG TOWN"

for Lever Bros. Company
and
General Motors,
A.C. Spark Plug Division

PRODUCTIONS INC.

Completed

"TIME TABLE"

United Artists Release

In Preparation

"THE SUN DANCE KID"

United Artists Release

Best Wishes

FROM

DOROTHY COLLINS and RAYMOND SCOTT

Success!

"You Asked For It"

and you deserve it

ART BAKER

RICHARD IRVING

DIRECTOR

REVUE PRODUCTIONS

"Get the most first,
get it straight, and
tell the facts..."
Sime

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

Here's to the golden years of
VARIETY
and the staff that carries out this
fine tradition.

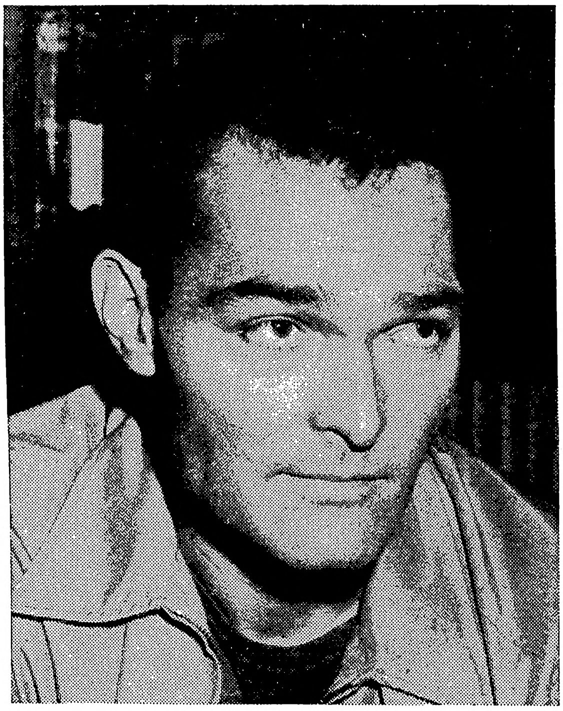
Ginger Johnson
sell it with music
Eric Siday
sell it with sound

CROOM-JOHNSON, INC. • 29 Charlton Street, New York City

Congratulations

Gertrude Berg

JOHN RUSSELL



starring in

"SOLDIERS OF FORTUNE"

*in the top 10 in 130 television markets

USA • CANADA • HAWAIIAN ISLANDS

**ARB Ratings*
From April, 1955

Management
MCA

1st of Top 10 in N.Y.
September, ARB

HELEN HALL

Roving Reporter for NBC's

"MONITOR" and "WEEKDAY"

ALL OF THESE TOP-RANKING TV SHOWS ARE SPONSORED BY THE CLIENTS WE SERVE

"CAMEL NEWS CARAVAN"
John Cameron Swayze

"THE BOB CUMMINGS SHOW"
Bob Cummings and Rosemary DeCamp

"CRUSADER"
Brian Keith

"THE PHIL SILVERS SHOW"
Phil Silvers

"I'VE GOT A SECRET"
Garry Moore, Bill Cullen, Jayne Meadows,
Henry Morgan and Faye Emerson

"HIGHWAY PATROL"
Broderick Crawford

"YANKEE BASEBALL"
Mel Allen — Red Barber — Jim Woods

"PHILLIES BASEBALL"
Byrum Saam — Gene Kelly — Claude Haring

"THE BIG PAYOFF"
Bess Myerson and Randy Merriman

"STRIKE IT RICH"
Warren Hull

"FEATHER YOUR NEST"
Bud Collyer and Janis Carter

"VALIANT LADY" (a participation)
Flora Campbell

"THE MILLIONAIRE" (a participation)
Marvin Miller

"MODERN ROMANCES" (a participation)
Martha Scott

"MICKEY MOUSE CLUB" (a participation)
M.C. Jimmy Dodd

"LONE RANGER" (a participation)
Clayton Moore

WILLIAM ESTY COMPANY, INCORPORATED

NEW YORK HOLLYWOOD

Advertising Agency for

P. BALLANTINE & SONS
Ballantine Ale and Beer

COLGATE-PALMOLIVE COMPANY
Fab
Vel
Rapid-Shave
Vel Beauty Bar
Brisk Toothpaste

GENERAL MILLS, INC.
O-Cel-O Div. (sponges)
Softasilk Cake Flour
Sugar Jets

THOS. LEEMING & CO., INC.
Ben-Gay

NATIONAL CARBON COMPANY
"Eveready" Flashlights and Batteries
"Eveready" Hearing-Aid and Radio Batteries
"Prestone" Anti-Freeze
Carbon Products, Brushes, Specialities

PACQUIN, INC.
Hand Cream
Silk 'n' Satin Hand Lotion

R. J. REYNOLDS TOBACCO CO.
Camel cigarettes
Cavalier cigarettes
Winston cigarettes
Prince Albert Smoking Tobacco

- *Television*—
  NBC-TV
- *Motion Pictures*—
  J. ARTHUR RANK
- *Records*—
  RCA VICTOR
  H.M.V.

jeannie carson

Personal Manager BILL REDMOND

Direction—WILLIAM MORRIS AGENCY ● *Europe*—FOSTERS AGENCY

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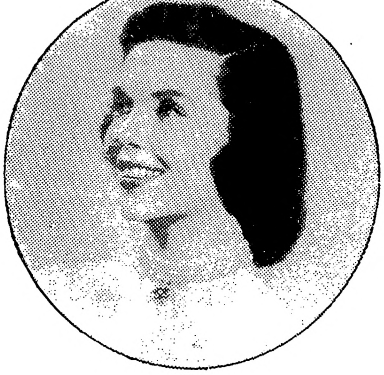
50 YEARS OF SHOWMANSHIP for VARIETY

Best Wishes

MEL ALLEN



BETTY ANN GROVE

Starting 4th Year

"THE BIG PAYOFF"

for the

COLGATE-PALMOLIVE CO.

Monday through Friday, 3:00-3:30 P.M.

CBS-TV

Personal Management:
PETER DEAN
Direction: MCA

GOLDEN JUBILEE YEAR

VARIETY

Vol. 201 No. 5 NEW YORK, WEDNESDAY, JANUARY 4, 1956 PRICE 25 CENTS

CHEERS FOR 50 YEARS

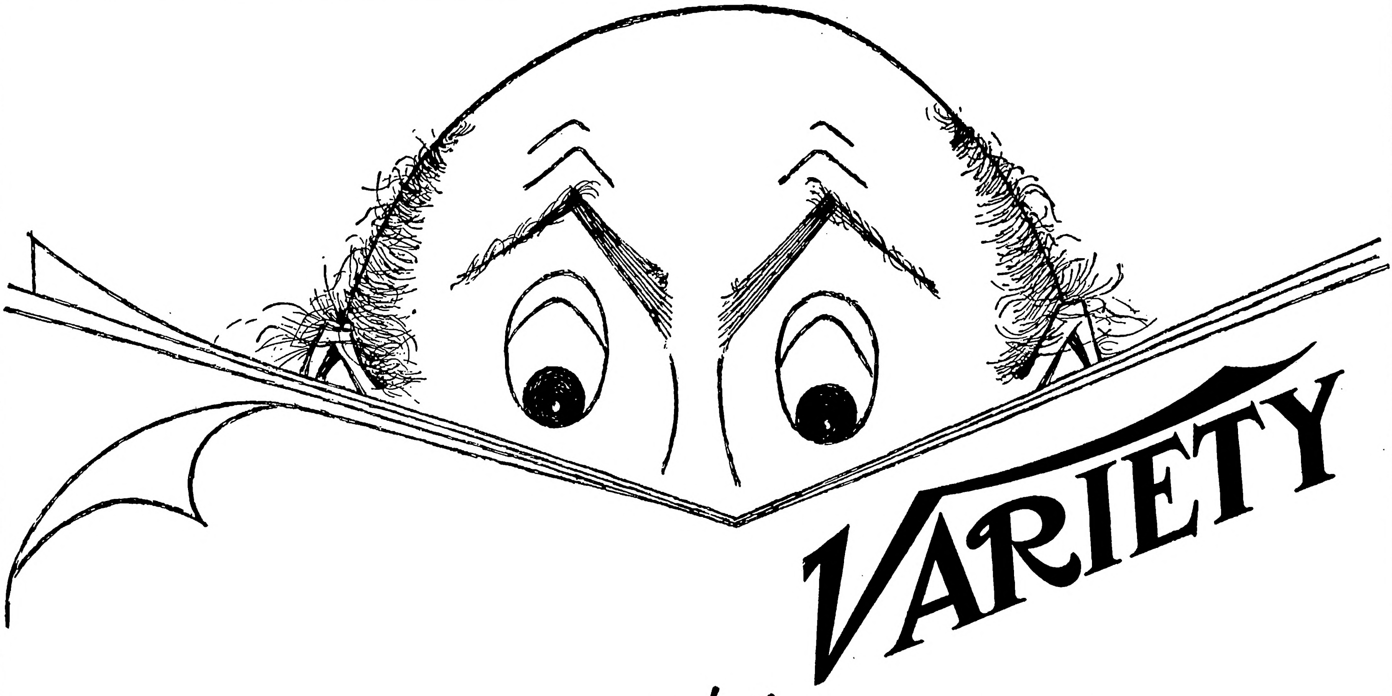
'Richard III' Telepreem

Italo Goodwill Builders

Joyce Grenfell

Has 15 Stagehands, 7 Pit Musicians, Etc.—40 in All

Jo Stafford



Happy Anniversary...

from all
your avid
readers at

Emil Mogul Company, Inc.

250 WEST 57TH STREET • NEW YORK 19, N Y

SANDY BECKER

SANDY BECKER SHOW
Monday thru Friday 8:45-10:00 A.M.
WABD

LOONEY TUNES
Monday thru Friday 6:30-7:00 P.M.
WABD

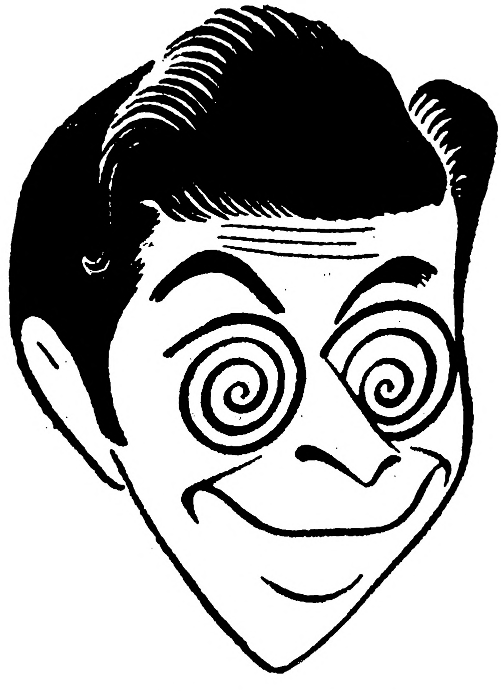
WONDERAMA
Sundays 12 Noon to 6 P.M.
WABD

ROBINHOOD
for WILDROOT Mondays 7:30 P.M. CBS-TV

YOUNG DR. MALONE
Title Role
Monday thru Friday CBS Radio
(No. 1 Network Radio Show)

SATURDAYS
TIME WITH MY KIDS

MOREY AMSTERDAM



"YUK-A-PUK"
and
GOOD LUCK

***Personal Management:* JOHN GREENHUT** **MCA**

It's not a secret ingredient . . . it's AKH*

*** Advertising Know How** is the most important contribution that SARRA makes to a television commercial, for at SARRA our only business is, and always will be, visual selling.

Sarra's permanent staffs are all advertising men. They speak the language of the agency and its clients.
They interpret the sell with **AKH.**

SARRA INC.

Specialists In Visual Selling
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Television Commercials **Photographic Illustration** **Motion Pictures** **Sound Slide Films**

THERE WILL ALWAYS BE A VARIETY

Lucy Monroe
Jim Sauter

JACK ELINSON • **BEN BRADY** • **CHARLES ISAACS** • **JACK DOUGLAS**

WRITER
PRODUCER
WRITER
WRITER

*

*in order of the last man who talked to the Variety salesman

"THE JOHNNY CARSON SHOW"

---

congratulations from an ex-Variety mugg

tom gries

director

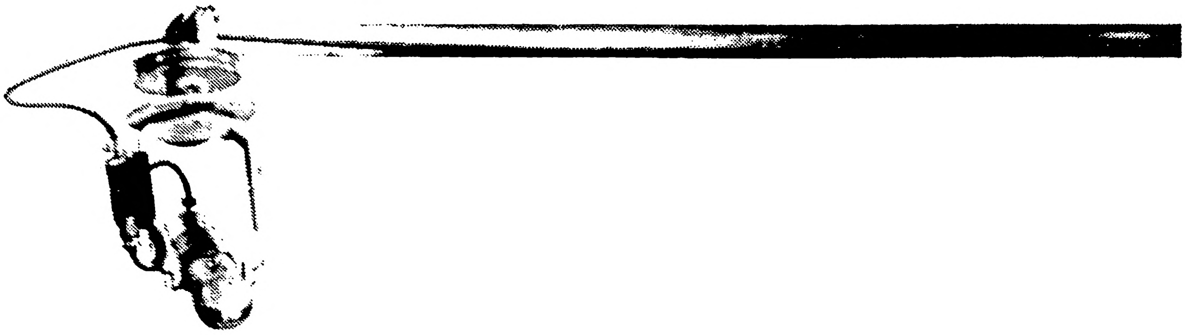
SCIENCE-FICTION THEATRE
READERS DIGEST ON TV

in release

HELL'S HORIZON (COLUMBIA)

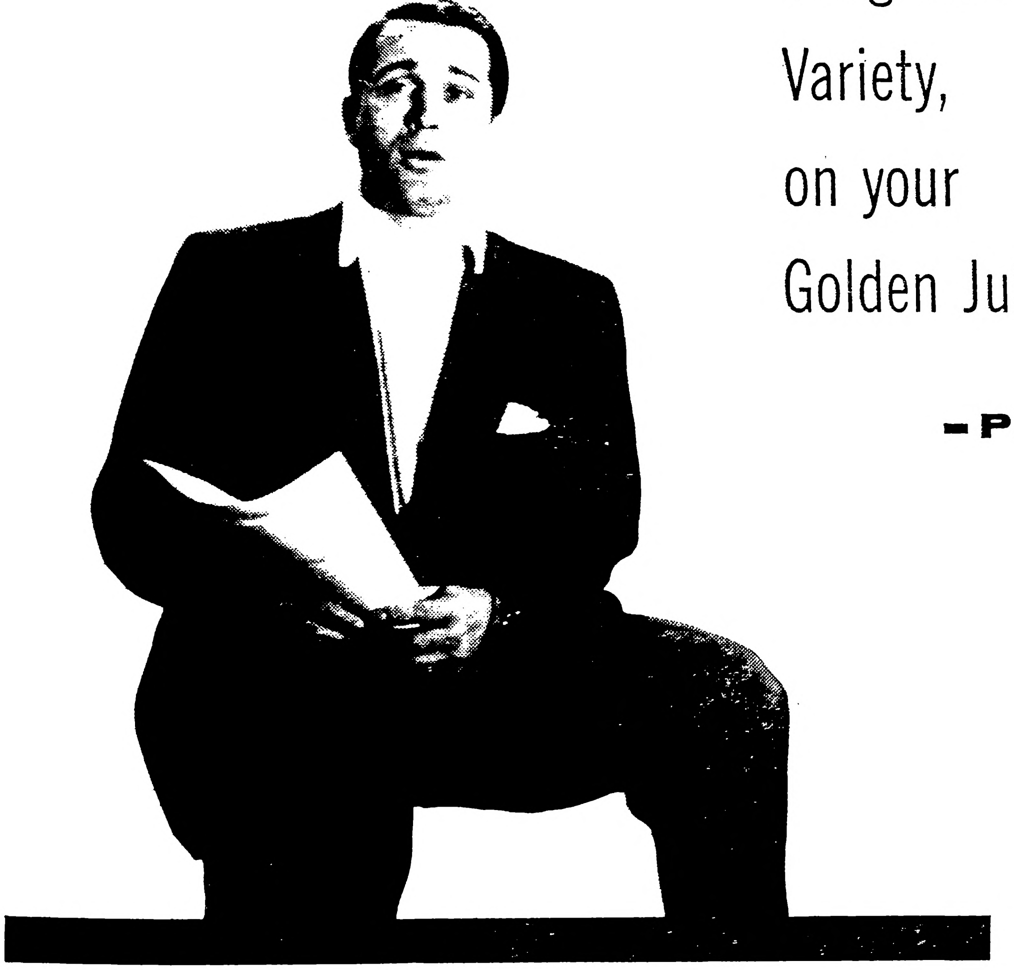
in preparation

JET STREAM — IVAN TORS PROD.
JENESSA
THE HELLHOUND



Congratulations,
Variety,
on your
Golden Jubilee.

– PERRY COMO



**THE
PERRY COMO
SHOW**

NBC-TV SATURDAYS 8:00-9:00 P.M.

RCA Victor Records

Direction
GAC GENERAL ARTISTS CORPORATION
NEW YORK • CHICAGO
BEVERLY HILLS • CINCINNATI • DALLAS • LONDON

TOPS IN CHICAGO!

WGN Radio

. . . WGN reaches more homes than any other Chicago advertising medium*

And—WGN's Complete Market Saturation Plan has proven it can sell your products to these homes.

* *Nielsen Coverage Service*

WGN-TV Television

- ✓ Chicago Television's Top Morning Children's Program—"Romper Room"
- ✓ Chicago Television's Top Teenage Program—"Bandstand Matinee"
- ✓ Chicago Television's Highest Rated Feature Film Programs
- ✓ Chicago Television's Highest Rated Sports Features
- ✓ Telecasting at Maximum Power From Chicago's Highest Tower

WGN 720 on your Radio

WGN-TV Channel 9

441 N. MICHIGAN AVE., CHICAGO 11

Eastern Advertising Solicitation Office—220 East 42nd St., New York 17

Representatives—George P. Hollingbery Co.

TWO-TON BAKER

the friendliest guy in show business

IMPERIAL RECORDS

COAST TO COAST TRANSCRIBED RADIO SHOW

ABC-TV

WILLIAM SELF

PRODUCER

"SCHLITZ PLAYHOUSE OF STARS"

for

Meridian Productions, Inc.

A Salute to

VARIETY

on its

50th Anniversary

STORER BROADCASTING COMPANY

28 YEARS OF BROADCASTING IN THE PUBLIC INTEREST 1927 1955

WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

WGBS • WGBS-TV
Miami, Fla.

KPTV
Portland, Ore.

WWVA
Wheeling, W. Va.

WBRC • WBRC-TV
Birmingham, Ala.

WJW • WXEL-TV
Cleveland, Ohio

NATIONAL SALES HEADQUARTERS:

TOM HARKER, National Sales Director
BOB WOOD, National Sales Mgr.

118 E. 57th St., New York 22, MUrray Hill 8-8630

230 N. Michigan Ave., Chicago 1, FRanklin 2-6498
111 Sutter St., San Francisco 4, Calif., SUtter 1-8689

wmca congratulates **VARIETY**

on its Golden Jubilee...

50 years the outstanding spokesman for the entertainment industry in which we have been proud to play a major role.

WMCA, too, has reached another milestone...we celebrate our own 30th anniversary this year and announce the opening of

NEW WMCA STUDIOS
AND OFFICES
415 Madison Avenue

on or about February 15th

THANKS!

To critics and audiences all over the nation for their "raves" about "Hear! Hear!"

... To The Sahara Hotel in Las Vegas for two wonderful three-week's engagements in one year.

... To The Colgate Variety Hour and NBC-TV for giving us the opportunity to present our musical version of "The Real Meaning of Christmas."

... To the dozens of promoters who have expressed their continued confidence in us by inviting us to present our 1956 version of "Hear! Hear!"

FRED WARING AND THE PENNSYLVANIANS
1697 Broadway – New York 19

Congratulations to VARIETY
on 50 Golden Years
and Season's Greetings to All My Friends*

SID KULLER

*I've been so busy filming
"Johnny Moccasin"
for NBC-TV
I forgot to send Xmas cards.

HERB SHRINER

4th YEAR—

"TWO FOR THE MONEY"

for

OLD GOLD CIGARETTES

CBS *Television: Every Saturday, 9:00 P.M.*
Radio: Every Sunday, 8:30 P.M.

COLUMBIA RECORDS

**THE HERB SHRINER
HARMONICA ORCHESTRA**

and LP Album: "HERB SHRINER ON STAGE"

●

Congratulations
from

JOHNATHAN
WINTERS

●

Exclusive Representative
MARTIN GOODMAN
65 West 54th Street, New York, N. Y.
JUDSON 6-1180

Congratulations!

VARIETY

FOR 50 Great Years... A hearty thank you

from everyone in our Chicago and New York offices, and all our clients which include:

Sunbeam THE BEST ELECTRIC APPLIANCES MADE *and* **DUBUQUE MEATS**

AND A WISH for 50 More Years of Outstanding Service to the Entertainment and Advertising World!

PERRIN-PAUS COMPANY
Advertising

8 So. Michigan Ave., Chicago
730 Fifth Ave., New York

Creative Programming

GOODSON
TODMAN

PRODUCTIONS

41 East 57th Street, New York 22, N. Y. PLaza 1-0600
449 South Beverly Drive, Beverly Hills, Calif. CRestview 4-7357

ART CARNEY

as

ED NORTON

in

"THE HONEYMOONERS"

Every Saturday CBS-TV

Personal Management:

WILLIAM McCAFFREY AGENCY

With Best Wishes to VARIETY

GREY LOCKWOOD

NBC TELEVISION

Season's Greetings

JIM CONWAY

CBS, Chicago

GREETINGS TO VARIETY

ALAN M. FISHBURN

TV • RADIO • STAGE • FILMS

333 North Michigan Avenue, Chicago 1, Illinois

BOB and RAY

ELLIOTT **GOULDING**

MUTUAL NETWORK—Daily

N.B.C. MONITOR

WINS, N. Y.—Daily

WBZ, Boston—Daily

ARMED FORCES RADIO—Daily

CORAL RECORDS

UNICORN RECORDS

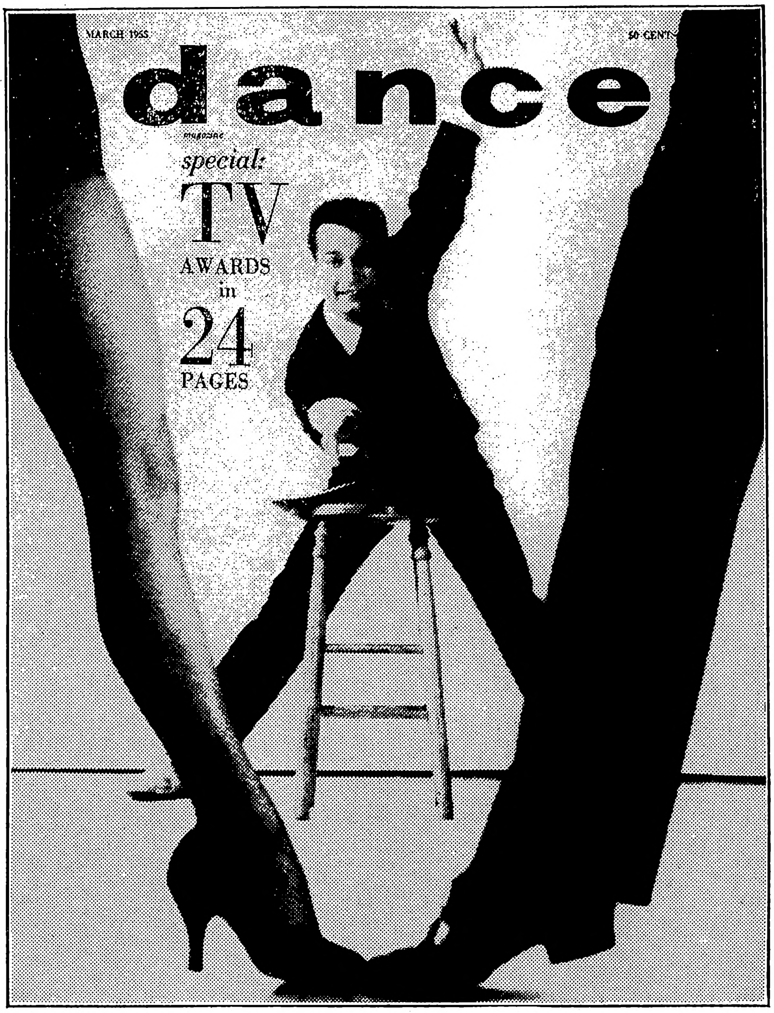
MT. SINAI HOSPITAL

CURRENTLY APPEARING:

Regional Office: FED. BUREAU OF INTERNAL REVENUE

Personal Management
JOHN MOSES

Production
VIC COWEN


MARCH 1955
50 CENTS
dance
magazine
special:
TV
AWARDS
in
24
PAGES

TONY CHARMOLI

Dance Magazine's TV Award Winner

Congratulates ***VARIETY*** **On Its Golden Jubilee**

CONGRATULATIONS

VARIETY

PETER ARNELL

CREATOR AND PRODUCER
of
TELEVISION PROGRAMS

Exclusive Management
ASHLEY-STEINER, INC.

Press Representative
SOLTERS-O'ROURKE & ASSOCIATES

Congratulations
VARIETY
on Your
Golden Jubilee

BRYNA RAEBURN

RADIO REGISTRY
MU 8-6600

★

Congratulations
to VARIETY

DAVID BROWN

Producer:
"DOLLAR A SECOND"
ABC-TV

Represented by **WILLIAM MORRIS AGENCY**

ON-TARGET TELEVISION

KUDNER AGENCY, INC.

NEW YORK DETROIT WASHINGTON SAN FRANCISCO

Congratulations

EDDIE "Rochester" ANDERSON

JACK DREES

On ABC-TV:
Wednesday Night Fights

On CBS-TV:
Big 10 Football and Basketball

NATALIE CORE

Lexington 2-1100

Fashion and Beauty Editor
"HOME" Show
NBC-TV

Hostess for A & P
"GUY LOMBARDO SHOW"
WRCA-TV

Business Representative:
ALBERT ROSS
132 West 43rd Street, New York
CHickering 4-3741

It's Your 50th and
My 30th in Show Biz

ARTHUR Q. BRYAN

13th Year as
DR. GAMBLE
on
"FIBBER and MOLLY"

Season's
Greetings
from
CLAIRE and SAXIE
DOWELL
WGN

JIM HURLBUT

NBC

JULIUS BING

Best Wishes To VARIETY
and all my friends in show business

30 West 69th Street
New York 23 PL 7-2230

There's No Business Like Show Business but advising some of the great people in show business in the matter of stocks and bonds is now my business. You, too, are welcome to write or call. No obligation!

JESSE BLOCK

Registered Representative
IRA HAUPT & CO.
Investment Brokers
501 7th Ave., New York 18, N. Y.
LOngacre 5-6262

*** **WANTED** ***

Radio Transcription's, Air-Shot's, Armed Forces Radio Service Recording's, Recording's Of All Kinds by "SAMMY KAYE," "GUY LOMBARDO," "BILL KENNY" and "THE INK SPOTS."

PAUL SCRIVEN
129 Vienna Ave., Niles, Ohio

Thanks to my friends—
and congratulations to

VARIETY

LANNY ROSS

WCBS RADIO, New York

9:05-9:30 AM (EST Daily)

4:05-5:00 PM (EST Daily)

Current Sponsors: Ford Motor Co., Coca Cola, New York Times, Libby's, Pall Mall, Stahl-Myer, College Inn, Slenderella, Marcal, Nescafe, Contadina.

Personal Management:

GAC GENERAL ARTISTS CORPORATION
New York • Chicago • Beverly Hills • Cincinnati • Dallas • London

DOHERTY, CLIFFORD, STEERS & SHENFIELD, INC.
350 Fifth Avenue
New York 1, N. Y.

NORMAN FELTON
DIRECTOR - WRITER
MCA

ROBINSON-HANNAGAN ASSOCIATES, INC.
PUBLIC RELATIONS
420 Lexington Ave., New York 17, N. Y.
ORegon 9-2100

DICK STARK . . . *speaking on TV for*
REMINGTON RAND
and
WESTERN UNION

NTA

...the most complete library of top-quality television programs on film

Salutes VARIETY ...on its 50th anniversary, for its most complete top quality television film news coverage.

NTA has a huge, NEW library of top-quality film programs ... to help you deliver mass audiences to sponsors in many markets ... at a low low cost per thousand.

NTA's television film programs cover every type of audience appeal ... they're tailored to fit every program schedule and every budget. Each series is available separately or in combination ... as a package, they're perfect for the new station. Each series is supported by a powerful, complete sales-promotion and merchandising package. NTA's feature films are the most outstanding motion pictures ever to become available for TV.

FEATURES

"THE CAPTAIN'S PARADISE"
"BREAKING THE SOUND BARRIER"
"THE THIEF"
"THE FALLEN IDOL"
"THE MAN BETWEEN"
"TALES OF HOFFMAN"
"GREAT GILBERT & SULLIVAN"
"OUTCAST OF THE ISLANDS"
"THE MAGIC BOX"
"THE ADVENTURESS"
"CRY THE BELOVED COUNTRY"
"THREE HUSBANDS"
"BLANCHE FURY"
"CHAMPAGNE FOR CAESAR"
"SECOND WOMAN"
"MY DEAR SECRETARY"
"D.O.A."
"MR. UNIVERSE"
"IMPACT"
"QUICKSAND"
"TEXAS, BROOKLYN & HEAVEN"

and hundreds of other top-rated features and westerns

HALF HOUR

"NEW ADVENTURES OF CHINA SMITH"
"CHINA SMITH"
"POLICE CALL"
"PLAY OF THE WEEK"
"ORIENT EXPRESS"
"PANTOMIME QUIZ"
"MAD WHIRL"
"HOLIDAY"

QUARTER HOUR

"THE PASSERBY"
"THE JAMES MASON SHOW"
"BILL CORUM SPORTS SHOW"
"BOBO THE HOBO"
"MUSIC OF THE MASTERS"
"FIND A HOBBY"

PLUS

AMY VANDERBILT
"ETIQUETTE"

RAYMOND MASSEY
"MAN'S HERITAGE"

Special Holiday Programming

"LAMB IN THE MANGER"

"CHRISTMAS CAROL"

and hundreds of Specials including "THE GREAT CRUSADE" ... story of General Eisenhower and 7 more of the Greatest War Films of all times

write-wire-phone today ... for complete details on availabilities, ratings, sponsorship records and prices on these programs. AUDITION PRINTS UPON REQUEST.

N T A

National Telefilm Associates, INC.
60 West 55th Street, New York, N. Y. • PLaza 7-2100

CHICAGO 11, ILLINOIS
612 N. Michigan Avenue
E. Jonny Graff
Phone: Michigan 2-5561

HOLLYWOOD, CALIFORNIA
8732 Sunset Blvd.
Ed Gray
Phone: Crestview 1-1191

MONTREAL 25, CANADA
1434 St. Catherine St.
N. Vaillancourt
Phone: University 6-9498

MEMPHIS 10, TENNESSEE
2605 Sterick Building
Charles D. McNamee
Phone: Jackson 6-1565

BOSTON, MASS.
Statler Hotel Office Building
Nick Russo
Phone: Liberty 2-9638

MINNEAPOLIS, MINNESOTA
1109 Currie Avenue
Don Swartz
Phone: Lincoln 7018

Best Wishes on your Golden Jubilee

CASEY ALLEN and FRAN CARLON

Singing the praises of

VARIETY !

Congratulations—

JANE
PICKENS

●

Management: **MOE GALE**

Many,
Many More
Congratulations!

●
●
●

ROBERT
MERRILL

●

Management
MOE GALE

HAL KANTER
Who Has Nothing to Advertise

Marguerite Piazza

—Congratulations!

Direction: **WILLIAM MORRIS AGENCY**

Personal Management:
DURGOM-KATZ Assoc.
New York • Beverly Hills

CONGRATULATIONS VARIETY *on your* 50th ANNIVERSARY —

Carol Irwin

Producer: "MAMA"
CBS-TV
Fridays, 8 P.M., E.S.T.

Happy Anniversary

from

"MAMA"

PEGGY WOOD

Happy Anniversary

from

"PAPA"

JUD LAIRE

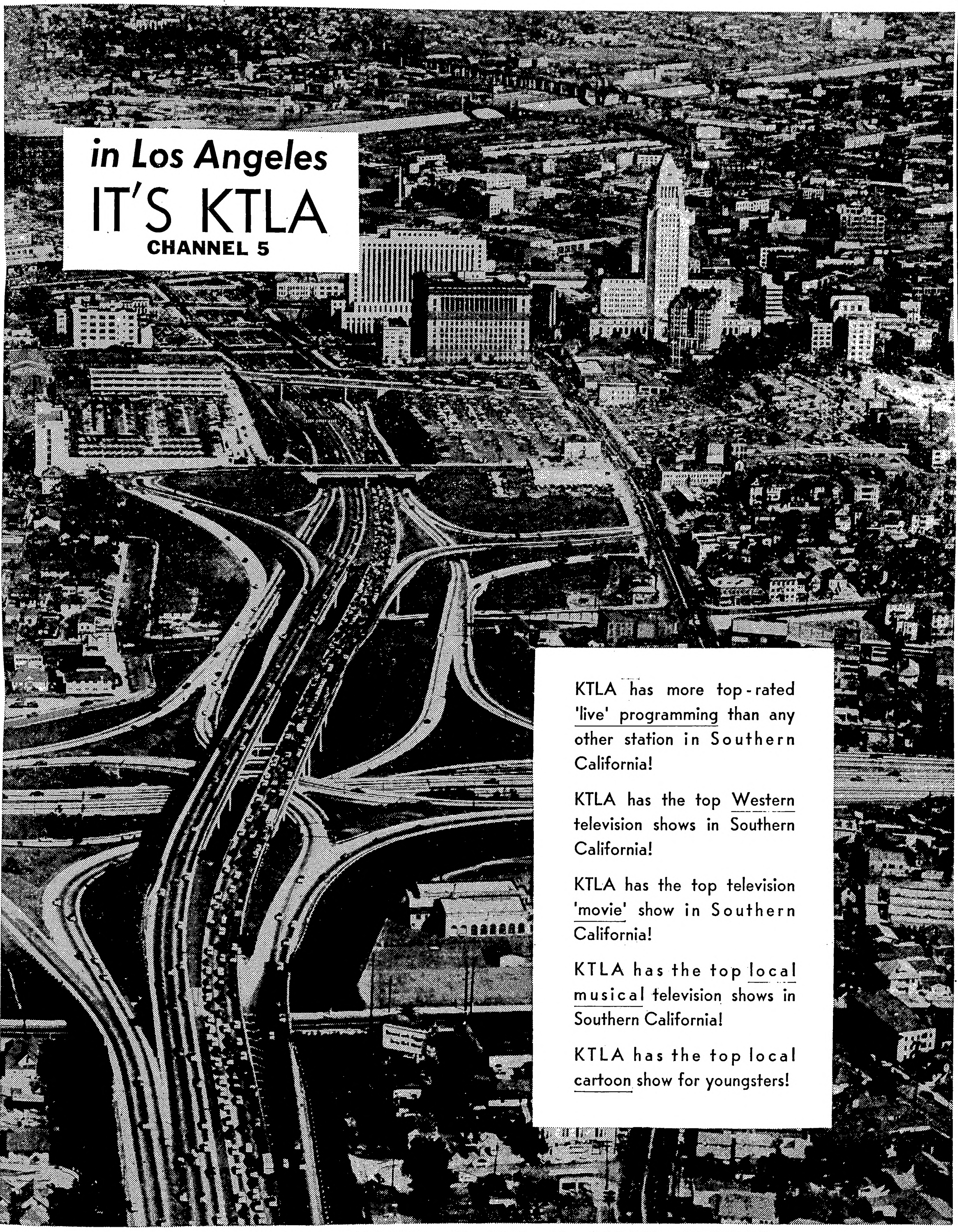
Greetings from

DON RICHARDSON

Director "MAMA"

CONGRATULATIONS!

IN SHOW BUSINESS—IT'S VARIETY



in Los Angeles

IT'S KTLA

CHANNEL 5

KTLA has more top-rated 'live' programming than any other station in Southern California!

KTLA has the top Western television shows in Southern California!

KTLA has the top television 'movie' show in Southern California!

KTLA has the top local musical television shows in Southern California!

KTLA has the top local cartoon show for youngsters!

REPRESENTED NATIONALLY BY PAUL H. RAYMER COMPANY

Just as
VARIETY
is a habit in
show biz...

WHDH
is a habit in
Boston!

Rated first 368 times
in all 500 rated
quarter hours.

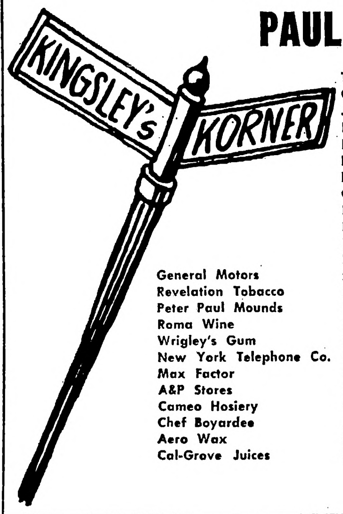
Pulse of Boston Total Audience — Monday through Sunday — 6:00 a.m. to 12:00 Midnight July - August 1955 — 500 rated quarter hours

WHDH
BOSTON

Owned and operated by the Herald-Traveler Corporation
Represented nationally by John Blair & Co.

Thanks —to these SPONSORS for making KINGSLEY'S KORNER a busy street throughout the year.

PAUL KINGSLEY



- Toy Guidance Council
- Castro Convertibles
- Joy Detergent
- Levelor Venetian Blinds
- Robert Hall Clothes
- Davega Stores
- Dromedary Cake Mix
- Q. T. Frosting
- E. Z. Pop Popcorn
- Nash-Kelvinator
- Hammer Beverages
- Black Angus Rotisserie
- Sachs Quality Furniture
- Kent Cigarettes
- Bonomo Taffy
- Dannon Yogurt
- Gristede Markets
- Norge Refrigerators
- Cresta Blanca
- Phillips Milk of Magnesia
- Chiclets
- Alkaid
- Dreft
- Skol
- General Motors
- Revelation Tobacco
- Peter Paul Mounds
- Roma Wine
- Wrigley's Gum
- New York Telephone Co.
- Max Factor
- A&P Stores
- Cameo Hosiery
- Chef Boyardee
- Aero Wax
- Cal-Grove Juices

RON TERRY'S

RON TERRY
9
WGN-TV
CHICAGO

POLKA PARTY

Chicago's most popular "live' TV show

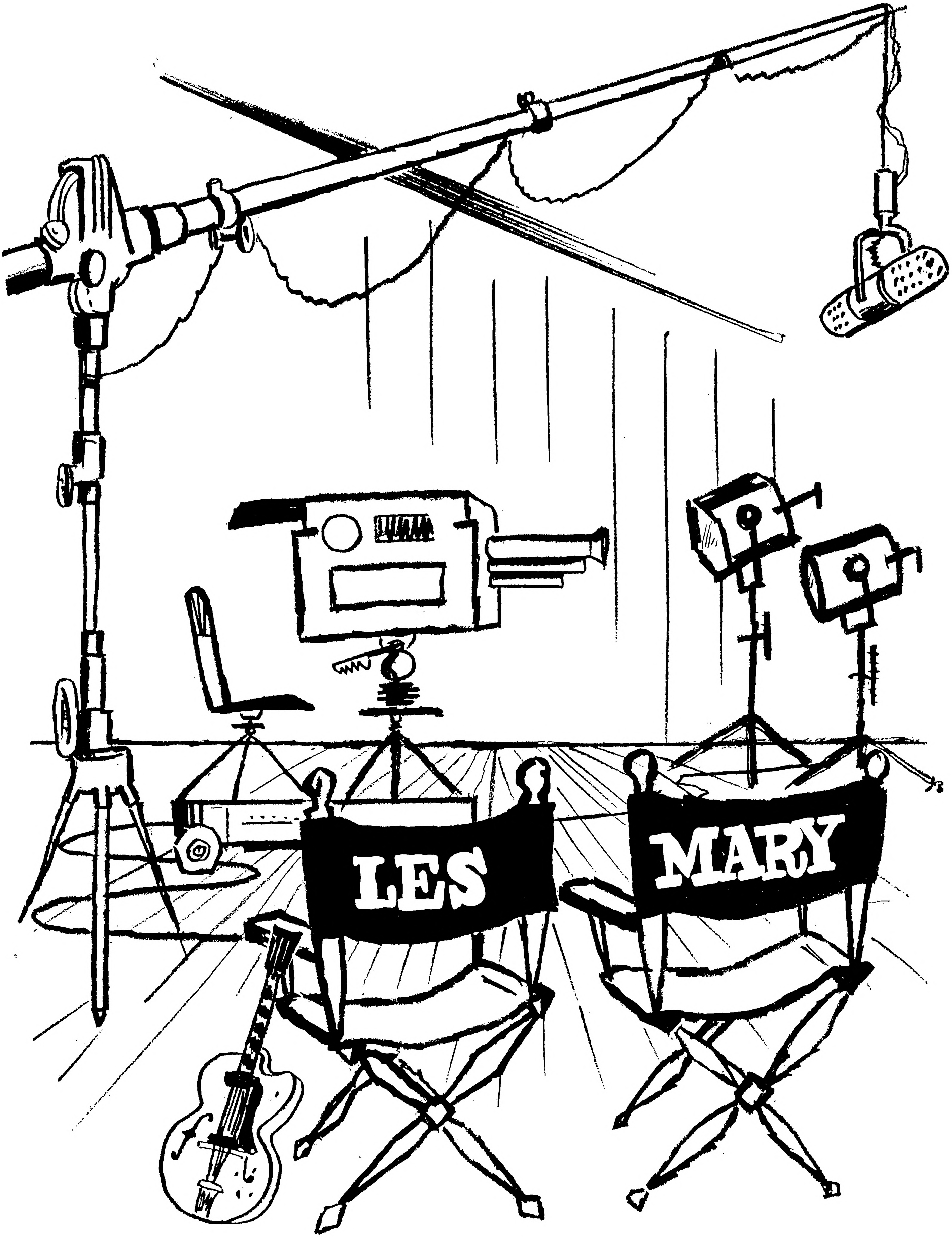
Saturdays—10:30 a.m.

Greetings from Chicago

CARMELITA POPE

JULIAN BENTLEY

73's



GIBSON
GUITARS

Nationally Sponsored by LISTERINE

Personal Management

GRAY GORDON—MEL SHAUER

667 Madison Avenue
New York 21, N. Y.

GAC

Capitol
CLASSICS

HARRY SALTER

Musical Director—

"STOP THE MUSIC"
ABC-TV

"NAME THAT TUNE"
CBS-TV

JACK LESCOULIE

Announcer for

JACKIE GLEASON — DAVE GARROWAY — BUICK

Greetings and best wishes to VARIETY:

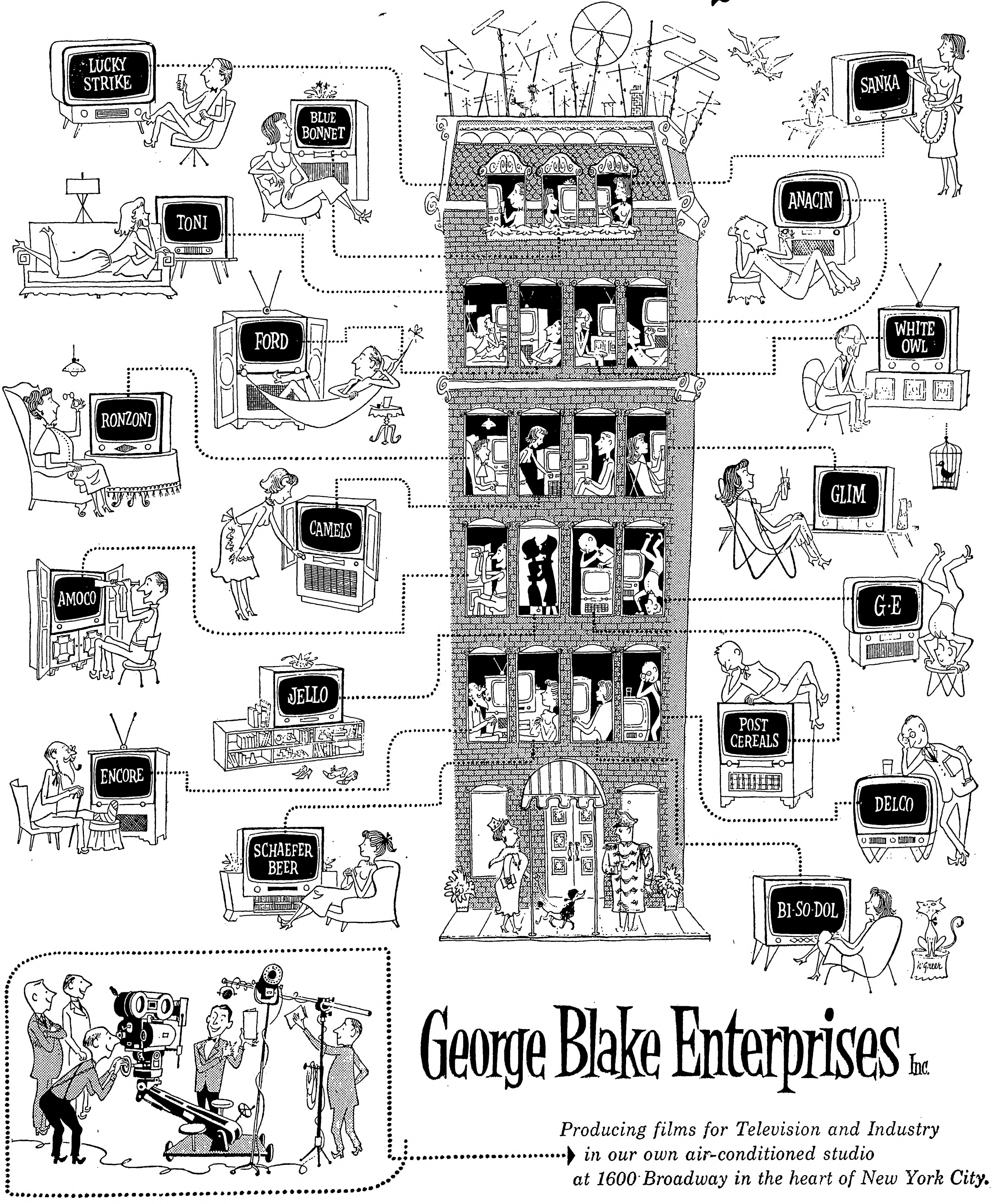
DOUGLAS EDWARDS

Greetings to VARIETY *from* DICK SCHNEIDER

Director—

"WIDE WIDE WORLD"
NBC-TV

Everyone's Eye is on TV Commercials filmed by BLAKE!


LUCKY STRIKE
BLUE BONNET
TONI
FORD
RONZONI
CAMELS
AMOCO
JELLO
ENCORE
SCHAEFER BEER
SANKA
ANACIN
WHITE OWL
GLIM
G·E
POST CEREALS
DELCO
BI·SO·DOL

George Blake Enterprises Inc.

Producing films for Television and Industry
in our own air-conditioned studio
at 1600 Broadway in the heart of New York City.

VARIETY *is the greatest!*

...and for the greatest
TV variety...it's

MICKEY MOUSE CLUB
ANDY'S GANG
WHAT'S THE NAME OF THAT SONG?
AL JARVIS' MAKE BELIEVE BALLROOM
BUFFALO BILL, JR.
WILD BILL HICKOK
SHEENA, QUEEN OF THE JUNGLE
GLAMOUR GIRL
SUPERMAN
JACK OWENS SHOW
CHUCKO'S CARTOONS
TUFELD AT TWELVE
MILDRED YOUNGER
CISCO KID
SKY KING

ALL on CHANNEL 7 KABC-TV

the station with life

Congratulations from

DON MEIER

Producer-Director of **"Zoo Parade"**
and
"Zoo Parade Safari - African Series"

NBC-TV, Chicago

BONNE ANNÉE

The French Broadcasting System extends greetings of the season to all its friends, with the special hope that the year 1956 will see the continuation of the long friendship between France and the United States, as we work together . . . through radio . . . for lasting peace.

PIERRE CRENESSE,
Director.

A HAPPY TWO-SOME

BREAK THE BANK

Starring

BERT PARKS

America's Favorite

QUIZ MASTER

On

America's Favorite

QUIZ SHOW

FOR

DODGE

Division of

CHRYSLER CORP.

WEDNESDAYS
ABC-TV, 9:30 P.M., EST

MASQUERADE PARTY

Starring

PETER DONALD, MC.

Panel: BOBBY SHERWOOD, MARY HEALY, OGDEN NASH, ILKA CHASE

The Nation's Greats

MAKE UP

and

MAKE MERRY

On This Unique Success

For
(Knomark)
ESQUIRE BOOT POLISH

For
(Pharmaceutical, Inc.)
GERITOL

WEDNESDAYS
ABC-TV, 9:00 P.M., EST

COMING TO CBS-TV IN JANUARY

The New "PENNY TO A MILLION" Panel Quiz

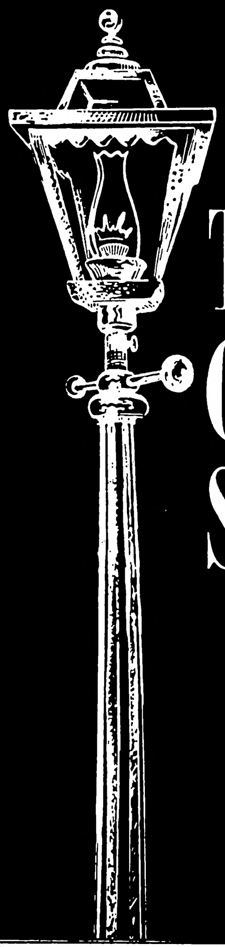
Sponsored by (Brown & Williamson) Raleigh Cigarettes

WOLF ASSOCIATES
PRODUCTIONS
ENTERPRISES

420 Madison Avenue, New York, N. Y.

Jack Barry
and
Dan Enright
Productions

Congratulations VARIETY



THE GASLIGHT STATION

distinctive music for
metropolitan New York-North Jersey

WPAT
930 k.c.

NORMAN ROSS

In CHICAGO—

WBKB-TV *(ABC)*
- This is the Day
- Remember with Norman Ross
- The Norman Ross Show

WMAQ *(NBC)*
- Olson Travel Hour
- The Norman Ross Hour

WGN *(Mutual)*
- Tunes from Talman

WJJD
- The "400" Hour

OFFICIAL FILMS, INC.

America's Leading Independent Distributor of TV Films

THE ADVENTURES OF ROBIN HOOD
FOUR STAR PLAYHOUSE
THE ADVENTURES OF THE SCARLET PIMPERNEL
MY LITTLE MARGIE
THE STAR AND THE STORY
TROUBLE WITH FATHER
MY HERO
TERRY AND THE PIRATES
DATELINE EUROPE
OVERSEAS ADVENTURE
THIS IS YOUR MUSIC
COL. MARCH OF SCOTLAND YARD
CROSS CURRENT
WILLY
SECRET FILE, U.S.A.
THE HUNTER

New York • Chicago • St. Louis • Boston • Dallas • Minneapolis
Beverly Hills • San Francisco • Philadelphia • Memphis • Atlanta

Congratulations VARIETY

MARTIN GOODMAN PRODUCTIONS

65 West 54th Street, New York, N. Y.

BOB QUIGLEY
Executive Producer

"On Your Account"
"Love Story"

Congratulations VARIETY

FELIX JACKSON

STUDIO ONE
CBS

1929

TONI GILMAN

1956

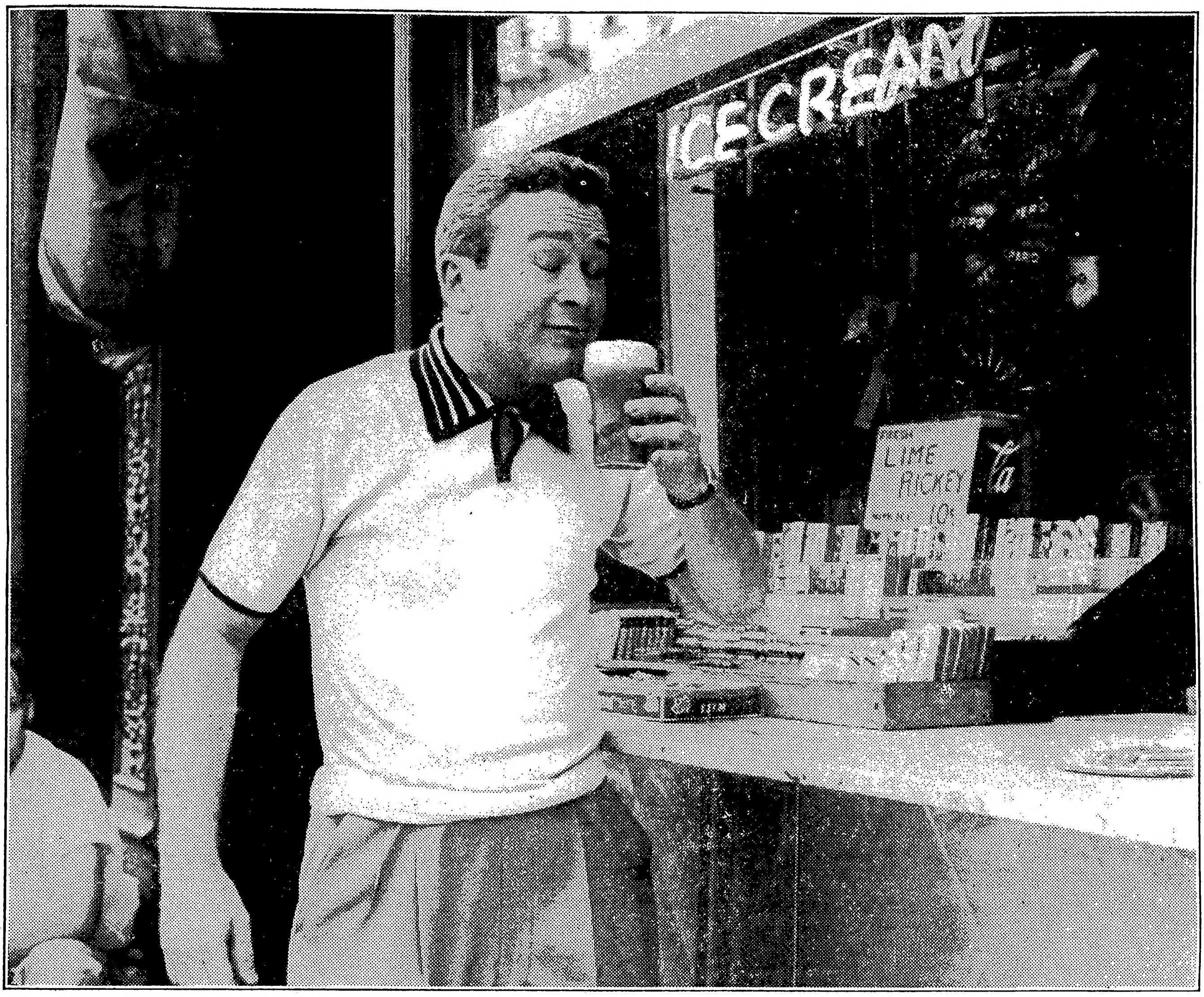

ICE CREAM!
LIME RICKEY 10¢

Photo by Gary Wagner

L'Chaim!

ON YOUR 50th ANNIVERSARY

"Red" Buttons

Congratulations

VARIETY

Toots

Congratulations

to VARIETY

from

PATRICIA BENOIT

Season's Greetings

WIN STRACKE

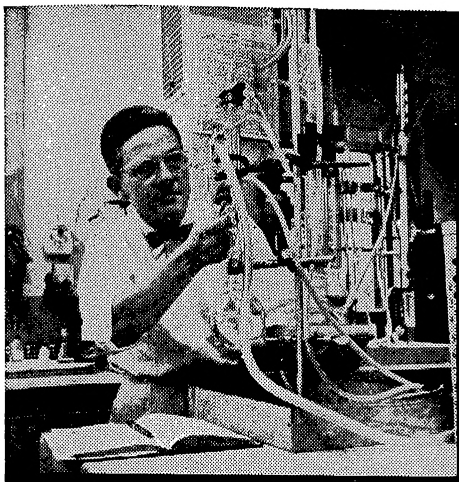
ABC CHICAGO

FOR A
SQUARE DEAL
call
CIRCLE
FILM LABORATORIES
COLUMBUS 5-2180
A Complete Motion Picture Lab
Serving the Industry
OVER A DECADE
33 WEST 60th ST. NEW YORK 23, N. Y.

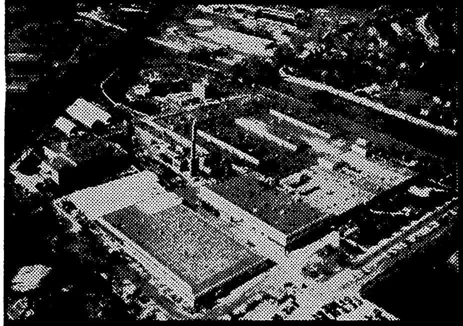
Best Wishes

NAT PERRIN

CBS

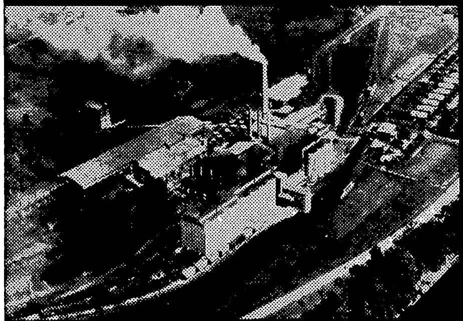


Du Pont Company, Wilmington

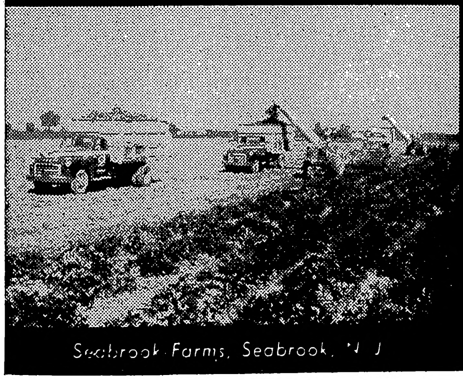


RCA Tube Division, Lancaster

U. S. Steel, Morrisville



Lehigh Portland Cement, Allentown



Seabrook Farms, Seabrook, N J

In Delaware Valley, U.S.A....

NOTHING SUCCEEDS LIKE SUCCESS

WFIL-TV, like the booming 30-county Delaware Valley, U.S.A. which it saturates, is a modern success story without equal.

- Advertisers in Delaware Valley use WFIL-TV more than other Philadelphia stations—50% more than Station A; 70% more than Station B.
- WFIL-TV's unparalleled point-of-sale merchandising support in 3 great supermarket chains has increased food billings 387% in 4 years.
- Delaware Valley's most popular local programming is created by WFIL-TV. "BANDSTAND", for instance, topped all competition since it began, October, 1952.
- Only the WFIL stations—in all of broadcasting—hold more than one du Pont Award—for community service.
- Respected advertisers like FORD . . . ALKA SELTZER . . . RCA . . . ATLANTIC REFINING . . . KELVINATOR use an annual average of 5¾ program hours per week on WFIL-TV—and have for the past 5 years.

The surest road to top sales in the teeming Delaware Valley, U.S.A. is WFIL-TV—proven competitively superior service to advertisers and community . . . NOTHING SUCCEEDS LIKE SUCCESS.

A TRIANGLE STATION

WFIL-TV

PHILADELPHIA, PENNSYLVANIA

Channel 6

ABC-TV Affiliate • Represented by Blair-TV

RADIO & TELEVISION DIVISION / TRIANGLE PUBLICATIONS, INC.

WHOM

proposes these friendly toasts
to—
VARIETY
on its GOLDEN JUBILEE

"NA ZDROWIE"
(Polish)

"SALUD"
(Spanish)

"SALUTE"
(Italian)

"PROSIT"
(German)

WHOM is proud that it has also been a real part of Show Biz since 1930.

Just as "*Variety*" pioneered a sparkling new era of Trade Press reporting with a dynamic language all its own, so has WHOM blazed new trails for New York's millions of foreign language radio listeners by bringing its friendly and familiar voice to untold thousands of homes.

Our listeners understand us *because* we understand them, whether they speak Spanish, Italian, German, or Polish.

WHOM, New York, N. Y. 1480 KC.
5000 WATTS

"73"
best wishes,
Bill Leonard

JIM JORDAN
PRODUCER-DIRECTOR

From all of us to all of you on VARIETY... HAPPY 50th ANNI...

EDDY ARNOLD
One of America's Truly Great Singing Personalities
Over 30,000,000
RCA VICTOR RECORDS
"Eddy Arnold Time"
Current TV Film Series
Continuing Guest Appearances on All Major TV Shows

JAN AUGUST
and his Piano Magic
MERCURY RECORDS
Currently
Hotel
Sheraton Astor
New York

KATHY GODFREY
The Lady All America Loves
Currently
THE
KATHY GODFREY
SHOW
CBS RADIO NETWORK
Coast to Coast
Saturdays, 1:30 to 2 p.m.

BETTY JOHNSON
The Nation's Brightest New Songstar
Currently
DON McNEILL'S
BREAKFAST CLUB
ABC RADIO NETWORK
Featured Fem Lead
in "Eddy Arnold Time"
THE BOB & KAY SHOW
WNBQ-TV, Chicago
BALLY RECORDS

NORMAN LEYDEN
TV & Radio's Finest New Conductor, Arranger, Composer
Currently
Musical Director
"THE $64,000 QUESTION"
CBS-TV NETWORK
"THE BIG SURPRISE"
NBC-TV NETWORK
"THE KATHY GODFREY SHOW"
CBS RADIO NETWORK
DOT RECORDS

JIM LOWE
The "Close the Door" Kid
Writer of "Gambler's Guitar"
Now Budding as one of TV & Radio's Most Versatile Young Talents
DOT RECORDS
Current Release
JOHN JACOB
JINGLEHEIMER SMITH
and
ST. JAMES
AVENUE MARCH

FRANK LUTHER
"The Daddy of Them All"
America's Number One
Children's Entertainer
Over 65,000,000
DECCA RECORDS
Currently
for RCA THESAURUS
"THE FRANK LUTHER FUN SHOW"
TV Guest Appearances on
DING DONG SCHOOL,
THE HOME SHOW, etc.

EDDY MANSON
and his Harmonica with a Heart
Composed, arranged & conducted score for "LOVERS & LOLLIPOPS." A great new picture soon to be released.
Other current film and TV original scores:
LITTLE FUGITIVE
Now in TV Showings
Westinghouse
Summer Theatre
Johnny Jupiter
Adventure
VIK RECORDS

CSIDA-GREAN ASSOCIATES, INC. JOE CSIDA
CHARLES GREAN
ED BURTON
TRINITY MUSIC, INC. • TOWNE MUSIC CORP.
101 West 55th Street New York 19, N. Y. Circle 7-0700

BEST WISHES to VARIETY

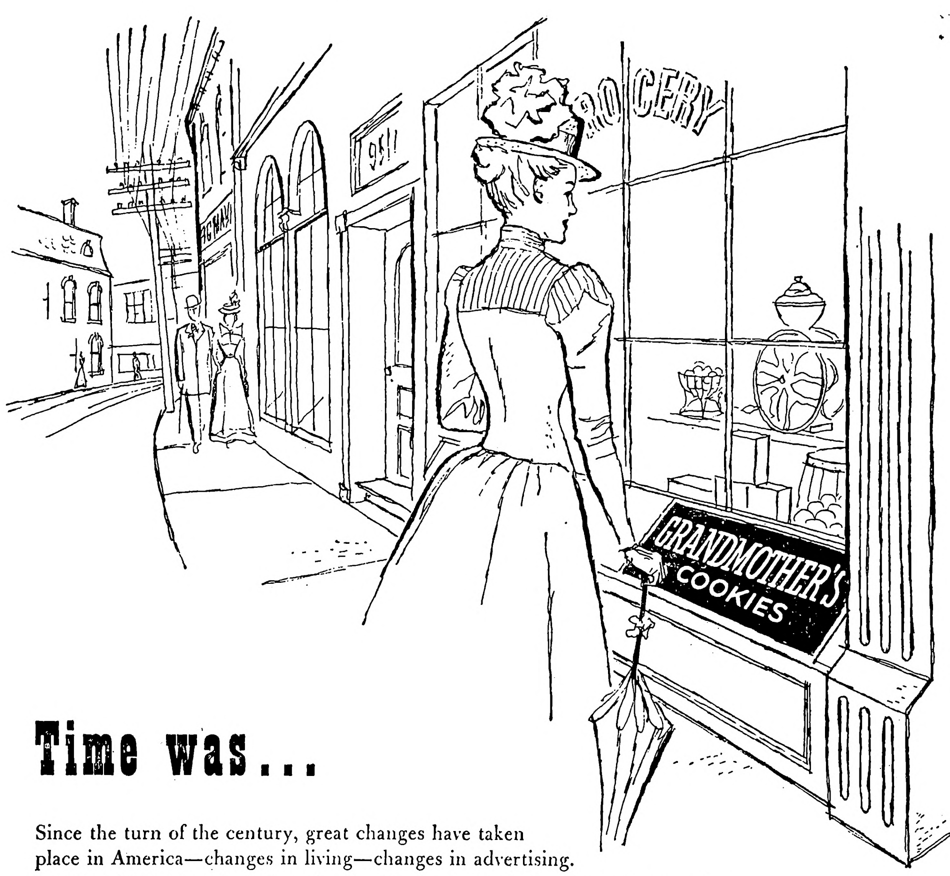
MATA and HARI

Composer, Pianist: **LOTHAR PERL**

Exclusive Personal Management
MARCEL VENTURA
Hotel Plaza, Suite 1755
1 West 58th Street, New York, N. Y.

●

Concert Direction
COLUMBIA ARTISTS MANAGEMENT, Ltd.
Steinway Hall, 113 West 57th Street, New York, N. Y.



Time was...

Since the turn of the century, great changes have taken place in America—changes in living—changes in advertising.

The old-fashioned window sign in this once typical scene was then a major medium of advertising. About this same time, the purveyors of nostrums were being crowded from the pages of newspapers and magazines by legitimate advertisers. Publications grew in stature as advertising media.

Then came Radio. In this mass communication medium, advertisers found a new way to talk to more people more often. Radio demonstrated that people sell better than paper.

Then came Television. And today, the impact of television has changed the living habits of millions of people and the advertising technique of thousands of businesses.

So in WLW-Land, radio and television now form an unparalleled advertising combination. To reach the most people, most often, and most economically in WLW-Land—the advertising change is to this new combination. Old times were never like this.

WLW	*Radio*
WLW-A	*Atlanta*
WLW-C	*Columbus*
WLW-D	*Dayton*
WLW-T	*Cincinnati*

CROSLEY BROADCASTING CORPORATION, A DIVISION OF AVCO MANUFACTURING CORPORATION

TELEVISION COMMERCIALS
by
FLETCHER SMITH STUDIOS

...long on viewing power ...strong on sales

Stretching your television investments is a specialty of Fletcher Smith Studios.
How? By imaginative commercial productions with an entertainment factor that holds your television audience for the important pay-off message.
1955 marks the 25th year of successful film production for Fletcher Smith Studios. Now is the time to let the glitter of our outstanding record rub off on your television commercial needs.

Write . . . phone . . . wire . . .

FLETCHER SMITH STUDIOS, INC.
321 East 44th St., New York 17, N. Y. Murray Hill 5-9010

Thanx Milwaukee!
For '55

JACK DENTON

World's Greatest M. C.
(That's Sam H. World, my Agent)
WISN-Radio
AM & PM
WISN-TV
(Sid Stone Productions)
"IT'S A DRAW"
(for Braumeister)
"WATCH YOUR STEP"
(for Hermax)
MILWAUKEE SUNDAY SENTINEL
"Disc-cussions" column
VAUDE
Nat Cole Show

Testimonial Tips

(No. 4 of a series)

ALWAYS BE SURE THERE IS A LOGICAL BELIEVABLE CONNECTION BETWEEN THE PRODUCT AND THE PERSONALITY !

Over 400 Advertising Agencies that have used our services have found that this advice pays—and sells.

Endorsements, inc.

The only organization devoted *exclusively* to all phases of endorsements and testimonials.

Send for FREE COPY of THE REVISED PRIMER OF TESTIMONIAL ADVERTISING

500 FIFTH AVENUE
NEW YORK 36, NEW YORK

Hollywood, Washington, Chicago
London, Paris

JACK ANGELL

News

NBC, Chicago

GINNY AND CLIFF

BURNS

GREENVILLE, PENNA.
SAN BERNARDINO, CALIF.

Greetings
from

VAUGHN MONROE

- *Opening* FEBRUARY 7
  SAHARA, Las Vegas

- *Meanwhile, busy doing*
  TV Films and Live Commercials
  for RCA

●

RCA VICTOR
Records

●

Direction: MARSHARD MUSIC

Press Relations: MARVIN DRAGER

EXCLUSIVE MANAGEMENT
Willard Alexander, Inc.
30 ROCKEFELLER PLAZA, New York ● 333 N. MICHIGAN AVE., Chicago, Ill.

Season's Greetings

Producer
leo morgan

Director
clark jones

Associate Producer
george charles

Caesar's Hour

• *Greetings to* VARIETY

AL SPAN
Producer
"Stage Show"

Jackie Gleason Enterprises

JACK HURDLE
Producer
"The Honeymooners"

Congratulations!

LARRY
BERNS

and

SANDRA
GOULD

CLINT YOULE

The NBC Weatherman

Congratulations . . .

BIG JACK WILSON

BIGGEST THING IN PHILADEPHIA!

KYW
Weekdays
10:15 - 2:00 a.m.

WPTZ
Weekdays — 2:50 p.m.
Saturdays — 5:00 p.m.

From One Pioneer To Another

As the company which broadcast
the first radio time signal,
we of Bulova take more than
ordinary pleasure in congratulating
you of Variety on your first 50 years!

You all know how heavily we rely on
spot television and radio to sell.
365 days every year, our commercials
are seen and heard by millions
of people over hundreds of stations.

The wonderful cooperation given by
these stations has been of greatest
importance in establishing Bulova
as America's largest-selling fine watch.
Therefore, we also send our warmest thanks
to the Radio and TV stations which
you serve—and which have
served us so well.

We wish you all a Happy
and Prosperous 1956!

Cordially,

John H Ballard

President

BULOVA WATCH COMPANY, Inc.
BULOVA PARK, N. Y.

BEST WISHES . . .

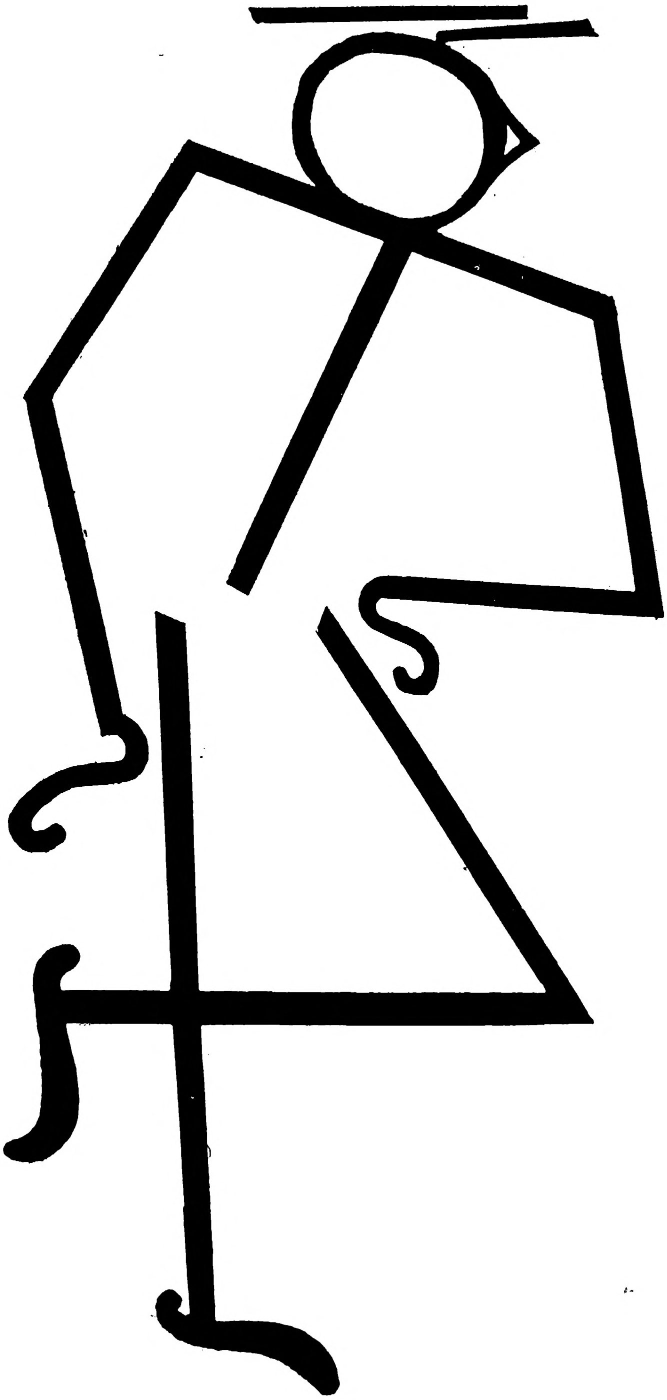
audrey meadows

Personal Management
VAL IRVING

Congratulations

JOE QUILLAN

CBS



JACKIE GLEASON ENTERPRISES

BERNARD GREEN, COMPOSER-CONDUCTOR

Musical Director of "CAESAR'S HOUR"

CARL REINER

SID CAESAR'S HOUR

NBC-TV

HOWARD MORRIS

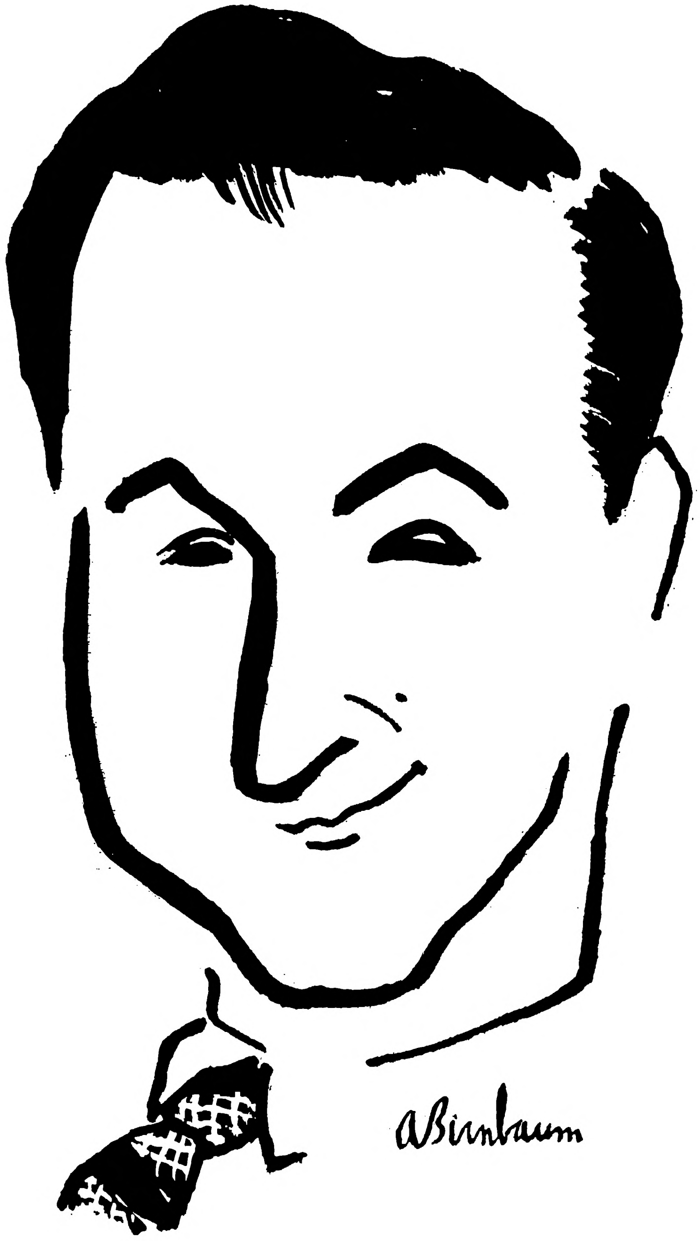
SID CAESAR'S HOUR

NBC-TV

Congratulations VARIETY

sandra deel

Thanks, **SID CAESAR**

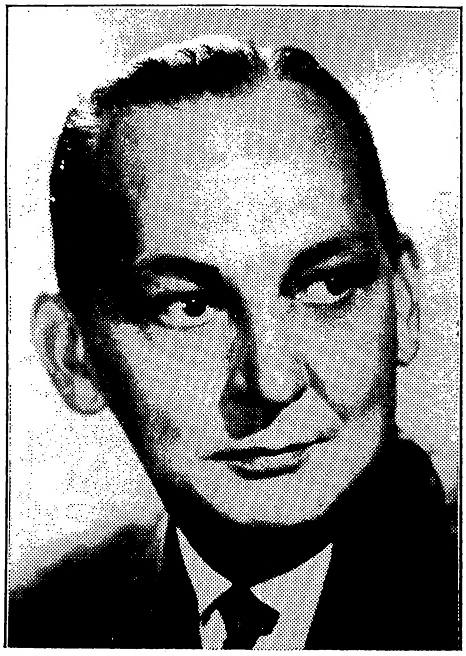


CAESAR'S HOUR

NBC-TV

To VARIETY:

"HERE'S LOOKING AT YOU"



RICHARD WILLIS

NBC

NBC
TECHNICAL DIRECTORS

Hank Bomberger
Fidelis Blunk
Carl Cabasin
Carlos Clark
Jack Coffey
Chas. E. Corcoran
Robert Daniels
Sidney Davidson
Stoddard Dentz
Lawrence Elikann
H. L. Folkerts

Robert Hanna
Milton Kitchen
Larry Lockwood
Robert Long
Eugene Lynch
Frank McArdle
Michael Rosar
Heino Ripp
Bill Simmons
Thomas Smiley
Orland Tamburri
Daniel Zampino

"Have a Happy"
CAROL REED
CBS-TV

•

CHARLIE DOBSON
Westinghouse TV

"JIMMY DURANTE SHOW"

Produced
and
Staged
by

WILLIAM HARMON

Management:
WILLIAM MORRIS

★

GOLDEN GREETINGS
to
VARIETY

★

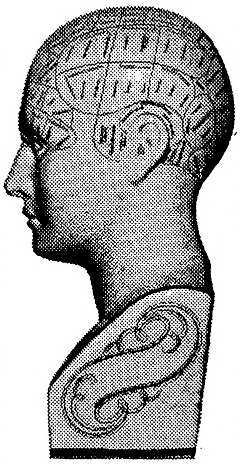
HERB SANFORD

Producer

GARRY MOORE SHOW—CBS-TV

★

Radio's Most
Talked-About
Show . . .

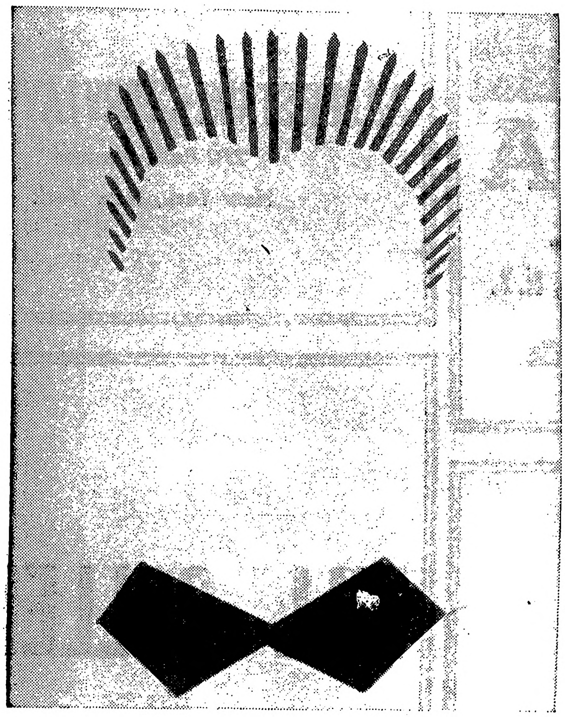


MAKE UP YOUR MIND

(3rd year on CBS for Continental Baking via Ted Bates Agency)

ARTHUR HENLEY PRODUCTIONS
SHELTON HOTEL
New York
PLaza 5-7145

Congratulations!



GARRY MOORE

D'ARTEGA

COMPOSER — CONDUCTOR

Permanent Musical Director-Conductor

"POPS" Concerts in Carnegie Hall, N. Y.

Currently Playing:

WORLD FAIR, Dominican Republic

● MERCURY RECORDS ●

Congratulations

from

KOWL

10,000 WATTS

1580 on your dial

Southern California's most powerful station featuring "Specialized Programming" with outstanding personalities.

JOE ADAMS
LILLIAN RANDOLPH
CHESTER WASHINGTON
"CHICO" LIONEL SESMA
ELENA SALINAS
SENOR WM. OROZCO
MARIO REY

George Stone

NBC—Chicago

Producers of

Radio and Television Shows

WILBUR STARK · JERRY LAYTON, INC.

270 Park Avenue
New York, New York

BILL COLLERAN

Director

YOUR HIT PARADE

1954-55-56

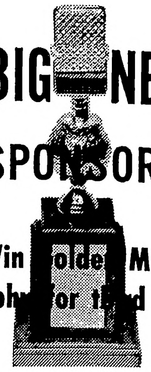
Manager: ASHLEY-STIENER, Inc.

MUrray Hill 8-0330

TONI and JAN

ARDEN

Congratulate VARIETY



KBIG NEWS SPONSORS

Win Golden Mike Trophy for third year

The Radio — Television News Club of Southern California again honors KBIG News. Of seven awards, KBIG is the only non-network winner.

Alan Lisser
1953 & 1954
winner for
Best Non-Network
Newscaster.

Larry Berrill
1955 winner for
Most Enterprising
Radio Report.

KBIG Newscasts are 5-minutes long, staff-written, edited, polished, listenable!

There are 113 each week. Of these 10 are immovable public service; 76 are sponsored; 27 are available.

If you Sponsor KBIG News, YOU own a share in this Golden Mike.

If you don't, talk it over with your KBIG or Robert Meeker contact.

10,000 WATTS
KBIG
The Catalina Station
740 ON YOUR DIAL

JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205
Nat. Rep. Robert Meeker & Assoc. Inc.

MAD ABOUT THE GIRL

WE LOVE MARY MARTIN.

SO DO THE 65,000,000 PEOPLE WHO WATCHED "PETER PAN" LAST YEAR. SHE MAKES BEING A SPONSOR FUN. TO SEE WHAT WE MEAN, TUNE IN THE REPEAT PERFORMANCE OF "PETER PAN" MONDAY, JANUARY 9, IN COLOR OR BLACK-AND-WHITE ON "PRODUCERS' SHOWCASE," 7:30 E.S.T., NBC-TV. SEE BIG COLOR TV NOW—AT YOUR RCA VICTOR DEALER'S.

RCA VICTOR

Tmks. ® RADIO CORPORATION OF AMERICA

RCA "HIS MASTER'S VOICE"

50 KW OF

GOOD MUSIC

America's Number One Good Music Station, WQXR, becomes America's most powerful good music station with our new 50,000-watt transmitter.

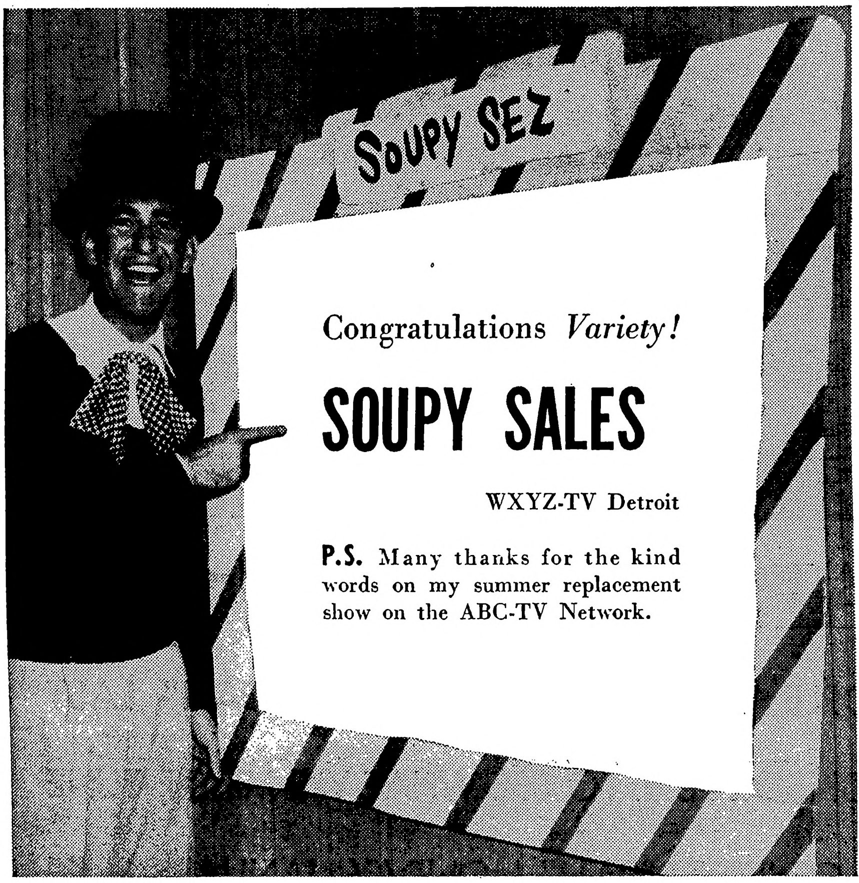
This means that the demand for the best in music and The New York Times news puts our television-proof program policy in the "big time."

Twenty years of sticking to one idea —good music and news—has enabled WQXR to build an audience of 659,000 families of higher-than-average income in the world's richest market —New York. Our new top-powered transmitter will extend that market further.

Now more people will hear WQXR's excellent programming, more people will hear our sponsors' messages, more people will buy WQXR's advertised products and services. That's what you want, isn't it?

WQXR *1560 on AM dial*
96.3 on FM dial

RADIO STATION OF THE NEW YORK TIMES
229 West 43rd St., New York 36, N.Y. LA 4-1100



Congratulations *Variety!*

SOUPY SALES

WXYZ-TV Detroit

P.S. Many thanks for the kind words on my summer replacement show on the ABC-TV Network.

LEN O'CONNOR

NBC, CHICAGO

TEXACO STAR THEATRE

SATURDAY NIGHT—N.B.C.

Mgt.: William Morris Agency

Absorbine Jr.
Anacin
Aunt Fanny's Bread
American Hotel Association
Air Wick
Avon Cosmetics
Anson
Ballantine Beer
Brillo
Ban Deodorant
B. F. Goodrich Rubber Co.
Betty Crocker
Benrus
Bulova
Chlorodent
Campbell's Soups
Chrysler Automobiles
Camay
Carling's Beer
Cashmere Bouquet
Colgate Shaving Cream
Chesterfield Cigarettes
Crisco
Charles of the Ritz
Celanese
Detroit Jewel Stoves
Dentyne Chewing Gum
Dorthy Gray
Dunhill Cigarettes
Drene
Dash
Dreft
Dow Chemical Co.
Eastman Kodak Co.
Eversharp Pens
Easy Off
Etiquet
French's Instant Potato Mix
Ford Motor Co.
Florida Citrus Commission
Fresh
Fluffo
Fedders Air Conditioners
Franco-American
Folger Coffee
Gallo Wine
Gold Medal Flour
Grapenuts Flakes
Gunther Beer
Good Luck Margarine
Guild Wine
Grossinger Rye Bread
Hood Rubber Co.
Helena Rubenstein
Hazel Bishop
Holmes & Edwards Silver
Hellman's Mayonnaise
Hinds Hand Lotion
Hudson Paper
Halo Shampoo
Imperial Margarine
Imra
Ivory
J. B. Williams Co.
Johns-Manville
Joy
Jekyll Island Shrimp
Koroseal
Knickerbocker Beer
Lux
Lilt
L&M Filter Tip Cigarettes
Lustre Creme
Lava
Morton Pies
Modess
Mennen
Monarch Baking Co.
Norge
Nabisco
Nair
Nucoa
Nestea
Nescafe
Noxzema
Nylast
Oxydol
Oreo Cookies
Ponds
Purex
Pertussin
Pepsodent
Party Curl
Post Cereals
Philip Morris
Prell
Palmolive
Piel's Beer
Pall Mall
Pontiac Automobiles
Perspray
Rayve Shampoo
RCA
Ritz Crackers
Royal Crown Cola
Revlon
Rinso
Ronson
Scott Paper Co.
Skol
Staze
Shadow Wave
Shasta
Secret
Spry
Sanka
Speidel
Shell Oil
Schick Razors
Seaforth
Spic N' Span
Schenley
Tip Top Bread
Texcel Tape
Tide
Toni
Vick's
Vaseline Hair Tonic
Veto
White Sewing Machines
Wildroot
Whirl
Waldorf Tissue
Vim
Zest

o o o o o o o o

Ted Bates & Co. Inc.
Batten, Barton, Durstine & Osborn, Inc.
Benton & Bowles, Inc.
Biow Beirn Toigo, Inc.
Bryan Houston, Inc.
Cockfield Brown & Co. Ltd.
Compton Advtg., Inc.
Cunningham & Walsh, Inc.
Dancer-Fitzgerald-Sample, Inc.
Doyle Dane Bernbach, Inc.
Ellington & Co., Inc.
Foote, Cone & Belding
Geyer Advtg., Inc.
Grey Advtg. Agency, Inc.
Kenyon & Eckhardt, Inc.
Lennen & Newell, Inc.
MacManus, John & Adams, Inc.
McCann-Erickson, Inc.
McConnell Eastman & Co. Ltd.
F. Monroe Dreher, Inc.
Norman Craig & Kummel, Inc.
Ogilvy, Benson & Mather, Inc.
Peck Advtg. Agency, Inc.
Raymond Spector Co., Inc.
Ruthrauff & Ryan, Inc.
Douglas D. Simon Advtg., Inc.
Sullivan, Stauffer, Colwell & Bayes, Inc.
J. Walter Thompson Co.
Weiss & Geller NY Inc.
Young & Rubicam

THANKS to all of the above for whom we have, at one time or another, had the privilege of making filmed commercials for television.

ELLIOT • UNGER • ELLIOT

Studios at 414 West 54th Street, New York 19, N. Y. Judson 6-5582

Voted

"BEST NEW TV FILM MUSICAL SERIES"

Billboard's 3rd Annual TV Film Awards Competition

★ ★ ★ ★ ★

"Happy with the half-hour Guy Lombardo Show on WRCA-TV, N. Y., A&P has expanded its coverage to include Birmingham, Atlanta, Jacksonville and Petersburg . . . The Lombardo Show won universal approval in New York; its appeal is to the entire family, which is what A&P is looking for."

Television Magazine, October, 1955.

★ ★ ★ ★ ★

"The returns were beyond their greatest expectations. The grocers' group were choked with response to the Lombardo program."

R. Z. Morrison, Sales Mgr., WKBT, Wisc.

★ ★ ★ ★ ★

"Since taking on the Guy Lombardo Show we have had more favorable results and comments from that show than from all the rest of our advertising media put together."

D. R. Hunneman, Jr., Ass't V.P. Canal National Bank of Portland, Maine.

★ ★ ★ ★ ★

". . . Gratifying response . . . We are making plans to continue the Guy Lombardo Show next year."

B. F. McCarroll, Adv. Mgr., Pioneer Natural Gas Co., Amarillo, Texas.

#1 MUSIC SHOW!

VARIETY - ARB

NEW YORK, WRCA—12.4 (Dec. '55)
PITTSBURGH, KDKA—32.4 (Oct. '55)
SHREVEPORT, KTBS—29.4 (Oct. '55)
SOUTH BEND, WSTB—20.3 (Nov. '55)
JOHNSTOWN, WJAC—33.2 (Nov. '55)
BOISE, KBOI—26.9 (Nov. '55)
FT. WAYNE, WKJG—26.5 (Nov. '55)

AMERICA'S #1 ORCHESTRA—

GUY LOMBARDO

AND HIS ROYAL CANADIANS

ONE OF SHOW BUSINESS' ALL-TIME GREAT ATTRACTIONS

Currently
HOTEL ROOSEVELT
New York

Exclusive Management
MUSIC CORPORATION OF AMERICA

Publicity—DAVID O. ALBER ASSOCIATES: Gene Shefrin

Congratulations

SAM PERRIN

GEORGE BALZER

AL GORDON

HAL GOLDMAN

"The Jack Benny Show"

HERE'S TO

VARIETY

FROM THE HEART OF

TEX ANTOINE

and UNCLE WETHBEE

●

6:45 P.M. and 11:10 P.M., Monday thru Friday

WRCA-TV

Brought to You by CON EDISON

Best Wishes to

VARIETY

John Scott Trotter

MUSICAL DIRECTOR

"GEORGE GOBEL SHOW"

NBC-TV

Luncheons 12 to 3:30

HOUSE OF

CHAN

52nd STREET
& SEVENTH
AVE.

JUST OFF
TIMES SQUARE

After-Theatre Specialties

CHAN FOOD
PAMPER TASTE

Without Pampering Waist

If you can't forsake table
Dine with us, look like Gable
If you not type for gym
See us and be slim
Feast to your heart's content
On delicacies from Orient
Chan food give palate pleasure
Never increase waist measure.

PHIL LEVENS

Director

"DOLLAR A SECOND"

ABC-TV

A Salute to VARIETY

RAI PURDY

Producer-Director

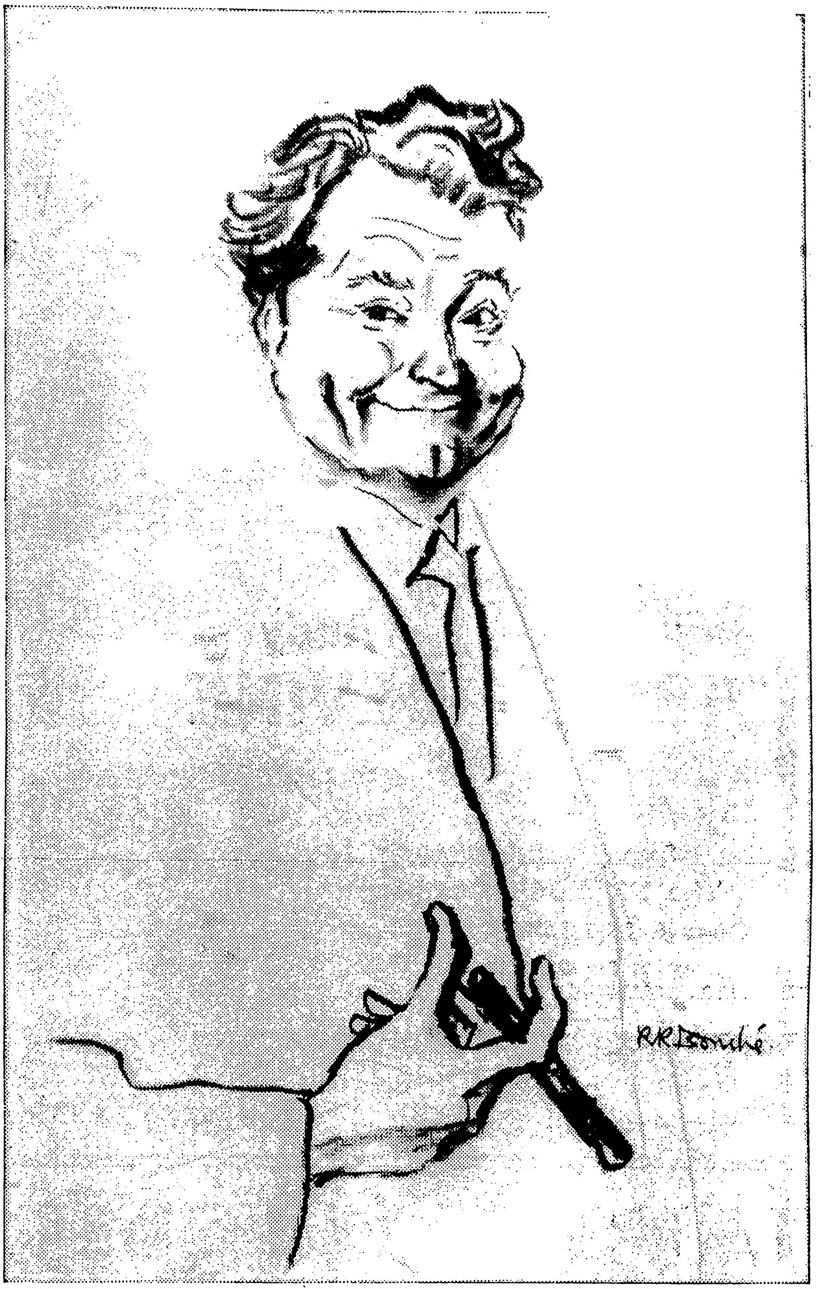
CBS-TV

Greetings to VARIETY

KEN WHALEN

Producer-Director

CBS-TV



JOHNSON'S WAX PET MILK

CBS

1955-56

WM. F. BROIDY PRODUCTIONS
INC.

NOW! IN ITS 6th YEAR

THE ALL FAMILY TELEVISION SERIES

WILD BILL HICKOK

America's Top Weekly Television Series of Western Adventure!

— CO-STARRING —

Guy MADISON - Andy DEVINE

Sponsored Nationally by

The KELLOGG Company

Through LEO BURNETT Company

For Details Write:

5545 SUNSET BLVD., HOLLYWOOD 28, CAL. HOLLYWOOD 3-6844

WM. F. BROIDY PRODUCTIONS
INC.

especially
noted

* sales results
in the Channel 8
Multi-City Market

WGAL-TV

LANCASTER, PENNA.
NBC and CBS

For sales results in this region —reach its 3½ million people who own 912,950 TV sets, have a yearly potential buying capacity of $5½ billion.

Channel 8 Multi-City Market

Harrisburg
York
Hanover
Gettysburg
Chambersburg
Waynesboro
Frederick
Westminster
Carlisle
Sunbury
Martinsburg

Reading
Lebanon
Pottsville
Hazleton
Shamokin
Mount Carmel
Bloomsburg
Lewisburg
Lewistown
Lock Haven
Hagerstown

316,000 WATTS

STEINMAN STATION
Clair McCollough, *Pres.*

Representatives:

MEEKER TV, INC.

New York
Chicago
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HARRY WISMER

GENERAL TELERADIO

Television:

"GENERAL SPORTS TIME"
Sponsored by General Tire & Rubber Co.

"BETHLEHEM SPORTS TIME"
Sponsored by Bethlehem Steel Co.

"THIS WEEK IN SPORTS"
for International News Service

Radio:

"SPORTS TIME"
Sponsored by GENERAL TIRE and R. J. REYNOLDS

Broadcasting major sporting events and special events over the Mutual Broadcasting System.

HAPPY 50th ANNIVERSARY to VARIETY

GRACE HAYES & CO.

only 23 YEARS FOR ME—

but look at the beautiful company I've kept . . .

MARY HEALY & CO.

PETER LIND HAYES

VARIETY May 24, 1932

Palace Theatre

GRACE HAYES (2)
Comedienne
16 Mins.; Two and One
Palace

Grace Hayes, now a radio songstress, has a good vaudeville act. Were there such a thing as bigtime left it would be termed a bigtime act, packing quite a bit of charm and class and not a little novelty.

The novelty goes double. For one thing, predicating her presentation on the radio idea, she is introduced as 'by courtesy of the NBC,' but sans mike. At first one believes the mikes didn't work but it may have been deliberate.

Opening with 'Lovable,' Miss Hayes' bridesmaid number is effective. It is followed by a recitative song, 'Meet the Governor,' one of those 'President's Daughter' naughty lyrics but not too rough. Through all this she is backed up by two pianists, Joe Lynn, and Mildred Brown at two baby grands.

Her principal novelty is the 'one' specialty with a grimacing mike whereon is perched one of those ventriloquial dummy's faces with movable lips and eyes for comedy by-play as Peter Lind does the off-stage impressionistic radio hoke to good results. Miss Hayes up front reels off a nice medley of pop ditties, interspersing her songalog with a parody phrase: 'You've Got Me in Between the Devil and the NBC.'

Young Peter Lind, a clever and nice-looking youth in one of those tropical 'monkey jacket' getups proves it in full view that he's the microphonic assistant with another mike bit. The comedienne can best be described as being a stately statue with an attractive personality and an accomplished conception of stage values.

While her radio rep isn't of the same proportions that her stage distinction once enjoyed, she is withal a seasoned trouper. Were she fortified by a little more impressive ether rep she would be a cinch for those fabulous figures which the Kate Smiths, et al, enjoy.

Anyway, she doesn't need a mike to get over. *Abel.*

18 YEARS
LOU IRWIN

CBS
Radio and Television

T.V. & Radio
WILLIAM MORRIS AGENCY

Personal Management
LOU IRWIN

Publicity
NAT FIELDS

VARIETY June 15, 1955

Sands, Las Vegas

Las Vegas, June 8.

Jack Entratter presents "Ziegfeld Follies," starring Peter Lind Hayes & Mary Healy.

Jack Entratter ushers in his second edition of the "Ziegfeld Follies" here . . . Then, too, there are Peter Lind Hayes and Mary Healy to lend song and robust comedy to the sparkler that's in for four weeks . . .

Hayes and Miss Healy, occupy the stage for 40 minutes . . . Couple starts off their familiar theme, "Getting To Know You," with the addition this time of the Toppers, a tall, male singing quartet good in their own right and fine foils for the stars.

The opus is of smash calibre and the audience filed out well sated with the full-bodied results.

In the stars' 40-minute chore, Hayes assumes an assortment of characters. He evokes plenty of laughs as a bubble gum-chewing trumpet player. Miss Healy teams with Hayes in a clever duet of "Jealousy" in which they dance in nimble fashion to vaude dialog. The Toppers back Miss Healy in a nice rendering of "Something's Got To Give," and Hayes and the Toppers follow in the laugh-provoking "Las Vegas Melody." The "Rose Marie" skit is hilarious as is the "Student Prince" sketch with Hayes looking more like his last year's version of King Farouk. The Noel Coward take-off by the pair is a socko windup. *Bob.*

Best Wishes

SID SMITH

DIRECTOR

"THE JIMMY DURANTE SHOW"

NBC-TV **Live and Film**

Management:
WM. MORRIS

CONGRATULATIONS

VARIETY

We're 48½ years younger...

... but we're the leader, too!

WGR-TV CHANNEL 2

BUFFALO, N. Y.

"The Station with a Personality"

My Very Best Wishes

PAUL BARON

Musical Director

THE JOHNNY CARSON SHOW

CBS-TV

B.I.S.

British Information Services

...for more than a decade, distributors of the finest documentary and art shorts...

30 Rockefeller Plaza, New York 20, N. Y.

EDDIE TRUMAN

MUSIC DIRECTOR NBC-TV "Matinee Theatre"

B M I CONTRACT WRITER 1955-56

Records by Gogi Grant, The Sportsmen, Russ Morgan, Jerry Gray, The Thunderbirds

ORGAN-PIANO LP's for TOPS RECORDS

CRANE PUBLICATIONS:
"Little Hymns for Little People" (LP & Folio)
Favorite Children's Hymns (LP & Folio)
"Magic Of Believing" (Frankie Laine TV Film)
"My Silent Partner" (International Records)
Score "Going Up" Revue (Folio)
"Santa's Safety Song" (LP and Folio)

Released soon: "Concerto for Tape and Solo Instrument"

INDUSTRIAL HEART OF THE TRI-STATE AREA

TV's New Queen

316,000 watts of V. H. F. power

WHTN-TV BASIC ABC

Greater Huntington Theatre Corp.
Huntington, W. Va. Huntington 3-0185

BEST WISHES

WILBUR HATCH

Musical Director

"I Love Lucy"

"December Bride"

"Our Miss Brooks"

Columbia Broadcasting System
Hollywood

Congratulations on
Your first 50—
May there be many
More 50s.

MARY
MARGARET
McBRIDE

Monday Through Friday

NBC
RADIO
NETWORK

Exclusive Management: ESTELLA KARN, 49 West 45th St., New York City

CONGRATULATIONS

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Advertising

NEW YORK HOLLYWOOD LAKELAND TORONTO

more

VARIETY

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"WALT DISNEY'S MAGIC KINGDOM"

Starring
WALLY BOAG and DONALD NOVIS

direct from
DISNEYLAND PARK, ANAHEIM, CALIFORNIA
ABC Radio Network

•

Available, Radio-TV
"WELCOME TRAVELERS" Starring TOMMY BARTLETT
"STOPOVER" with JOE E. BROWN
"MIRACLES CAN HAPPEN" Starring PAT O'BRIEN
"FORTUNE IN FAITH" with DR. PRESTON BRADLEY

•

In Preparation "CHICAGO '56" TV Series

•

LES LEAR PRODUCTIONS
HANK KOVAL, *Manager*
CHICAGO • HOLLYWOOD

AL DE CAPRIO

DIRECTOR

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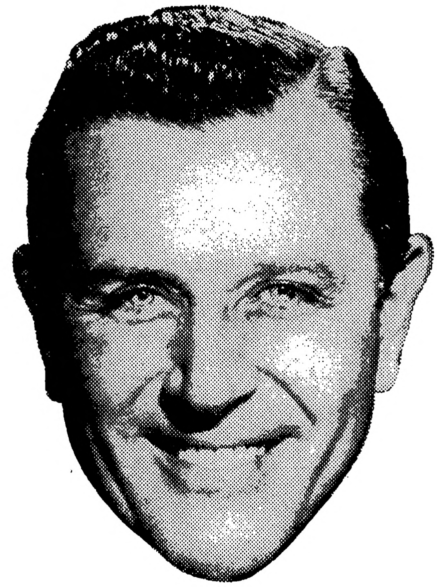
Phil Silvers Nat Hiken Marlo Lewis	PHIL SILVERS SHOW
Fred Waring	G. E.
John Mastersen Ern Westmore Charles Antell	SEARCH FOR BEAUTY SHOW
Al Cantwell	B. B. D. O.
Paul Fiegay	OMNIBUS
Harry Kalchiem	WM. MORRIS

Yours in All Kinds of Weather

P. J. HOFF

WBBM-TV Weatherman

CHICAGO



WARREN HULL

"STRIKE IT RICH"

CAMEO COPPER CLEANSER • CORNING GLASS WORKS, PYREX WARE DITZLER PAINTS • GENERAL ELECTRIC RADIO AND TELEVISION SETS • GILLETTE RAZORS AND BLADES, U.S. AND CANADA H. J. HEINZ 57 VARIETIES • HOTPOINT ELECTRIC APPLIANCES LINCOLN NATIONAL LIFE INSURANCE COMPANY • MOHAWK CARPET MILLS • PFEIFFER'S BEER • PITTSBURGH PLATE GLASS, PAINT DIVISION • SUN-MAID RAISINS HIRAM WALKER PRIVATE CELLAR, TEN HIGH WHISKEY

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CONRAD

and

Elmer the Elephant

WNBQ—Chicago

Happy Birthday VARIETY from...

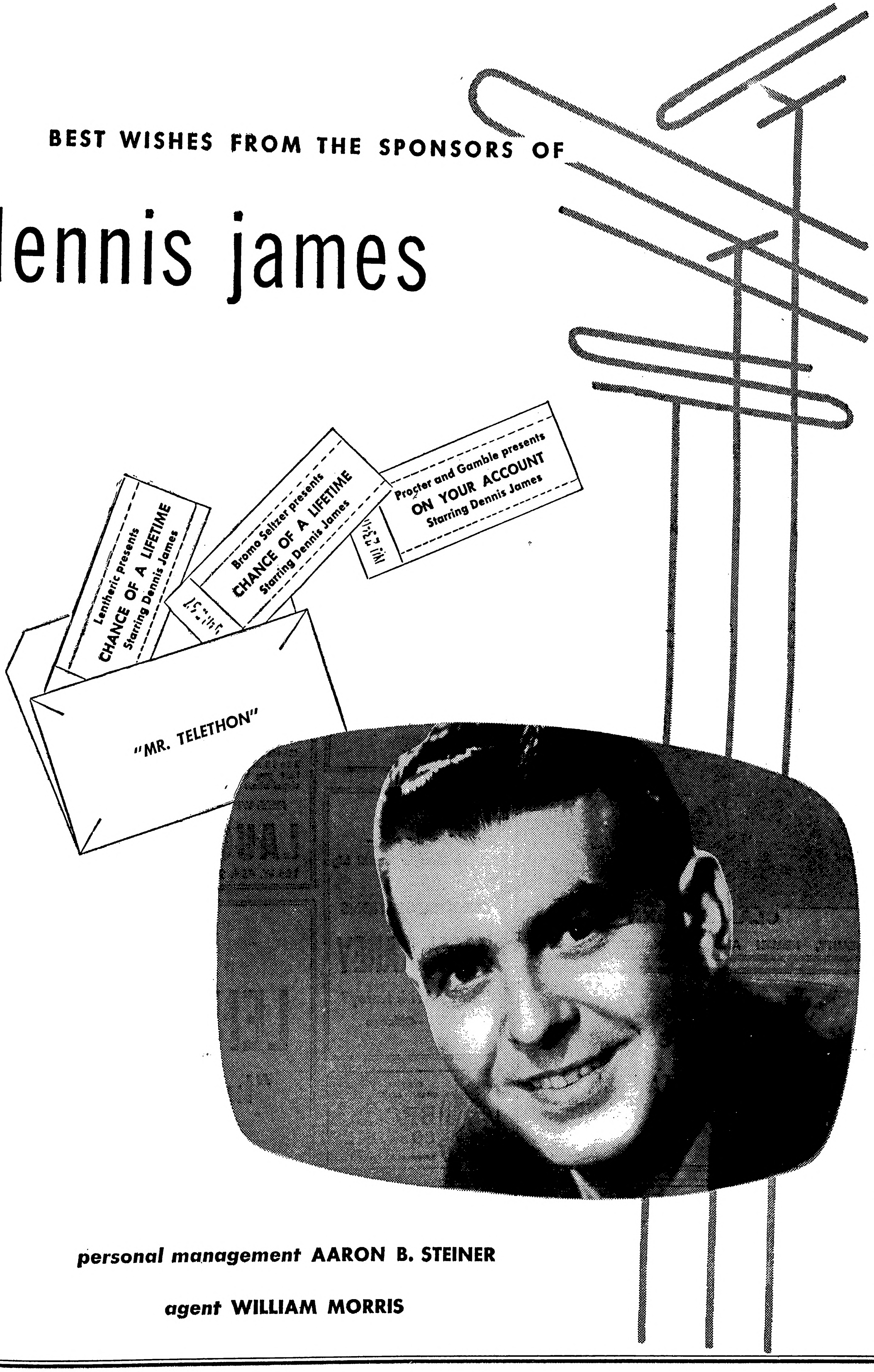
PAUL KINGSLEY

Producer-Host
"STAR SHOWCASE" Sponsored by CARTER - ANAHIST
WABC-TV, Monday through Friday, 11-11:30 P.M., EST

Congratulations to VARIETY
DORSEY CONNORS
"Dorsey Connors Show," 10:10 P.M., Sunday thru Friday, WNBQ, Chicago • Midwest Editor of NBC-TV's "Home"

BEST WISHES FROM THE SPONSORS OF

dennis james


Lentheric presents
CHANCE OF A LIFETIME
Starring Dennis James
Bromo Seltzer presents
CHANCE OF A LIFETIME
Starring Dennis James
Procter and Gamble presents
ON YOUR ACCOUNT
Starring Dennis James
"MR. TELETHON"

personal management **AARON B. STEINER**

agent **WILLIAM MORRIS**

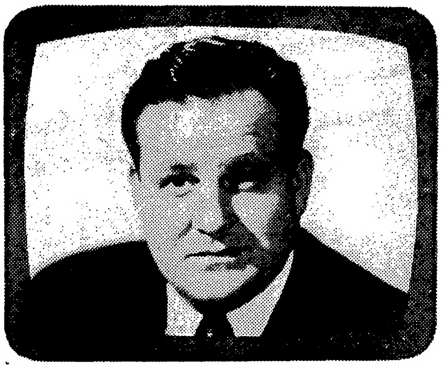
Best Wishes to VARIETY on Its 50th Anniversary!

from **MASTERS**

for everything you need!

MASTERS

66 West 48th Street, New York, N. Y.
425 Seventh Street, N.W., Washington 4, D.C.
49 Beacon Blvd., Miami, Florida



ALEX DREIER

NBC-TV and NBC Radio

CLAIRE MANN

WABC-TV

BEAUTY, HEALTH AND PERSONALITY AUTHORITY

Season's Greetings

ELOISE KUMMER

JOSEPH GALLICCHIO

Music Director,
Central Division
National Broadcasting
Company

The ad is still small—
But the thought is still big

CONGRATULATIONS

JACK KAREY

"Koffee With Karey"

WCFL—Chicago

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 61st St., N.Y.C. • Tel. PL. 7-5800

Good Luck to VARIETY!

EARL SHELDON

CONDUCTOR - ARRANGER

GREAT SALE OF COMEDY MATERIAL

(Brand new original comedy scripts written by the greatest comedy writers in show biz today)

- 25 monologs $10
- 12 complete new gag-files $10
- 20 pantomime sketches $15
- 15 skits $10
- 15 dialogs $10

(These pantomime sketches are hilarious. From 1 to 10 people. From 3 to 10 minutes. If you wish, you can insert dialogue. It isn't necessary that you be a facial pantomimist. You get the laughs from the visual bits.)

FREE: With every order we'll send you 10 song parodies.

LAUGHS UNLIMITED

106 W. 45th St., New York, N. Y. JUdson 2-0373

Greetings

LEN DRESSLAR

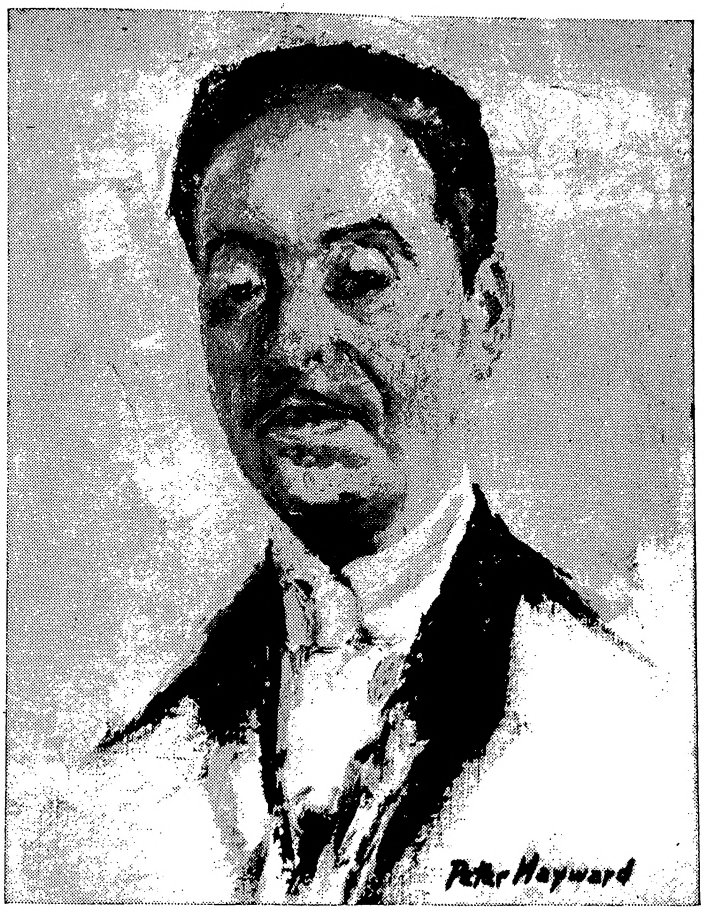
"In Town Tonight"

CBS-TV, Chicago

CARLTON E. MORSE

Enterprises, Hollywood

ONE MAN'S FAMILY THE WOMAN IN MY HOUSE
I LOVE A MYSTERY



Paul Taubman

MUSICAL DIRECTOR

"ON YOUR ACCOUNT"
For Tide, Fluffo, Spic & Span
NBC-TV

"LOVE STORY" *For*
Ivory Snow, Prell and Camay
CBS-TV

"PERRY MASON"
For Tide
CBS RADIO

"SEARCH FOR BEAUTY"
For Charles Antell
CBS-TV

"WINKY DINK AND YOU"
For Ideal Toys
CBS-TV

"JUNIOR CHAMPIONS"
For Robert Hall Clothes
NBC-TV

Composer and Musical
Director for Films on
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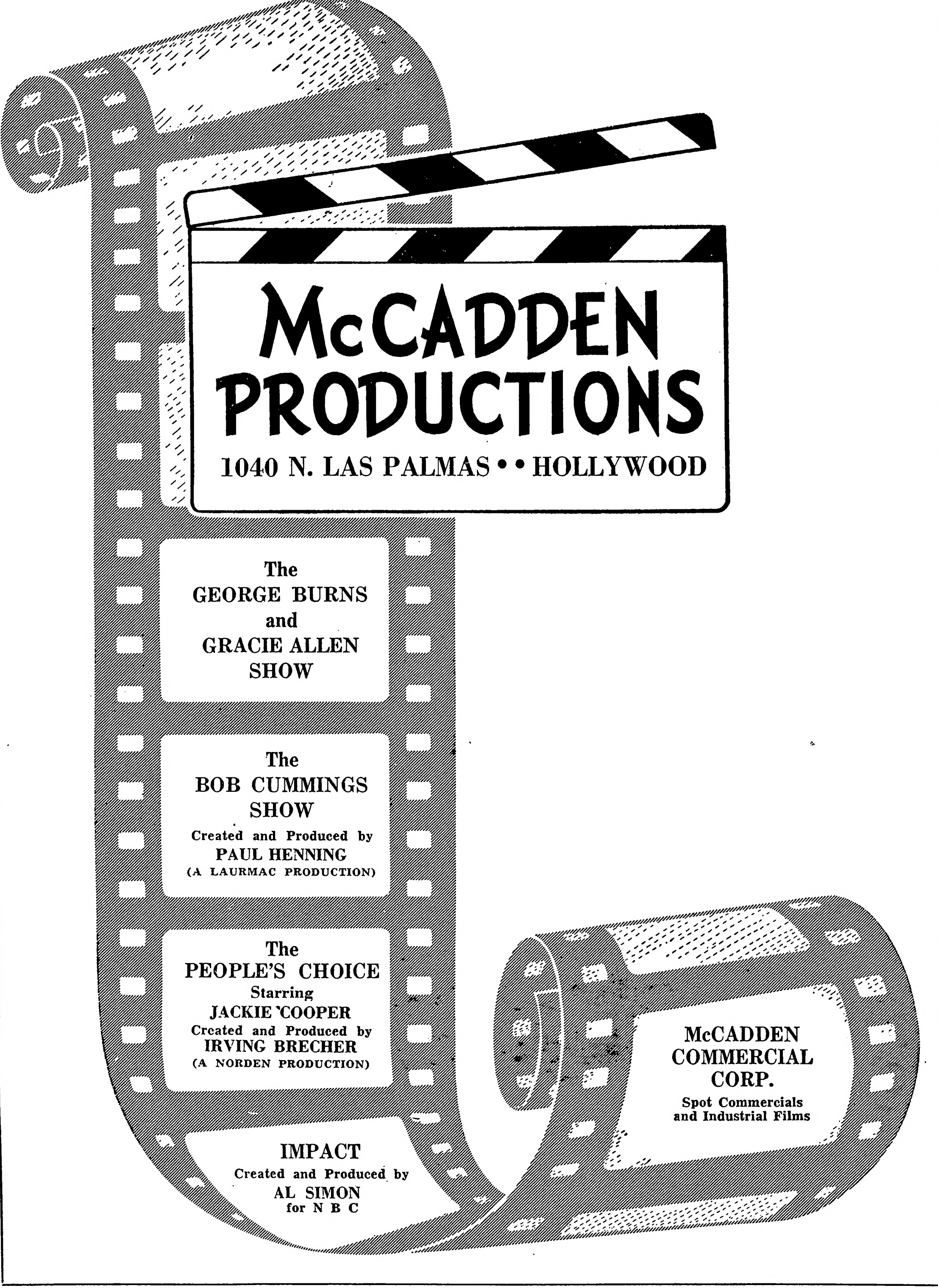
CBS-TV

PAUL TAUBMAN'S
Penthouse club
30 Central Park South
NEW YORK CITY



McCADDEN
PRODUCTIONS
1040 N. LAS PALMAS • • HOLLYWOOD

The
GEORGE BURNS
and
GRACIE ALLEN
SHOW

The
BOB CUMMINGS
SHOW
Created and Produced by
PAUL HENNING
(A LAURMAC PRODUCTION)

The
PEOPLE'S CHOICE
Starring
JACKIE COOPER
Created and Produced by
IRVING BRECHER
(A NORDEN PRODUCTION)

IMPACT
Created and Produced by
AL SIMON
for N B C

McCADDEN
COMMERCIAL
CORP.
Spot Commercials
and Industrial Films

Scratcha Politico And You'll Find A Potential Actor

"Every politician is a potential actor," says Michael Browne, who's in the midst of gathering in the vote-seeking stentorians for brushing up on their declamations before the homescreens. While getting the politicos into shape for their forensics during the 1952 Presidential campaign, the film-legit-tv thesp, who heads the Michael Browne Institute, N.Y., found that training the candidates in diction and stance, and especially in getting them to relax so that their "sincerity" will show, helped virtually all of them to pull the ballots. (His is a no-names-please business, so he nixed mentioning 'em but indicated that they were from both political parties.)

Browne, who calls himself a "communication consultant, adviser and director in the field of personal relations, improvement and development," inclusive of the "theatrical arts," now plays it the Stanislavsky - plus - showmanship way. He mates the celebrated Russian director's "get into the part" method to showmanship values when serving as mentor to business, politicians and actors. Hambones and phonies, he says, can never make the grade. "The television screen is cruel on them," Browne declares. "Viewers can spot such characters as soon as they open their mouths. They might have been worth a casting director's or citizen's vote by keeping away from tv, but after appearing before the cameras, they've lost it."

Brwone says President Eisenhower "ought to be left alone to follow his own dictates on tv." Ike was singled out as an example of one whose "sincerity" is so genuine that coaching him in the mysteries of tv tends to "reduce his poise and increase his tensions." It's the "average" politico that needs tv training, says Browne.

Chi's Embarrassment Of Year-End Riches

Chicago.

Fourth-quarter rush of business, running at historic peaks, has had "embarrassment of riches" overtones for the Windy City radio-tv stations as they have sought to maintain proper programming balance, per the FCC stipulations, in the face of the heavy advertiser demand for time.

Problem has been especially acute for the AM'ers, anxious to cash in on the Xmas spending spree of both national and local coin yet equally anxious not to jeopardize their standing with the commission come license renewal time.

Most managers are confident their overall public service track records will offset the final quarter's big play on the cash registers.

Congratulations VARIETY on your GOLDEN JUBILEE

PETER DONALD

BAMBI LINN and ROD ALEXANDER

FILMS:

"Oklahoma!"

Rodgers and Hammerstein Production

"Bambi Linn's dancing is sensational."

LOUELLA PARSONS

"Carousel"

20th Century Fox (soon to be released)

choreography by

ROD ALEXANDER

TELEVISION:

Max Liebman's ***"Spectaculars"***

NBC-TV

NIGHT CLUBS:

Recently Concluded

BEVERLY HILTON HOTEL

Beverly Hills, Calif.

VARIETY

"Bambi Linn and Rod Alexander are captivating with their expert stepping and flair for showmanship. They score particularly in old vaude windup turn, catching the breath of Variety as a song and dance team; minstrel men and baggy pants clowns. They are assisted in this number by a big French poodle called Armentiers."

Whit.

HOLLYWOOD REPORTER

"Bambi Linn and Rod Alexander are more than a dance act, they're a postage stamp review with all the ingredients and then some. They do an amusing take-off on the movies and of old time vaudeville and their dance numbers are exquisite. Bambi Linn, long a top name in the dance, was floating grace. They are surely one of the very best dance teams working today and could easily be the top billed act of any show."

Leo Guild

Direction: WILLIAM MORRIS AGENCY

Billings' Swing Reflects Radio's Local Character

Has television overtaken and doomed radio? That's been the key question in the minds of the AM boys for the past seven years, particularly at the networks, where total advertising revenues have fallen consistently since the peak of 1948. The $137,000,000 four-network billings total in 1954 is still a far cry from the $18,000,000 in 1929, but viewed against the 1948 peak of $199,000,000, does it mean that radio is a has-been?

Depends on the way you look at it—as a network proposition or as an overall industry. Network revenue has been declining, but national spot and local sponsorship have shown an upward, if at times erratic, curve. Local sponsorship (time & talent) in 1954 came to something like $315,000,000; in that peak network year of 1948, it accounted for only $229,000,000. Spot revenues totaled $121,000,000 in 1948; in 1954 it was $135,000,000. The network revenues have been declining; that of the stations increasing.

The answer, surprisingly, is that radio in this modern age of quick electronic communications, is assuming a local character. It's a music-and-news proposition, with some local sports and public service thrown in. Even the news doesn't necessarily come from the networks anymore, what with the vast and instantaneous wire services blanketing the nation and reaching even the smallest station subscribers. Television has moved into the picture as the "entertainment" medium, the family-living-room plaything, and radio has become the personalized "bedroom-bathroom-kitchen-car" vehicle. The stations can easily provide the personalized fare, which means the networks are left largely without a function.

Does this mean the end of the networks? Probably not, for television is a medium which requires the full attention of its audience, a leisure medium; while radio requires only the ear and only half-attention—it's a work medium. So daytime radio is still strong, catching the housewives at work. And it's strong as an entertainment medium, because the leisure-time requirements of television haven't been able to take that entertainment function away from it in the daytime. Video has made the radio webs draw a blank at night, but it has a long way to go before it kills them off in the daytime. And meanwhile, the stations, the heart of the radio industry, continue to grow stronger. What's ahead? It's anybody's guess, but the patterns are beginning to form.

Miss KRON-TV
offers
a Well-Filled Stocking*

...embracing over
4 million people in
Northern California

*1954 Retail Sales $5,158,223,000—greater than in any one of forty states.

San Francisco
KRON TV
AFFILIATED WITH THE S. F. CHRONICLE AND THE NBC-TV NETWORK ON CHANNEL 4

Represented Nationally by Free & Peters, Inc.

No. 8 in the series, "What Every Time Buyer Should Know About KRON-TV"

Greetings to VARIETY

BILL HEALION
Director of "Today"
NBC-TV

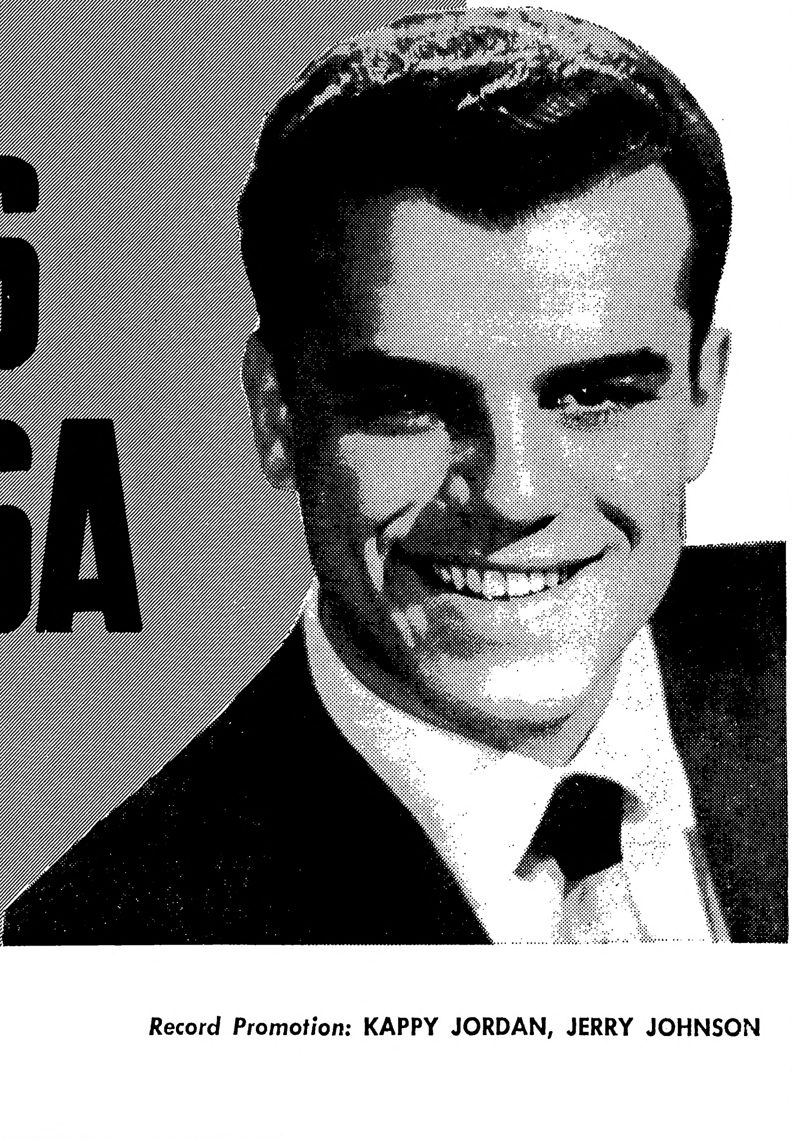
Congratulations on Your 50th Anniversary

BOB MURPHY
KAY WESTFALL
EDDIE DOUCETTE

12:45 to 2 P.M. Daily—WNBQ, Chicago

HAPPY! HAPPY!
50 TIMES
for
VARIETY!

JULIUS
LA ROSA



Press Relations: **HARRY SOBOL**

Record Promotion: **KAPPY JORDAN, JERRY JOHNSON**

CADENCE RECORDS

GAC GENERAL ARTISTS CORPORATION
New York • Chicago • Beverly Hills • Cincinnati • Dallas • London

Personal Manager: **FRANK P. BARONE**

ONESHOT versus BUCKSHOT

Recently an ad-manager whose agency was presenting him the glories of a one-shot TV extravaganza asked, 'Don't you still believe in frequency in advertising?" A good question!

Frankly, with today's competitive markets, advertisers have to believe more than ever in frequency of impression. Today people have their minds on more things than ever before for the simple reason their minds have access to more things.

Hundreds of new ideas, new services, new brands and new products and advertisers are trying to crowd their way into these minds and leave an impression.

Hitting these people once a week (much less on alternate weeks) with a message sandwiched in between no matter how many dancing girls is hardly sound advertising.

Consistent advertisers are the only advertisers who can survive in this day of short-lived product loyalties, a situation that's doubled in spades by the fact that so much is being sold without benefit of "live" sales help; i.e., self-service.

Advertising, therefore, has shouldered not only its biggest burden but also its biggest opportunity. But it requires bed rock concepts and that means insistent as well as consistent advertising — repetitive as well as competitive advertising.

All of which is causing many an advertiser to reawaken to the vitality of localized radio.

Now, with greater potential than ever, this kind of radio is providing the frequency needed—at reasonable prices and with a flexibility that fits like a gauntlet (meaning snugly and with a wallop).

Localized radio — announcements, programs and participations — can be bought when, where and how you want. You can segment the day or night, the season or the days of the week. You can buy short runs or 52 consecutive weeks. Live or recorded. With integrated or disintegrated announcements. You can change your message overnight.

Localized radio—spot radio—is all yours to adapt and adopt and make work for you at the lowest price of any mass medium in history while it's at its circulation peak and its saturation zenith.

Radio Division Of
THE KATZ AGENCY, INC.
NATIONAL ADVERTISING REPRESENTATIVES

Actors Who Twit TV Draw Scorn Of Maria Riva

Boston.

TV is definitely not a "sort of poor relation to the legit theatre," Maria Riva says.

"The patronizing attitude of some actors toward tv infuriates me. It feeds them, pays the rent and makes them known to millions, but when they get a role in a Broadway play they talk as if they had finally moved to the right side of the tracks, she adds.

Miss Riva, daughter of Marlene Dietrich, declared, "I am a television actress first. I think it a very important medium and I hope to remain in it. If a play as fine as 'Tea and Sympathy' comes along, I shall probably do it, but I'd rather be doing it on television."

She said she could not understand why the physical presence of an audience "is so necessary to a good actor or actress." "On television, you don't play to cameras. You play to a tremendous audience at home," she states.

"When I first walked on the stage in 'Tea and Sympathy' and saw the audience, I didn't get that great thrill they talk about. My thought was 'Oh, those poor people had to come out in the cold, pay a baby sitter, park their cars and pay for tickets when they could be sitting comfortably at home with their feet up, watching television. We'd better be awfully good to make it worthwhile."

Miss Riva also declares: "I can't go along with actors who regard the theatre as something all-holy and feel that it sets them apart from other mere mortals.

"I act for two reasons: to earn money which enables me to do more for my children and for other children, and because I believe that we have a moral obligation to use whatever talent and brains God gave us."

SEE TV STIMULATING DEMAND FOR BOOKS

Boston.

TV is stimulating demand for more and better books, Edward Stanley, manager of public service programs for NBC, told the Boston Bookbuilders Society.

He said that evidence indicates that "at first tv did reduce the literary demands, but that after it had been in operation for some months, demand returned, but this time, for better books."

Stanley told the society that "NBC is trying to stimulate intellectual curiosity by presenting operas, classic dramas, documentaries and such plays as "Darkness at Noon," "Skin of Our Teeth," "Our Town" and "The Devil's Disciple."

"Also on tv," he said, "we've had an hour long conversation with Herbert Hoover Sr., and a commissioned opera for children, 'Griffelkin'."

ARTHUR PENN
DIRECTOR

"PLAYWRIGHTS '56"

Greetings From
Francois Pope's "Creative Cookery"
ABC-TV from Chicago

LET'S
RAISE
A
TOAST
TO
VARIETY
ON
ITS
GOLDEN
JUBILEE
!

Thanks to the public

for three consecutive years with
MOGEN DAVID WINE on
"DOLLAR A SECOND"
ABC-TV
and two consecutive summers
with
NBC-TV

JAN MURRAY

Thanks to **MOGEN DAVID WINE** *for their sponsorship, and welcome to* **HELENE CURTIS,** *our new alternate week sponsor.*

Public Relations
GEORGE SCHREIER ASSOCIATES
400 Madison Ave., New York City

Management
WILLIAM MORRIS AGENCY
1740 Broadway, New York City

50 Years of the Viennese Operetta

Vet Composer Traces Medium from Golden Age Through Its Contemporaneous 'Silver Age' (Lehar, Kalman, Straus, Stolz), To What May Be the More Realistic Modern Idiom (He Calls It the 'Copper Age')

By ROBERT STOLZ

Vienna.

"What's that, an operetta?" was the question I asked my father Jacob, music director of the Graz (Styria) City Theatre (my home town), after he had told me—six years old on that day—that the entire family, 14 in all, was going to see Milloecker's "Haunted Castle." He replied "You'll see." Well, I went, saw heard and was conquered. Ever since the day no 24 hours passed without yours faithfully thinking or talking about this huge thing in our world of entertainment, used in a diminutive sense: operetta. It ranked always first in my life. Many of my friends might point out, that it was the "cherchez la femme," that goes ahead, but I must disappoint them. It was operetta for almost 50 years.

There is no definition of the word operetta. The combination of music, words, acting and dancing creates a world of its own, consisting of wishing, dreaming, dancing in the clouds and being altogether in a champagne mood. The mere titles of the operettas like "Boccacio," "The Merry Widow," "Waltz Dream," "A Night in Venice," "Two Hearts in Waltztime" were often sufficient to create all these feelings.

The idea for the Viennese operetta came from France. The characters populating the operetta stage at that time were mostly people whom one could meet in real life. It was the period of kings, princes, counts and officers in dashing uniforms and princesses and pretty, sweet laundry girls. Usually an operetta told a Cinderella story which could and did happen in these days. Johann Strauss was the real creator of it and, during the same period, called "The Golden Age," Karl Milloecker and Franz von Suppe were also very successful in this medium. But at the turn of the century, with the death of the three above-named composers. "The Golden Age" came abruptly to an end. For years no operetta scored a success worthwhile. Pessimists bemoaned, "the operetta is defintely dead!"

Gustav Holm donates a full chapter, "The Operetta Said to Be Dead" in his book, "In ¾-Time Around the World," published by Ibis Co., Pittsburgh—Linz—Vienna. In his opinion, the "Silver Age," as the era from 1905 is called here, began with Leo Fall's "Der Fidele Bauer," which I rehearsed and directed. So I lifted the baton to the Renaissance. Be it as it was, next in line was Franz Lehar's "Merry Widow." I need not repeat the historically true story, that this operetta flopped at the premiere. "That's no music" the director of the theatre is quoted to have said. But night by night I worked harder to turn destiny and defeat into victory. Finally I succeeded with the help of an excellent cast.

This was **my first mission** in life. Oscar Straus with his "Chocolate Soldier" and Edmund Eysler with his "Brother Straubinger" soon also became famous.

Again I quote Gustav Holm's book. The en suite performances (good operettas ran from 400 to 500 times), enabled me to devote more time to composing. Naturally, when a conductor must rehearse every month a new operetta, he is too busy to be composing. Besides, Wilhelm Karczag, theatre director, simply hated conductor-composers. I hear the reader say, "He was right, it is a misuse of power." But Karczag forgave me after I had induced him to listen to my score "Glucksmadel," which was preemed at the Raimund Theatre. With this one "Sky High" following and a number of scores for other operettas. I contributed my share to this "Silver Age."

So my way to the second mission was paved. I started by **second mission** as a composer.

May I not say, without being immodest, that the composers were satisfied with my directing? May I say the public was satisfied with my composing? Of course there were flops. So I may also say that life without flops would be dull.

Actually one learns mostly from flops.

No Frontiers on Melody

There was no intermission in the "Silver Age" during World War I. Just as Lili Marlene crossed the barbed wirelines, songs from Vienna crossed illegally, so to say, into enemy nations My good friend Emil W. Maass, representing VARIETY in Vienna, told me an interesting experience. He stayed in Vienna until late 1916, when the war was at its height. Leaving Vienna and arriving in New York, January 1917, the first song he heard (to his amazement) in a bar, was my song, "Heute Nacht, wenn die Sternlein gluh'n," from my operetta "Long Ago," preemed here in 1915. Conversely "Tipperary" and "Over There" were also very popular in Vienna.

The operettas "Long Ago," "Favorit" and "Kiss Me" ran each more than 700 times. The "Silver Age" had additional talents, names like Bruno Granichstaedten's "Orlow," Leo Ascher's "Lark of Hernals" and God knows how many more talents without having had a chance to be heard.

Then "peace broke out," with Austria torn to pieces, the outlook was bad. The aftermaths of the war were not noticed for quite a while. Oscar Straus came with this "Last Waltz," Franz Lehar with "Land of Smiles" and Emmerich Kalman with his "Countess Maritza." In addition Paul Abraham's operettas were much played. Again without being immodest, I quote my successes of those days: "Sperrsechserl" (untranslatable) (it's a tip one gave to the house porter after 10 p.m. to open the door), with its 1,200 performances, "Madi" and "Wild Violets," both 800 performances. All these were my contributions to that age. The "Silver Age" coined loads of gold for operetta composers. Show business depends, however, on cash-business. When the financial crisis came, there were no more world successes. One by one the operetta houses went "pleite," the good old German word for bankrupt, and then came World War II.

But expectations that a "Copper Age" would start, did not come true in 1945. At first it seemed so. My operetta, "Springtime in Prater," Willi Schmiedseder's "Waltz Queen," and Nico Dostal's "Manina" all had a good start — but the question arose — has the world changed so much? Was it actually true, that the younger generation does not want those two acts—one very long and one intermission? Should librettists stop showing dream life and write stories of real life? It is certain that the present day audiences are not interested in the fate of dukes and princes and therefore it's only the immortal music of some operettas that made those works survive.

The legitimate theatre and the movies have brought nearer to the public of today the problems which are of interest to them. Therefore in my opinion the operetta also must follow if this medium is to survive. So I am right now in the midst to fulfill a **third mission** which might be the toughest: help to create the Copper Age of the Vienna operetta. There is talent here, no doubt about that. How about trying to find the new style? Is it possible? To compress three acts into two is not the main problem but to find librettists who write stories of real life. I have tried successfully to teach this theory librettists here and may say, that my new operetta "Signorina," a story of present day Capri, fulfills this demand. My American experiences helped of course a great deal.

Vienna will try out this form of entertainment. What is art in any form any way?

Just a trial to find what the ruling power of the country wants to see and hear and that is, the highly esteemed, catered for, spoilt and unpredictable *Audience*.

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50 Years of Change In the British Theatre

By W. MACQUEEN-POPE
(Of the Drury Lane, London)

London.

During the part 50 years there has been a world revolution. And during the same period there has been a complete revolution in the world of the Theatre, too.

W. MacQueen-Pope

At the opening of the century, the Theatre stood as the Aristocrat of the world of entertainment. It is still that, maybe, but impoverished as are most aristocrats today. But at that time, it had little opposition — only the Music Hall which, by and large, appealed to a very different type of patron and did not worry the Theatre very much.

The world of the Theatre was then controlled by the Actor-Managers and by Theatrical Managers who had spent their lives in the Theatre. All of them were practical men who knew their jobs, and who lived and thought in terms of the Theatre—producing and presenting their shows themselves. There was no remote control—those men lived and worked in their theatres which were, to them, their workshops, and they lavished the same care on their productions as did Sheraton on his furniture or Gainsborough on his paintings.

Sir Herbert Tree at Her Majesty's; Sir Charles Wyndham and Mary Moore at the Criterion and the New; Cyril Maude at The Haymarket; Sir George Alexander at the St. James's; Arthur Bourchier at the Garrick—they were the fixed points. But many others would take a theatre for long periods, usually backed by one of the big managers—Lewis Waller, Sir Charles Hawtrey, Marie Tempest, Oscar Asche and Lily Brayton, Sir John Martin-Harvey, Julia Neilson and Fred Terry amongst them. Martin-Harvey and Miss Neilson and Terry spent much of their time on tour, and thus brought the finest of acting to the provincial theatres. Later on, Matheson Lang did the same.

Vibrant Actor-Managers

Those men, those actor-managers, surrounded themselves with magnificent casts—it is an entire fallacy to think they kept the centre of the stage and had indifferent support; they knew better than that.

They could get theatres on rentals which appear ridiculous today—one West End Theatre run by an actor-manager cost him £20 a week. Today it costs £550. It was possible to stage a three-act comedy in first-class style for about £500 and to run it with a first-class cast for about £450 a week. There was no entertainment tax.

There was in those days a great theatrical field in the Provinces, with hundreds of provincial theatres. These staged touring companies of London successes, changing the attraction weekly. By means of that touring, actors and actresses learnt their jobs in the only way acting can be learnt—by being actually on the stage. None of them dreamed of getting into the West End without four, five or six years' touring experience behind them. When they did apply, they were known and they were cast for parts which the management knew they could play.

Drury Lane Theatre sold its own brand of goods—great spectacular melodramas and a gigantic pantomime at Christmas time, under the management and production of Arthur Collins.

There was no dearth of dramatists, Pinero was still in his prime in the early 1900s, so were Henry Arthur Jones, J. M. Barrie, Sidney Grundy, Haddon Chambers, Hubert Henry Davis, Alfred Sutro, and many more. The chief foreign market from which plays were imported was France—but they were adapted to English tastes and manners. There was also no dearth of leading men and women.

On the musical side towered the great George Edwardes running his twin kingdoms of The Gaiety and Daly's. At the former the musical shows were light and gay; at Daly's they were a shade more operatic and romantic. Edwardes had invented musical comedy and he exported it to America. Shows of his which did not come into the category of the Gaiety or Daly's he would do at other theatres in partnership with men like Frank Curzon, who controlled several theatres and also produced musical and straight shows himself—also linking with leading actors and actresses for long term engagements.

Tom B. Davies and Robert Courtneidge were other manager-producers of genius. All those men were completely "theatre" and practical. It was of course a Commercial Theatre—but it was a professionally commercial one, which is very different.

At the Court Theatre, in Sloane Square, a management began a new era of the British Theatre in 1904. Vedreane & Granville Barker popularized the plays of Bernard Shaw, John Galsworthy and other dramatists in a brilliant management which lasted for three years—and was almost a revolution in itself. Thanks to the critic William Archer, the works of Ibsen had become widely known here and paved the way for the more realistic playwrights sponsored by Vedreane & Barker.

Charles Frohman, the American manager, did marvellous work at the Duke of Yorks Theatre and elsewhere. But at the Duke of Yorks he staged the plays of J. M. Barrie, including "Peter Pan," and he brought to the front many famous actors and actresses including Sir Gerald du Maurier. Elsewhere he did all sorts of shows —often musical comedies in conjunction with Seymour Hicks (afterwards knighted) and Ellaline Terris. His contribution to the British Theatre was a considerable one.

World War I Influences

The First World War and the period which followed on its heels showed a downwards tendency. A notable feature, however, was the constant importation of American musical plays—excellent plays and productions too—at the expense of the homemade article, though native composers like Lionel Monckton, Paul Rubens, Edward German and Leslie Stuart still held their own. But as time went on commercial managers found it easier to go to America and buy good readymade than to take the risk of creating them here.

The great men of this era, who kept up a standard, were Sir Alfred Butt and Sir Oswald Stoll, both of whom controlled many theatres and who did keep up the old traditions of taste and style. But they mostly operated in musical plays—although Butt did both musical and straight productions—and they were surrounded by hosts of smaller managements who were men of finance and not of the theatre.

Entertainment tax now began to be a burden on an industry already feeling the effects of trade depression and unemployment. And standards fell badly. One of the most brilliant periods were the association of Basil Dean and Alec Rea at the St. Martin's Theatre, where plays of distinction were staged with distinction and new talent found and encouraged. Another distinguished name in the world of Revue was Andre Charlot. George Edwardes died in 1915 and nobody ever filled his place.

Coward and Novello

Things took a turn for the better in the late '20s and early '30s. Two young geniuses of the theatre, Noel Coward and Ivor Novello, made themselves felt in both straight and musical plays, and the outstanding management of the time was that of Sir Charles B. Cochran. He had risen to fame before the First World War, reached a great height during it, and become predominate when it was over.

More stable managements arose, firms like H. M. Tennent Ltd., which presented plays with style and which also presented the modern equivalent of the actor-managers —such as Sir John Gielgud, Sir Ralph Richardson and others.

Donald Wolfit kept the flag of Shakespeare flying and now the Old Vic, which is subsidized. does the work once done by private enterprise by Sir Frank Benson and Sir Philip Ben Greet. The actor-manager exists again in people like Sir Laurence Olivier and John Clements, though they are peripatetic and have no regular theatre of their own.

The standard of taste and production was much higher during the Second World War than the first—of which the outstanding successes were "Chu Chin Chow" and "Peg O' My Heart"—which gave the public what they wanted, however.

What a permanent theatre and a policy could do was amply testified during the 1920s and '30s, by the success of Tom Walls & Ralph Lynn at the Aldwych with their farces—13 successes in 13 years.

Today Shakespeare is more in demand than ever and the annual Festival at Stratford-on-Avon gets longer and longer and more numerously attended. The British Theatre has become more international—and draws very largely on America for its attractions—although it has dramatists of its own, like Terence Rattigan, Christopher Fry and Robert Morley. And of late it has begun to turn again to France, and the plays of Sartre and Anouilh have a vogue.

But conditions have changed completely. Rising costs of living, high entertainment tax, make the economic path of the Theatre a hard one, bound as it is by the size of its own capacity for taking money.

There is far less individuality in the theatre and far more gentility. That perhaps is a pity. There is also a tendency to play in a nationalistic manner and to be merely life-size. The Theatre demands a picture larger than life if it is to make an effect. That is one of the secrets which the films know.

There are plenty of good actors and actresses—they are always being born, that is a natural law. They play perhaps in the manner which the public demands but there is a growing chorus of complaint against inaudibility and lack of excitement in the Theatre.

And Inevitably, Television

And now the threat of television—which is already a fixed part of the lives of everyone—brings a competition which it will be very hard to combat. How it will turn out, what will be the upshot, is hard to say although the veteran observers who know their Theatre history have their ideas. It may be that a return to the old method of management, of stabilized appeal and more vivid acting—less social life and more Illusion—would help considerably.

The Theatre at the moment is in the melting pot. It faces forces it never had to fight before. That it will survive goes without saying—but to what extent only the future—the future which grows more and more mechanical—can tell.

For the Theatre of 1955 is very, very unlike that of 1905. But so is Life in general.

2 Wars Set Back British Film Industry So That It Can Never Catch Up To H'wood

By HAROLD MYERS

London.

History, it is said, has a tendency to repeat itself, but few historians would be bold enough to suggest that one aspect of Anglo-American film trade relations is likely to recur. In the early years of this century, around the time when the first issue of VARIETY was going to press, Britain, along with France, Germany and Italy, was a major film exporter to the United States. That state of affairs, however, came to an abrupt end in 1908 when the U. S. government clamped on an import duty which put the market out of bounds.

The historians might try to prove their point by noting that almost 40 years later, history worked in reverse. Britain, financially strained by two world wars, introduced the famous (should it be infamous?) Dalton ad valorem duty on American imports, which led to the temporary withdrawal of Hollywood producers from the British market. But more of that, later.

Despite the occasional successes of British films in the American hemisphere, British producers have never succeeded in reconquering the market they lost in 1908: but the attempts to do so, both between the wars and in more recent years, have contributed to the recurring crises which have beset the industry.

Britain's native filmmakers have never had the same economic advantage as their U. S. confreres, but their output has to stand comparison and compete with the best that comes from Hollywood. Their domestic market of about 4,500 theatres has never been big enough to amortize the spectacular opus, so it's been a case of export or bust. Too frequently, as a reading of any British film history shows, it's been a case of "bust."

First Setback in 1914

The loss of the American market in 1908 naturally had its effect on the fortunes of the pioneer filmmakers, but the turning point in the development of a sound production and studio industry was Britain's entry into the 1914 war, and the consequent call-up of key personnel. While Hollywood was intensifying its output, British production was down to a trickle. As one writer cynically observed: Europe went to war and America went to the movies. The U. S. has, of course, never lost the advantage gained in those years.

Most of the advantages gained by the spade-work and ingenuity of the pioneers was, as explained, dissipated by the absence of protection during the war, and by the time and peace bells were ringing, film workers returning from the battlefields found they had won the war but lost their industry. While production in Europe had been brought to a standstill, Hollywood had moved in and their product dominated the screens of Britain. And what they had, they wanted to keep.

The practice of blind and block booking had already become widespread, and even exhibs with a spark of patriotism found they rarely had vacant dates for native output. It was against this background that the British National Film League came into being in 1921 with a campaign to encourage local production and to end blind booking. A commentary on the state of the industry at that time was that the League felt it necessary to organize a British film week, in which theatre owners were asked to screen British films for one week a year.

Right at the outset, the British National Film League brought the industry leaders together to determine whether Britain would once again take its place as a film producing country, or whether it would be content simply to carry on as an exhibiting market for American films. It was at this meeting that William Friese-Greene died in his seat, almost penniless, after making an earnest plea for continued effort. (This story was told 30 years later, with full dramatic and emotional emphasis, in "The Magic Box," a cooperative British film effort to celebrate the Festival of Britain in 1951.)

First Quota Act of 1928

The decision at that meeting to carry on, led to an agitation for protection, which, in due time, resulted in the introduction of the first Quota Act in 1928. The Cinematograph Films Act, to give it its full and formal title, made it obligatory for exhibitors to screen a proportion of British pix and for distribs to release a percentage of locally-made product. It made blind and block booking illegal and decreed that no picture, whatever its origin, could be booked until it had been tradeshown. Notice of intention to tradeshow had to be lodged with the Board of Trade at least seven days before the screening.

But the prosperity was shortlived. The Warner Bros. had perfected the soundfilm and the initial screening in London of "The Jazz Singer," during the first year of the Quota Act, strengthened Hollywood's advantage over Britain. Allowing for the understandable chaos that followed, British studios rushed to get into the act. To Alfred Hitchcock goes the credit for the first British talkie, "Blackmail," produced at the British International studios at Elstree, and Gaumont British quickly followed with its production of "High Treason." Before long, most other British filmmakers accepted the march of progress and embarked on the production of soundfilms.

Now U.S. Fans Don't 'Dig' 'Em

On the surface, all looked well. But leaders of the motion picture industry in London, were already conscious of the danger signals that were then flashing intermittently. Were British studios, with limited talent resources and a restricted home market, expanding too rapidly without waiting to consolidate their gains and to capture a sure foothold in foreign markets? The American market, virtually non-existent since 1908, became even more elusive with the arrival of the talkers. Hitherto Americans hadn't liked British films; *now they couldn't understand them!* To many it seemed strange that the pure English of many of Britain's outstanding performers was a barrier to acceptance in the U. S. market, while the broad American slanguage of the Dead End Kids (as an extreme example) was accepted and understood by British audiences.

Several years were to pass, however, before it could honestly be conceded that a British picture had conquered the American market and been acclaimed by audiences in the United States. Alexander Korda (later to be knighted for his services to British films) achieved the conquest with the production of "Private Life of Henry VIII," but prior to that success fortunes had been invested, notably by the Ostrer Brothers, in an attempt to achieve a successful penetration.

Korda—And Fresh Bankrolls

Yet, such is the perverse way of life, that that outstanding success precipitated the biggest crisis which the British film industry encountered between the wars. The highly publicized reports of the earnings of "Henry VIII" attracted the interest of financial houses and insurance companies, which saw prospects of rich dividends by following the golden trail blazed by Korda, and money just poured into British studios, too much of it into the hands of producers who shared their backers' get-rich-quick ambitions, but lacked the know-how to achieve the desired results. It only needed a few dismal but expensive failures for the financial bubble to burst; and as quickly as it came, the money dried up. Almost overnight, a large slice of British production was forced to a standstill, and the stable producers who were left in business, were in danger of being crippled by a scarcity of ready coin.

Around the time of the boom, however, some of the Hollywood majors began to recognize that the Quota Act had come to stay, and that their policy of meeting their obligations by making quickies, which were buried in the vaults, was akin to pouring good money down the drain. The original Act had a life of 10 years, but long before it was due to expire, the government intimated that a further 10-year measure would be introduced, and prolonged confabs were held with each section of the industry to devise a formula which would stimulate quality production and avoid the loopholes of the original measure. Those discussions, including pressure from the unions, which were just developing as a vocal and powerful voice in industry affairs, resulted in the introduction of the cost clause, with bonuses for production in higher brackets.

Quality Quota Pix

The 1938 Act did not eradicate the menace of the Quota quickie, but by its incentive terms offered a practical inducement to distribs to promote the production of worthwhile films, which could earn respect as well as money. To qualify for a quota ticket under the new Act, the producer had to prove that he had spent a minimum of one pound per foot (equal to $2.80 by the present-day rate of exchange) on labor costs. That yardstick of qualification may seem pretty paltry nowadays, but serves to give an idea of some of the budgets that were in operation at the time.

The incentive bonuses allowed producers, who spent substantially more than the prescribed minimum, to count their pictures as either double or treble quota. Metro, which had been responsible for its share of quickie production, was among the first of the U. S. majors to accept the spirit of the new Act and to recognize its possibilities. Metro's productions of "A Yank at Oxford" and "Goodbye, Mr. Chips" ranked with the best that came out of British studios and made the grade on either side of the Atlantic. A new era of cooperation, coupled with restrained confidence, had, it appeared, begun.

In almost six years of war (Britain was engaged in the conflict from 1939-45), despite untold handicaps—and without the protection of the Quota Act, which was put into suspense—British films achieved a new stature, particularly in the field of documentary features. "The First of the Few,' with the late Leslie Howard; "Next of Kin," "Desert Victory," "49th Parallel" and "San Demetrio, London" are among some of the impressive titles that readily come to mind. There was a consistent sense of achievement as British pictures became recognized as an adult entertainment.

The ultimate victory against Germany and Japan found the British industry with the will and determination to recover lost ground—ground lost, inevitably to Hollywood. But those who were returning to civilian life from long spells on active service, found that the control and leadership of the industry had undergone a complete metamorphosis.

A New Giant—J. Arthur Rank

The writer recalls advice offered to him by the general secretary of the Cinematograph Exhibitors Association, Walter R. Fuller (whose sudden death last summer was a grievous loss to the industry) on his return to trade paper journalism after nearly six years in the services: "You can forget everyone you knew before the war. There's only one man who matters today."

That man, of course, is J. Arthur Rank, the millionaire flour miller and lay preacher, who got sore when a religious picture which he had helped to finance failed to get theatrical bookings, and proceeded to buy up a couple of major circuits (Odeon and Gaumont-British); a number of key studios including Denham, Pinewood, Shepherd's Bush and Islington; and then set about buying into every phase of the motion picture business and establishing a worldwide organization, with assets which run into hundreds of millions.

So rapid was the Rank expansionist policy, that even during the harassing period when they had a life-and-death struggle on their hands, the War Cabinet found it necessary to set up a commission to investigate monopoly tendencies in the film industry. That committee, reporting to the government in 1944, found that there had been a movement towards monopoly, and suggested a series of safeguards for the healthy development of the industry. Many of their recommendations took gradual effect in the postwar years, as the economic ills of the nation, were reflected in the hazards and perils of continued British production.

The Labor government, which was swept into power at the end of the war in 1945, made no attempt to disguise the fact that the country was broke. Stringent currency regulations were introduced, alongside other emergency measures to safeguard the tottering economy. But no one was prepared for the broadside delivered by Chancellor of the Exchequer, Hugh Dalton, when in 1947, he announced the immediate introduction of a 75% ad valorem duty on imported films, in place of the modest linear toll administered hitherto. Admittedly, this was a desperate measure, but Hollywood recognized it for what it was: a confiscatory tax, which would rob them of three-quarters of their earnings in the valuable British market.

Wartime cooperation was soon forgotten as Hollywood retaliated with a total boycott. Exhibitors panicked as they envisaged a future of playing only reissues. And the producers were bewildered. Was this the opportunity they had been waiting for to oust Hollywood from the British screens, or would such a policy have a boomerang result and eventually hit them where it hurt most? Confusion was linked with uncertainty, but J. Arthur Rank, with more than 500 theatres to feed with a weekly change of program, rushed boldly into mass production, only to realize a couple of years later that his adventure had lost millions of pounds, and that another major crisis was overshadowing the industry.

New Quota Plan

Both Hollywood and Britain heaved a big sigh of relief when the ad valorem plan was jettisoned, but the American sighs were to prove shortlived. Only a few weeks after the monetary pact was agreed, Britain's new Quota Act came into force. The new legislation differed in two main respects from the previous Acts. Firstly, renter's quota was abolished and, secondly, the percentage of British films to be screened by exhibs was to be determined annually by the President of the Board of Trade, instead of being prescribed in advance for the full 10-year period.

With the British studios expanded as a result of the Hollywood boycott, Harold Wilson, as Board of Trade prexy, accepted most of the forecasts of the producers, and announced a 45% quota for 1948-9. The producers had, in fact, asked for 50%. Once more Hollywood was up in arms, and reckoned it had been a victim of sharp practice. So along came another retaliatory weapon in the shape of the unit program; no Hollywood feature could be doubled with a British film, and thus pull in the customers while the local picture got the lion's share of the gross. Within a few months even the extremists recognized that the artificially created quota was bringing chaos to the industry, and six months after its introduction, Wilson told the Commons that the second year quota would be down to 40%. One year later, it was cut to 33⅓% and has been static ever since. Although about one-half of the indies were defaulting on their commitments, there were very few prosecutions; and as the situation became more acute, there was a rash of studio shutterings, which left thousands jobless and brought new confusion in the City. Finance was once more almost impossible to come by.

Pressed by all parties and all sections of the industry to take exceptional measures to safeguard the remaining studios and studios workers, the government firstly set up the National Film Finance Corp. as a state film banking agency to help the indie producer; and later helped to pave the way for a voluntary agreement establishing the Eady Fund, via which every British quota film, be it of British or American origin, receives an indirect subsidy from every ticket sold at the boxoffice. Both these palliatives are still being operated with beneficial results, but neither is adequate to achieve the permanent cure for which the industry has been striving for so long.

What is needed to effect a complete cure? For an industry which is frequently divided against itself, there is surprising unanimity on this score; a substantial reduction in admission tax, which would at once benefit producers, distributors and exhibitors alike, enabling them to build reserves of capital to meet the challenge of the new techniques of screen presentation. That tax, introduced as a temporary measure during the 1914-18 war, has been extended through the years to the point at which it annually channels away about $100,000,000 from the boxoffice into Treasury coffers. Now, more than ever, the motion picture industry could use some of that cash to withstand the inevitable inroads to attendances as a consequence of the recent launching of commercial television.

There is, in the opinion of many, one other prerequisite to the attainment of a flourishing and confident production industry, namely a fair deal and a square deal in the American market. Rank, who has had some notable b.o. successes in America ("Red Shoes," "Hamlet," and "Henry V") has not stopped beefing because most of his pix have been relegated to the arties. A little more than a year back, he announced his determination to acquire a string of key U. S. theatres to prove his point that there was a public for British programs, but to date no purchases have materialized. The project has not been abandoned, however. Rank is too dogged a character to allow that to happen.

Tempus Fugits

Although momentous events like the ad valorem duty and the 45% quota seem to be recent history, time is taking its inevitable toll and another Quota Act is about to go into the planning stage. While it is early days to forecast the shape of the new legislation, there can now be little quarrel with the way in which the 1948 Act has settled down after its chaotic beginning. The basic quota of 33⅓% has proven to be within reach of most theatres and defaults, though still substantial, are declining steadily.

The output of British studios has remained pretty constant at around 60-70 top features a year, with an extra margin provided by the ambitious film programs of most of the U. S. majors, who now appear to accept a policy of peaceful co-existence and cooperation. Metro, Columbia, Warner Bros. among others have invested huge sums in British production in recent years, giving needed employment to technicians and performers, and giving local artists a chance to become known to American picturegoers. Another postwar development has been Anglo-American coproduction, which has allowed producers on either side of the pond to share the financial risks as well as the markets.

They Got an Awful Lot of People

— IN BRAZIL —

By CORNELIUS VANDERBILT JR.

Rio de Janeiro.

A great change has come over Rio since I was here pre-World War II.

The city has grown up, and suffered growing pains. One of these was the recent "state of siege." One wonders. And yet a great nation like this which inflicts a "state of siege" upon its people must believe it has sufficient evidence to justify. A "state of siege" shows only in a few tanks rumbling through the streets, occasional trucks of helmeted machinegun-carrying soldiers. Otherwise metropolitan Rio looked as it did 30 years ago when I first stepped ashore.

The town was just as bustling, just as noisy, just as gay. Well, almost as gay; but certainly as noisy and as over-crowded. During the rush hours scores hang onto the streetcars at 3c a crack, tempting fate every time they hop on or off. These cars run in tandems, closer together than the old 3d Ave. "El."

Most of the streets have been turned into one-way thoroughfares and seemingly there is no speed limit. Taxis are cheap, you can ride about in them all day for five bucks; the meters start at 15c. After 6 p. m. the rate doubles and after midnight it trebles. The price of gasoline ranges from 30c to 50c a gallon; the only difference being the cheaper variety is mixed with wood-alcohol. Oil costs a dollar a quart, unless you buy the stuff they can in Venezuela, which is two bits less.

All kinds of new super-duper boulevards and thoroughfares have been opened up; and several huge new marble vehicular tunnels under hills which lie right in the heart of the city, thus cutting the driving time from downtown to the Copacabana area more than in half. As far as the eye can reach great 10-12 floor office and apartment buildings have gone up; so that the Copa Beach resembles Miami Beach more than any other place today. In its backstreets are scores of newer restaurants and bars.

Copa Police Station paddy wagon is kept constantly busy. Police are actively trying to break up gaming and vice.

The supper club called Brazil is without a doubt one of the most spectacular supper shows I have ever seen in any nitery in recent years. Consisting of 30 voices, it is a superb presentation of the life of the great explorer Vasco da Gama, who not only found this great land but helped in its original development. Any kind of food is served here but they specialize in Argentinian beef, in African lobster and in Brazilian guinea-fowl. There are two shows nightly at 1 and 3 a.m.

Out at the Copacabana Palace Jean Sablon was still packing them in after midnight. And downtown in the Sorrador Hotel, Banzo Aie's folklore ballet is doing a tremendous business at the Night & Day. The dance music here is more in the American tempo, but the floor show is too primitive and inexperienced for most American tastes, though they do have a good chanteuse with an excellent command of several languages.

My biggest complaint about Rio is the liquor. Though they serve you whiskey at fabulous prices it doesn't taste a bit like whiskey should taste. Scotch and Bourbon and sometimes even rye can be bought in the grocery stores and the delicatessens at anything from $10 a full quart up; but by the time it reaches the niteries something has happened to its content. The same goes for gin, though there is a very good Brazilian variety known as Seegers. The safest thing to drink then in bars or night clubs here is champagne or wine.

Rio is conspicuously full of American films. English language stage drama, included "By Candlelight," which the Rio Little Theatre put on at the American School for four nights under Ronnie Eagling's direction. Phoebe Freeland's Players were preparing to produce Roger MacDougall's "To Dorothy a Son."

Though there are a couple of television stations in Rio, the sets are so expensive only a handful of people can afford them. There are 12 daily newspapers and as many radio stations. As for the Cha-cha, well that's just a bit of Hollywood tomfoolery.

France Prizes Its Prizes

Paris.

Probably no other country makes the fuss and prestige bother over literary prizes as does France. The four big kudos, given by extremely literate juries are merely tokens but mean an increase of 100,000 in sales and perhaps $45,000 royalties for the winning authors. For the editors, it means the book that may put them in the black. Hence publishers dream, plan and lobby for any of these top awards which are, in order of importance (1) Goncourt (2) Renaudot (3) Femina and (4) Interallie.

This year's winners, are said, in literary circles, to denote a more academic and even reactionary attitude among the juries. In fact minorities on many of the juries are talking of needed changes and even dissolution. It was felt the prizes were too laudatory of the thematically conventional and constructively sound instead of trying to crown books that attempted to fathom man's and society's nature.

This year 284 novels were in the running, from 16 publishers, which were weeded down to about a dozen before voting time. Goncourt, composed of ten of the top literary minds here, went to Roger Ikors for his novel "Les Eaux Melees" (The Mingled Waters), published by Albin Michel, the second to a tome called "Le Fils D'Avrom" (The Son of Avrom). It concerns the assimilation of a family of Russian-Jewish refugees in France. Primarily about the son born in France, it tells of his real fusing with Gallic life via a girl. Rich and varied in its cross-sectioning of family life, it is written with gusto, humanity and invention. Film offers are already pouring in. This was the 52nd Goncourt award.

Renaudot went to Georges Govy for his "Moissonneur D'Epines" (Harvester of Thorns), published by La Table Ronde, a third novel which concerns a man of dual citizenship, Russian and English, who leaves Russia after the revolution to roam the world trying to find a belief in something and to champion the underdog everywhere. However he never feels completely taken by any of his causes, and returns to Russia only to be ironically killed, as he is mistaken for a spy.

Femina, given by all female jury, to Andre Dhotel for his 21st novel "Le Pays Ou L'On N'Arrive Jamais" (The Country Where One Never Arrives), published by Pierre Horay. This is a fable-fairy tale type book about a mysterious young girl who comes to a small town after escaping from an orphanage. A young boy decides to help her find a marvelous country of which she is always talking, and book entails their strange adventures during the quest.

Final prize, the Interallie, was set up to crown only books by journalists with the jury composed of newspapermen. Prize went to Felicien Marceau for his "Les Elans Du Coeur" (The Ardor of the Heart), published by Gallimard, about a fading family living in the ruins of its past splendor in a sort of anachronistic dignity and purity.

Mosk.

Scot Date For U. S. Cowboy

Glasgow.

Slim Whitman, the cowboy singer, will be the first U.S. singer to top vaude at the Empire here in 1956. He opens his British vaude tour Feb. 27. Whitman's tour is being handled by the Lew & Leslie Grade.

Seven weeks at key vauderies are planned as well as tv, radio and Sunday concert dates. Don Cornell and Billy Daniels are also pacted to play Scotland in 1956.

Lauder's $60 Take-Home

Glasgow.

Harry Lauder, in 1903, earned only $60 per week. One year later he was pulling in $90. By 1906 he was earning $165 weekly, and by 1907, $180. His salary in 1908 was $360 per week.

These figures were revealed in an old salary book found here, showing payments to performers appearing at the Empire Theatre, Edinburgh, between 1900 and 1909. Top-of-the-bill acts included Vesta Tilley ($600 weekly), Fred Karno & Co. ($420), Eugene Stratton ($435), Marie Lloyd ($300) and George Robey ($210).

D'Hiver, Medrano Still Tops With Paris Circus Fans

By GENE MOSKOWITZ

Paris.

Back in 1905 no less than five permanent indoor one-ring circuses were operating in Paris. The more leisurely show biz pictures of the times, plus the French love for a spectacle, made these well attended, but the encroaching cinema and changes in show-going habits, soon cut into the circus appeal. Now two all-year circuses exist. They are the Medrano and the Cirque d'Hiver. A traveling bigtop, at times, puts up its tents on the outskirts of Paris for short runs. Recently the Amar group scored in a rousing sawdusty, animal emphasis show, and Pierre Andrieu has brought a fullfledged circus attraction into the Palais Des Sports for a two-month run. It's called Le Cirque Mondial.

The Medrano has now evolved into a cross between music hall and circus. It recently started a gambit of having big name film personages getting up circus acts, just for the name value. Some look askance at this but the public seems to like it.

Cirque d'Hiver, on the other hand, still retains its completely circusy atmosphere, though two years ago it gave in for a while and had a "girly" type segment depicting life in a harem. However, much to the delight of oldtimers and kids, it now is 100% circus in feeling.

Cirque d'Hiver was built in 1852 by Louis Dejean, who had previously managed two other Parisian circuses, the Cirque Olympique and the Cirque des Champs-Elysees. Dejean, who had lost his two sites to music halls, decided to build a new permanent winter affair. It opened as the Cirque Napoleon, and Emperor Napoleon III was present. Dejean had it until 1872, when it was taken over by Victor Franconi, of an old circus family. He gave it the present monicker. Franconi, at first specialized mainly in equestrian acts, his favorite pursuit, and neglected the more eclectic names needed to draw crowds. He had a series of ups and downs, and, in 1907, had to sell out. The house was used for vaude shows, concerts and even films. In 1923, Gaston Desprez restored it to its original use but costs made working difficult, and at this time a tank was added to make for ice and water shows.

In 1934 the Bouglione Family, Samion and his four sons, took over and with them it became a staple and went well until its closing-down during the war. The Bougliones reopened it is 1951 and it has become a regular part of the show business scene.

The Medrano was built in 1875 by the owner of a small circus called Boum-Boum, from his calling card exclamation, whose real name was Jerome Medrano. After becoming a Parisian fave Medrano finally took over the circus from Fernando and called it, of course, Cirque Medrano. He put the emphasis on the clowns and such names as Seiffert, Orlando, Rico & Alex, Dario & Ceratto, Antonet & Grock, and the Fratellini Bros. had their consecration there. The more circusy aspects were not neglected either and the house prospered.

Many famed artists, such as Toulouse-Lautrec and Edgar Degas, helped immortalize these early days in their paintings. Medrano died in 1912 and his son, Jerome, took over at his majority in 1928.

(*From* VARIETY, *Jan.* 8, 1930)

London As It Looks

By Hannen Swaffer

London, Dec. 20.

The year 1929 was a bad one for American plays in London. The American musical comedy boom came to a sudden end. American crime plays disappeared.

The all-triumphant talkers went on churning out that sort of thing, and I usually found it most interesting when I saw it on the screen but, after careful consideration of a dull year's plays, I believe it is true that not one American play produced in London made money during the whole of 1929!

"Merry Merry," "The Five O'Clock Girl," "The New Moon," "Hold Everything," "Follow Thru'" and "A Yankee At the Court of King Arthur" were the only American musical plays staged. "The New Moon" brought the run of Drury Lane's luck to an end.

"Swaff," as Sime used to call him, and whom he never met, was he who got slapped—a slap that was heard around the world, when the press services picked it up. American actress Lillian Foster paid off the caustic London critic with a feminine chastisement in the Savoy Grill for something particularly captious he had written about her in VARIETY. *The founder was often so amused and amazed at Swaff's opinionating that, just for "kicks," he permitted it to run—stuff he himself, probably, would never write as regards performers and performances. Sime's show biz battles were primarily with the business men of the amusement industry.*

"Hold Everything" dragged along, its story of a boxer being unsuitable for London, where, in spite of Carnera and all that sort of nonsense, we all pretend to take our sports seriously. "Merry Merry" was a bit too noisy. I did not see "The Five O'Clock Girl," but I am told it was badly cast.

"Follow Thru'" suffered from the largeness of the new Dominion theatre where, playgoers write to me, "The actors and actresses look like marionettes, so far away are they. In many of the seats you cannot hear."

Well, the worst of them all was "A Yankee At the Court of King Arthur," which, based though it was on Mark Twain's splendid book, looked like the most amateur drivel when you saw it on the stage.

The best American play produced in London during 1929 was "Porgy," which, as you know, was most artistically staged and most naturally acted. Still, it did not run for more than a few weeks, in spite of the tremendous yelp of praise I gave it.

"Caprice," which was much boosted here, when done by the Theatre Guild, was, to my mind, altogether too precious and self-important. The actors really acted as though they were acting and you had to know it. Still, they call that art, nowadays, I suppose. The back parts of the house were not full, even on the first night, and although I believe the stalls were always pretty well patronized, the public did not care.

Some Bad Flops

Much worse was "Coquette," which flopped and sagged and proved childishly artless. It ended the London career of Helen Ford, whose drum had been banged so much when she appeared in "The Patsy."

Arthur Hopkins had a bad flop with "Paris Bound," which set the fashion for young gentlemen to go on the stage and play the piano while two or three other people were talking. This bunk idea fortunately has been killed now. I like it because you cannot hear the piano and you cannot hear the dialog. Still, the public think the other way.

"Afraid of the Dark" was perhaps the worst American production of the year. It ran for only five nights and therefore shared the glory of the shortest run with "The Man Who Missed It," an English farce, which also ran for only five nights.

"Little Accident" committed the indecency of being a funny play about a maternity home and startled off with the idea that English audiences would think it funny to see unfortunate men waiting in a nursing home full of anxiety while their wives had babies.

I did not see "Craig's Wife," which ran for only a few nights. Nor did I see "The Black Ace," which made no impression. Nor did I see "The Devil in the Cheese," which also flopped.

"The Bachelor Father" broke all the rules in a remarkable way. The censor passed it in the original New York style. Then it flopped, of course. So Aubrey Smith cleaned it up and ran it as a commonwealth. Then they cleaned it up again, and revived it a few weeks afterwards with Peggy O'Neil. It had three leading ladies and it was played in three theatres all in about eight weeks.

The Return of Gladys Frazin

"This Thing Called Love" proved a clumsy failure for, like "Paris Bound," it took an American slant on marriage and was quite misunderstood here. "The Devil in Bronze" made its author, Austin Page, so optimistic that he took the theatre for six months. It flopped from the start.

"The Woman in Room 13" brought J. L. Sacks back into management for about three weeks. He had been trying to get back for two years and then, when Monty Banks married Gladys Frazin, he got Monty to put some money up for his bride. There were rows in the theatre and arguments of all kinds, and people lost their money.

"The Stranger Within" dragged along for a few weeks. "Brothers," brought from New York by Edgar Wallace, who apparently could not spare a couple of hours in which to write a new play himself, did nothing.

Lucille and the Face-Slapper

That is the history of America's year in London, except that Lucille LaVerne insisted on playing Shylock in "The Merchant of Venice" for one entire week. Virginia Pemberton, of whom I said frank things when she played Portia, is still writing me nice letters about it from New York, sending poems and all sorts of things. I shall like Virginia, when I meet her.

Unfortunately, I did meet Lillian Foster, who, thinking I was attacking her personally when I was only finding fault with her stage voice in "Conscience," smacked my face in the Savoy Grill Room. She will be interested to know that cuttings are still coming from Australia and Africa and India about the incident but that few mention her name. All are about me.

I reckon that the 24 successful plays produced in London during 1929 made $1,590,000 and that the 86 failures lost $1,410,000. I reckon that the 22 American productions of various kinds that London saw this year cost $520,000.

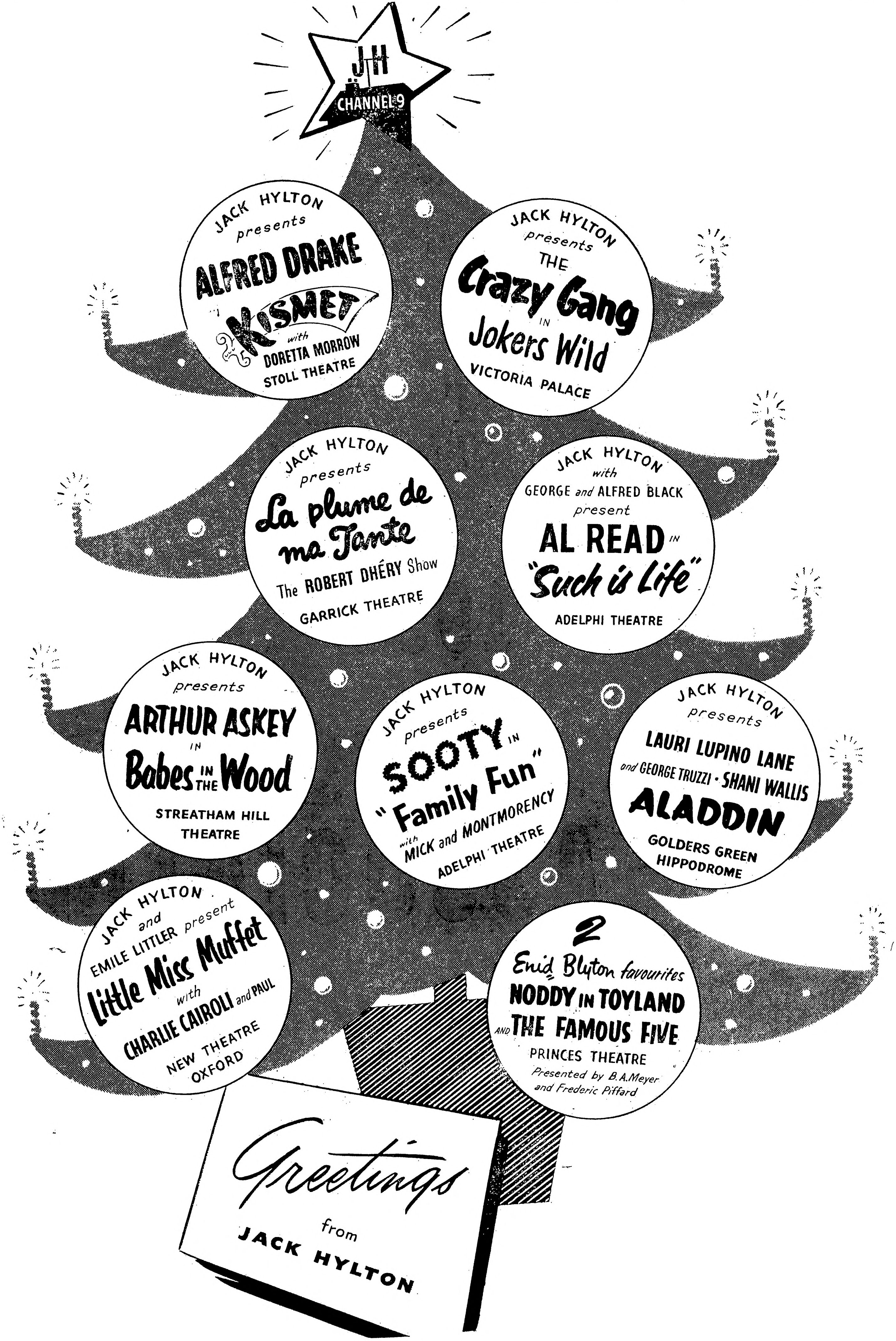
I was barred from 11 first nights. Nine of those 11 plays lost money.

A Few Odd Greetings

Ladies and gentlemen, I wish you all a scrappy New Year.

I send my affectionate greetings to Charlie Chaplin, Walter Wanger, Joe Schenck, Nathan Burkan, Sophie Tucker, Bayard Veiller, Al Woods, Charles Dillingham, Noel Coward, Big Bill Thompson, Du Bois Hayward, Irene Franklin and husband, Doug and Mary, Clive Brook, Frank Wilson, Evelyn Laye, Reginald Denham, James Whale, Winnie Sheehan, Karl Kitchen, George Kaufman, Ashton Stevens, Bill Morris, son and daughter, Arthur Hammerstein, Arthur Hopkins, Pauline Lord, Ernest Truex, D. W. Griffith, John Emerson, Lionel Belmore, A. E. Matthews, Lyle Andrews—yes, and Lillian Foster.

I always try to turn the other cheek. After all, I have got enough of it.



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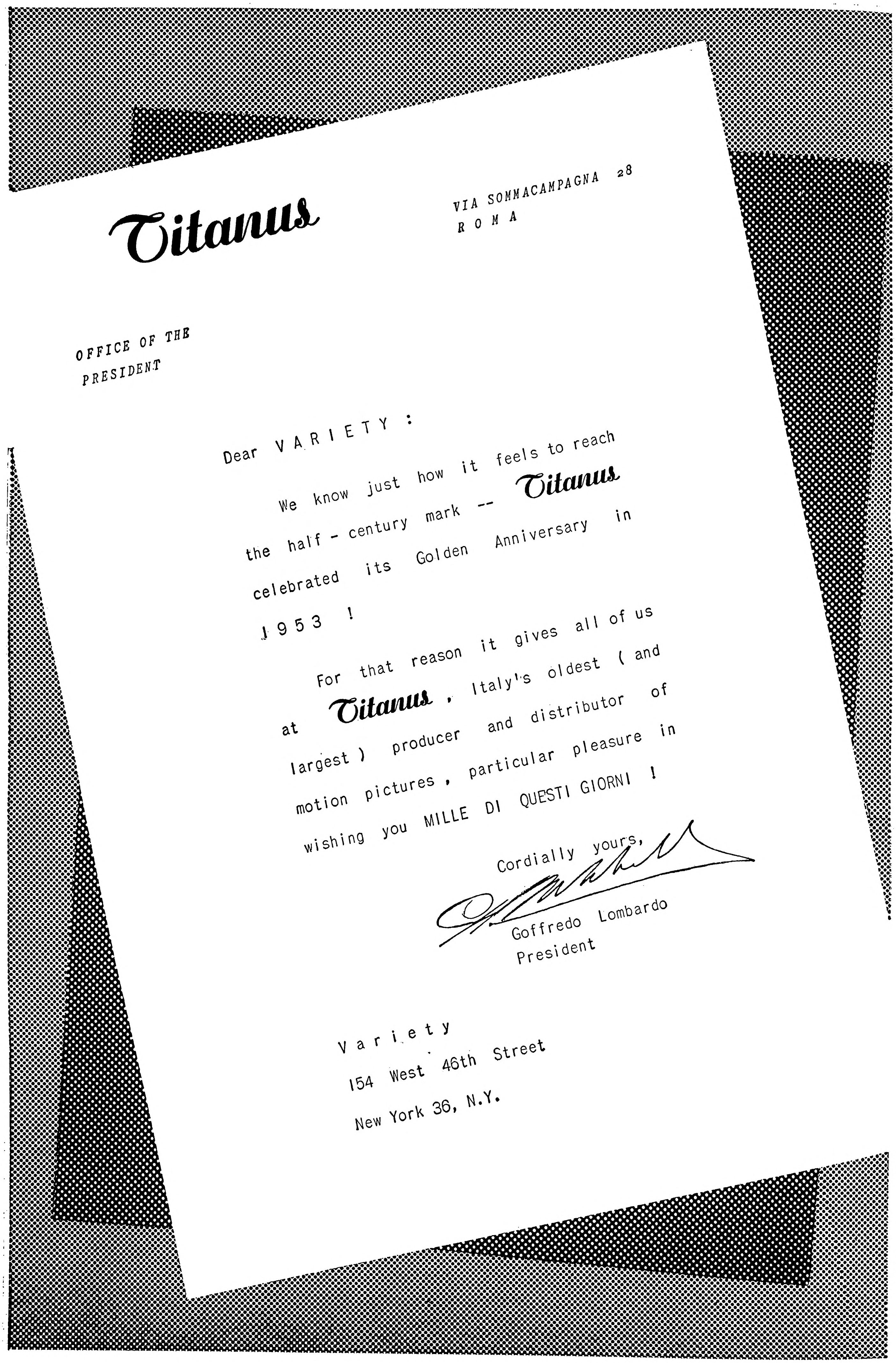

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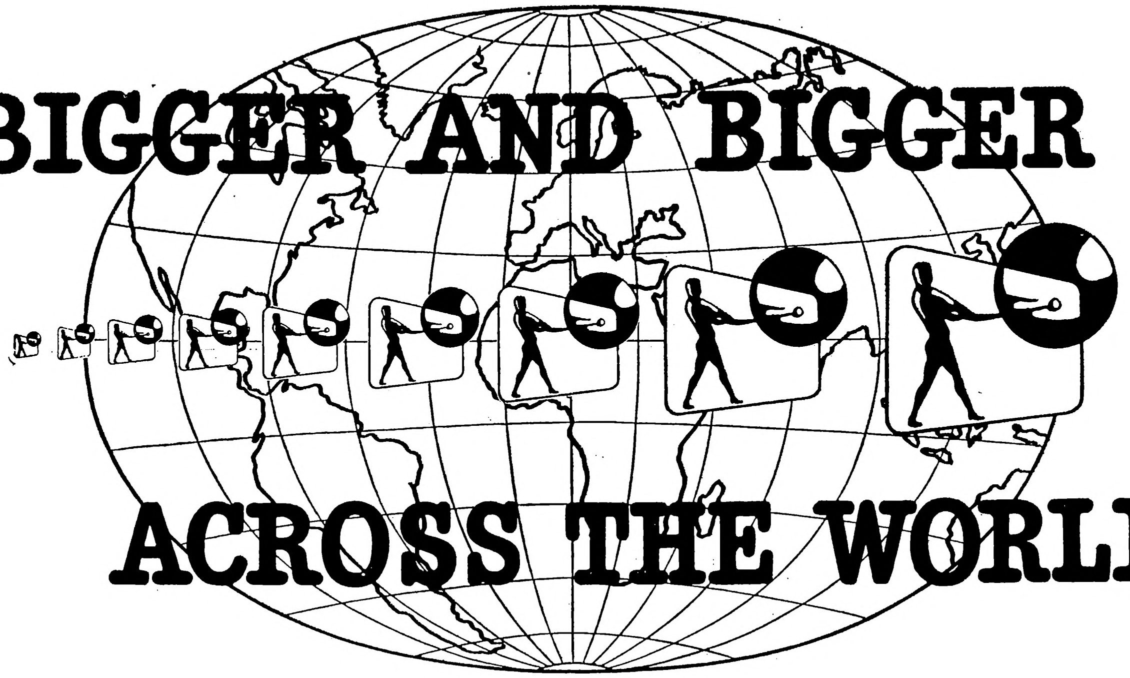

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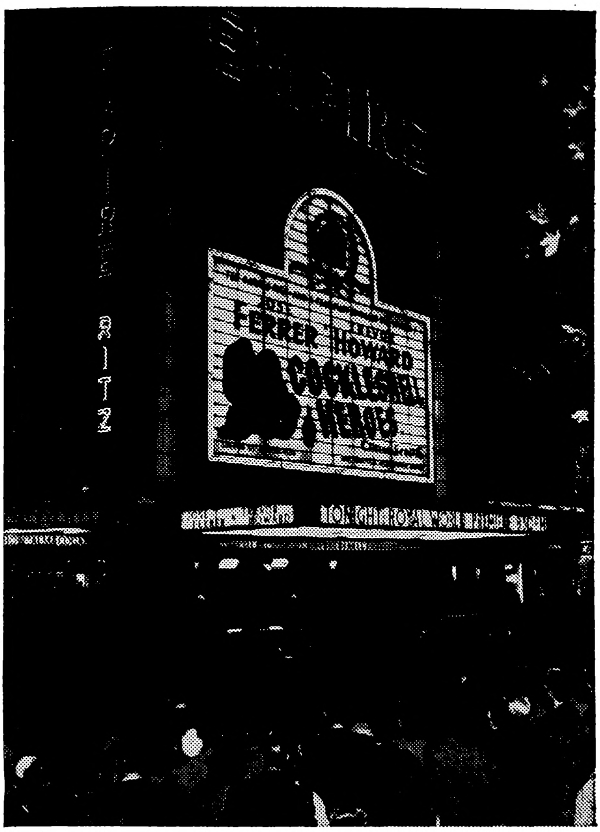

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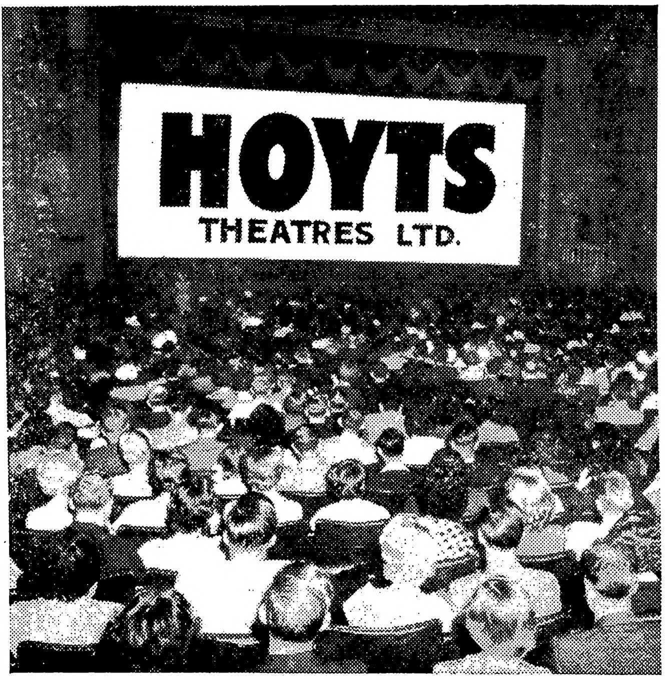

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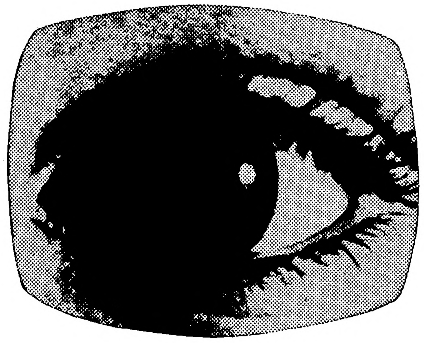

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1st Quarter Report: British Com'l TV is Running 100G Wkly in Red

By HAROLD MYERS

London.

The operation of commercial tv in London is nearing the end of its first quarter and the results can be summed up by stressing two main points. The web is reaching a growing audience, now estimated at nearly 2,000,000, and is running in the red to the tune of about $100,000 weekly.

The main financial burden is being borne by Associated-Rediffusion, the company responsible for Monday to Friday operations, now have to fill 35 hours programming weekly. Associated TeleVision, which controls weekend time on the station, with responsibility for 15 hours air time, it's believed to be almost breaking even on its physical operation and more than making good any deficiency by its packaging and other activities.

The heavy losses incurred in the weekday operation have already led to a major program shuffle. Cultural items, designed to comply with the government's behest that there should be a balanced program, have been relegated to off-peak viewing hours, and the entire emphasis is now on light pop programs which will attract the maximum viewing audiences.

From a financial point of view, the daytime programming has proved an expensive pioneering project. Advertisers are fighting shy of early shows and have not been won over by a substantial cut in space rates. There is some doubt whether daytime programs can be continued indefinitely unless there is more substantial support from the advertisers.

Evening programs have attracted a consistent level of advertising, but not adequate to meet the heavy programming costs. Industry insiders claim that Associated-Rediffusion has been trying to wipe the slate clean by offering its programs to American webs, but so far without any appreciable results.

ATV, on the other hand, has the advantage, for the time being, of having only weekend time in London, but will soon be faced with the weekday operation of the Birmingham station which opens on Feb. 17 next. This will involve an additional 35 hours programming weekly. An advance checkup of their program schedule indicates, however, that they are planning to play it safe. They are cutting out the culture, although giving a fair quota of drama, and in the main, will follow the formula that has clicked for them in London. They will use a substantial proportion of imported American programs, as well as the packages made by their associated outfit, Incorporated Television Program Co. The latter includes the "Robin Hood" and "Scarlet Pimpernel."

The London Daily Express, which has been sour towards commercial tv from the time is was launched, started a new scare a week or so ago, when its front page lead story headed "Staggering Losses." A couple of days later, the Daily Sketch (which is part of the Associated Newspaper Group who are also partnered in Associated-Rediffusion) countered with its own front page lead: "ITV Triumph—Two Million!"

Despite the onset of opposition, the BBC has been holding its own and still offers the advantage of a countryside network, which attracts particular support from motion picture companies interested in a nation-wide campaign. BBC-TV has maintained its rating without any major modifications in their schedules, but has been beaten consistently by one commercial program. In all the audience polls, "Sunday Night at the London Palladium," which is aired by ATV, has always emerged an easy winner.

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Scot Actress Set For New Waller Musical

Glasgow.

Valerie Miller, 26-year-old Scot actress, currently playing in revue at the Citizens' Theatre, pacted for a principal role in "Wild Grows The Heather," new Jack Waller musical preeming at Manchester, Eng., in mid-March.

"Heather" is a musical adaptation of J.M. Barrie's play, "The Little Minister." It starts rehearsals Feb. 13. Miss Miller is familiar with "Minister," having played in it role at Citizens' Theatre last March.

SHAKESPEARE ON THE STRATFORD (ONTARIO)

"Thrice the Brinded Cat Hath Mew'd" (Clarke, Irwin; $5), is a recap of the third season at the Stratford (Ontario) Shakespeare festival, set down by Robertson Davies, Tyrone Guthrie, Tanya Moisewitsch and Boyd Neel.

Davies admits curious title of book is the result of his joshing suggestion that the line (from "Macbeth") was about the only Shakespeare quote applicable to the Canadian festival's third season. He promises that if there is a fourth year at Stratford, there will be no book entitled "Thrice and Once the Hedge-pig Whin'd" (also from "Macbeth"), but bemused literary editors will put no stock in promises after this year's title!

Book, like its predecessors, "Renown at Stratford," and "Twice Have the Trumpets Sounded," is thorough in its analysis of achievement. Davies contributes four essays, on "Caesar," "Oedipus," "The Merchant," and on acting. Miss Moisewitsch's color costume plates illustrate the book, and she co-authors a study of "Oedipus" with the indefatigable Dr. Guthrie. Neel contributes a piece on music. Book gives evidence of the good nature, general savvy. *Down.*

India Not Pushing 25% Screen Quota

Madras.

The Central Government appears to have given up on the idea of forcing theatres playing foreign pictures to reserve a minimum of 25% of their screen time for native product.

The idea of such a playing time quota had been introduced by Indian film-makers. Operators of the foreign pictures houses, all of whom are Indian except the Metro houses in Calcutta and Bombay, protested such a move. Central Government, at least for the time being, is taking sides with the exhibitors.

Now Blackpool Wants Fest.

Blackpool, Eng.

Blackpool, popular holiday and show biz town, wants to hold an International Film Festival in 1957. Possibility of arranging such an event to take place in May or June will be investigated.

Question of an International Festival is one which calls for agreement by the Federation of Film Producers Assn.

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British Collect $1,000,000 From U.S. for Music

London.

For the first time ever, copyright fees paid to British music companies from the U. S. equalled the dollar fees payable to ASCAP for the performance of American music in Britain.

The equalization of the account has, it is understood, been brought about equally by the growing popularity of British pop music, and the continued popularity of the classics which are still subject to copyright.

British publishers during the current year will receive about $1,000,000 from the U. S. They will be paying the same amount for the use of American music in Britain.

Obernkirchen Choir Set For 3d Tour Next Winter Following 2d Sock Trek

The Obernirchen Children's Choir, which wound up its second sock U.S. tour recently, has already been set for a third visit by its American manager, Kurt Weinhold, a Columbia Artists Mgt. veepee. Group will do a 12-week trek (its longest stay) next season, starting Feb. 18, '57, and go to the deep South, to Texas and the Coast for the first time. Weinhold is angling for an additional three weeks, due to booking demands.

On their recent visit, the group toured 11 weeks (with an extra full week off in mid-tour for an Ozark vacation). It did 49 dates (plus an extra one at the UN), starting with two N.Y. dates Dec. 10-11 and again a Sullivan tv'er. Average fee was $2.250, and troupe grossed anywhere from $160,000 to $180,000, with about $100,000 as the group's share. Less, of course, commissions, overseas transportation, upkeek, etc. It cost $29,000 alone to house and feed the group.

British Would Extend Pix Protection 25 Yrs.

London.

An amendment to the Copyright Bill, now before Parliament, which will extend protection for motion pictures from 25 to 50 years, has been accepted by the British government. The revision was proposed in the House of Lords last week by Lord (George) Archibald, a former J. Arthur Rank producer, and onetime joint managing director of United Artists.

The amendment was supported on behalf of the government by Lord Mancroft, joint undersecretary for the Home Office, who referred to the reissue of "that Greta Garbo classic," "Lady of the Camellias." He added he was astonished how it had worn after 20 years.

"It may be necessary to protect that type of film," he noted, "and if the House feels that an order should be made to protect these classics, the period should be equated to that of operas, plays and compositions."

All GI 35m Cinemas In Germany C'Scopers

Frankfurt.

European Motion Picture Service for U. S. Army in Europe has announced the completion of CinemaScoping in all of the Army's 35m theatres in Germany. Necessitating changes in projection equipment and rebuilding stages and sets, job was completed in less than a year. First of the GI houses in Germany to have C'Scope was the Clipper Theatre at Kirchgoens, which launched widescreen Dec. 24, 1954. Now, all 101 of the Yank cinemas have it.

Upcoming C'Scopers scheduled for the GI circuit in Germany include "Love Is Splendored Thing" (20th), "Seven Year Itch" (20th), "Gentlemen Marry Brunettes" (UA), "Mister Roberts" (WB).

Scot Exhib Chief Sees Need for Industry To Use Films as Biz Aid

Glasgow.

Industry should make greater use of films to increase exports, according to Sir Alexander King, cinema magnate of Scotland. He quotes an American survey which showed that an individual film, made for commercial purposes, can be seen by more than 20,000,000 people.

"Films which have been in circulation one to two years cost 7c per viewer, and when they have been circulating for more than 10 years, the cost per viewer is less than half a cent."

Sir Alexander said such figures must make an impression on even the most hard-headed business man.

"A film can do the work of a whole corps of salesmen; it can accomplish it all over the world, and it can go on doing it for as long as the celluloid lasts."

Paris Is Back To Lush Vaude Days

Paris.

With the rebirth of music halls; many cabarets and revue houses, Paris has become one of the most lucrative longrange playing spots for acts in the world, and it looks to approach the golden vaudeville days of the '20s. The hinterlands are also going for in-person and name interest, and Lionel Hampton's solid roadshowing all over France last year denoted a yen for names in the provinces.

Banking on this, a group of the top agents have decided to guarantee big name, high priced acts for both France and other countries to insure a bigger flow of international as well as local star names. Insurance is given through local managers and producers. It is felt this will pay off in the near future.

This risk-sharing policy could mean that top American names soon may be making longer stays on the Continent. Louis Armstrong recently got a boff $11,000 per week at the Olympia and broke records, Hampton took a fine $8,000 last year for full houses, and Lena Horne packed them in at the immense Moulin Rouge for $4,000 per week.

Now U.S. acts may be getting near their regular fees as playing time and interest shows a marked demand for these acts. Under this new policy such names as Marlene Dietrich and Danny Kaye are being bandied about behind such forerunners as Billy Eckstine, Johnnie Ray, Frankie Laine and Betty Reilly. U.S. names usually have been content to take cuts for the Paris prestige.

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Musical Closeups on Pluggers, Buskers, Chirps And Celebs from Sawdust Saloons to Plush Salons

By RAY WALKER

Of all the singers I have played for in the past 50 years, two will always be in my memory. One was JoJo Lee who had the world's worst voice; he sounded like a foghorn, but loud. He could be heard all over the old Madison Square Garden, singing at the 6-Day Bicycle Races, through a megaphone, no mikes those days, you had to have a voice. I played piano for JoJo there.

The other was the greatest tenor, in my opinon, that ever lived. I didn't know who it was when I played for him. I was playing piano at Kennedy's Cafe, N. Y., when four men came in and sat near the piano. One of them came to the piano with a $5 bill in his hand and asked me if I could play "Vesti la Giubba" from Pagliacci. I didn't know it but I saw the $5 bill and said I could. Would have made up 10 operas for that amount. I faked some sort of introducton and a man at the table started singing. I followed the best I could, which wasn't good. When the song was through the singer came to the piano with another "fin" and, with a smile, gave me the bill. I knew what the smile was about. He told me I was a wonderful accompanist. When the four men started to leave, I asked the man who had given me the first $5 bill who the singer was and when he told me it was Caruso, I almost fell off the piano stool. If they had asked me to play for Caruso and given me $1,000 I wouldn't have had the nerve to do it. I met Caruso years later and asked him if he remembered me playing for him and he said he never forgot it and never would as he had admired my nerve trying to play the song and not knowing it.

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Raymond Hubbell, who wrote "Poor Butterfly" and other big song hits, lived in Miami in his latter years. A friend of mine visited him at his home and while there sat at the piano and began playing Victor Herbert's "Kiss Me Again," but Hubbell stopped him and said nothing but Hubbell's songs could be played on his piano.

* * *

When William J. Gaynor was Mayor of N.Y. City, I played piano at the Garden Cafe, 50th St. and 7th Ave. Rufus Gaynor, son of the Mayor, used to hang out there nights until almost daylight. One night he told Eddie Miller, who was singing there, that his father would revoke the all-night licenses of all cafes if he didn't come home early nights. Rufus admitted he would have no place to go then. A few days later the Mayor kept his word and the Garden Cafe and all other all-night cafes had to close at 1 a.m., just because Rufus insisted on staying out late. We got our license back in a week but I never saw him there again.

Walker & Smith As Shills

Two friends of mine started a soft drink company during Prohibition and gave Jimmy Walker, who was Mayor of N.Y. City, and Al Smith, who was Governor of N.Y. State, a present each of 10% of the stock. They then went to speakeasies and told the owners they had better buy their drinks as Walker and Smith were part owners. Neither Walker or Smith knew about this though and when they received dividends in a few months they were surprised; they couldn't figure out why the concern had prospered so quickly. They never quite learned why.

* * *

Corse Payton was one of the best customers at the Garden Cafe where I played piano, but he was a pest. I would chase him away from the piano a dozen times a night so he disliked me. When business was slow during the night, I would let Billy Walsh play piano while I rested and Payton would give him tips, thinking it would get me mad. He didn't know all tips were equally divided among all the entertainers at the end of each night. When tips were scarce when Payton was there, I would get Walsh to the piano and Payton would give him tips until he ran out of cash.

Gus Edwards started singing in vaudeville with Hyde's Comedians. Helena Mora was the feature. William Schaefer, musical director of the Hyde and Behman's Theatre orchestra, organized the Newsboy's Quintette with Gus Edwards as the boy soprano. Helena Mora wrote a song for Gus which he sang in the act entitled "The Little Boy In Green." When his voice changed he went to work for Howley, Haviland & Co. as a songplugger until he began producing vaudeville acts.

* * *

About 1910 Gus Edwards played a benefit at a yacht club in Atlantic City and the manager of Rappleyea's Cafe, where I was playing piano, sent me there to play the show. Gus had his Newsboy's Sextette with him, including George Jessel who had brought his friend Eddie Cantor along as a guest. The audience were not in a receptive mood for the kind of songs the Sextette were singing so Jessel asked Gus to let Cantor sing. Gus asked me to play for him and he was a sensation, saving the night. A few days later Gus signed Cantor and Jessel for his "Kid Kabaret" act.

* * *

Statler, who built the Statler Hotels, had a restaurant in Buffalo where he served meals for 15c including soup, meat, two vegetables, all the bread and butter you wanted, coffee and desert of either ice cream or pie. He made a fortune from this restaurant and from its profits built his first hotel.

* * *

Al Piantadosi, who wrote big song hits in later years, was booked to play piano at the Russian Art Club but he had to wear a Russian costume and pretend he couldn't speak or understand English. When people spoke to him he grunted a language of his own. They gave him vodka to drink, he thought it was water, he never finished the night. I never knew him to take a drink after this.

* * *

Dutch Schultz came into a cafe where I was playing piano one night and after I had played about half an hour without stopping he asked me if I ever got tired. When I told him I didn't he pulled a gun out of his pocket and said he would see if I ever got tired, but if I stoped playing he would shoot one of my hands off:. I played for eight hours with both hands, was afraid to play with one hand only as he would say I was cheating. At the end of the eighth hour, Schultz dropped to the floor unconscious, he tired first.

* * *

Mike Bernard was one of the greatest piano players that ever lived, I used to watch him play at Tony Pastor's on 14th St. One day when I was sitting in the second row watching his fingers fly over the keys, a man in front of me leaned over Bernard's shoulder and said "How do you do it?" It was Paderewski. Years later Bernard was playing in a speakeasy for a week when Paul Whiteman came in and offered him $250 to join his orchestra. Mike Bernard told him he wanted $500 which he had always been getting in vaude and turned the offer down. He would rather play for $50 in a joint than play for one cent less than $500 in vaude. He died broke a few years later.

* * *

George C. Tilyou, who owned Steeplechase Park in Coney Island, asked me to write a song about his place, this was in 1901. I wrote "At The Steeplechase" and sold it to him for $5. He asked me to find out the cost of printing 50,000 copies, wanted to give them away as souvenirs. A printer gave me an estimate of 2c a copy, so I told him I would get him the order if he would charge Tilyou 3c a copy and give me the extra cent on each copy. Tilyou ordered 50,000 and I lived like a millionaire all summer. Several years later I was passing the Steeplechase Park with a girl and telling her about it when a man tapped me on the shoulder and told me I was the only man who had ever got the best of him in a deal—it was Tilyou himself. He had been listening to me all the while.

* * *

Will Morrissey, who had been in France with me in 1918 for the Over There Theatre League, was starting a show and needed a musical director. I asked him for the job but he said he was a friend of mine and might not pay off. He proved to be a friend of mine as the show didn't pay off.

* * *

During Franklin D. Roosevelt's campaign in 1932 I played piano accordion on a bus with campaign speakers all over N.Y. State. We visited Hyde Park, F.D.R.'s home, and Mrs. Delano, mother of F.D.R., played the right hand of my accordion while I played the left and pumped. In December of that year I received the following letter from F.D.R.: Dear Mr. Walker: Please let me tell you how much I appreciate the work you did during the campaign by playing the piano and accordion. Sincerely yours—Franklin D. Roosevelt.

The 4th great uncle of F.D.R., Jacobus Roosevelt, married my 4th great aunt, Annetje Bogert, in 1745. F.D.R. was my 4th cousin.

* * *

Martha Raye was playing at a hotel in Washington D.C. about 10 years ago and JoJo Lee was singing at a private club there. Nick Condos, at that time her husband was in the club one night listening to JoJo's famous songs which he was noted for (no one else had the nerve to sing them) so Nick had JoJo sing over the phone in a phone booth to Martha, with me at the accordion, at 5 a. m. Next time she came in the club to hear JoJo. She got a kick out of his songs.

* * *

Mike Pingetore was one of the best banjo players, played with Paul Whiteman, but couldn't read one note of music. He was a great faker though. He played with a concert orchestra one night and had no music in front of him so didn't know the names of the pieces they played. When they played "Light Cavalry" he asked the name of it and when they told him he said "I hope they don't play the "Heavy Cavalry" if that is the light one."

* * *

Roger Wolfe Kahn had the orchestra at the Monte Carlo Cafe, Broadway and 52nd St. during Prohibition. One night business was slow and at 2 a.m. the musicians started packing up their instruments when a big crowd came in so they have to play again. At 3 a.m., their quitting time, they still kept playing as they were making so many tips. At 4 a.m., Billy Gallagher, the proprietor, asked them to quit and go home, he said each dance they played cost him money as all the customers were policemen and all food and drinks were free—on the house.

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Music Biz's 'Upstart' Talent

The music biz vets may deprecate the latterday upstarts, deplore the "wacky songs," soliloquize on "where are the solid songs of 10 years hence coming from?" and berate the a&r men for favoring weird sounds and cornball effusions, but a quick resume of some of the latterday crop of writers is in order. This is not a definitive or exhaustive list—merely a sampling. Even the credits are cursory but sufficient for the purpose intended.

Thus, Canadian songsmith Warwick Webster ("Man in the Raincoat"); Dale Evans (Mrs. Roy Rogers) with "The Bible Tells Me So," Jenny Lou Carson ("Let Me Go, Lover"); Hy Zaret-Alex North ("Unchained Melody"): three-time Oscar winner Dimitri Tiomkin ("High and the Mighty," a double-win for best tune and best score, and "High Noon," the best tune), are typical.

These and others herewith are not strictly "new" but only recently to the fore. In like vein, Carolyn Leigh has been around but young femme lyricist ("Young At Heart") has collaborated with Moose Charlop in the "Peter Pan" score. Charlop and Chuck Sweeney scored the first Producers' Showcase this season, "The King and Mrs. Candle." George Bruns-Tom Blackburn, Disney staffers, certainly made history with "The Ballad of Davy Crockett." Don George, writing since 1934 and resorting to mental jobs in between, clicked with "Yellow Rose of Texas." Other new names include Stuart Hamblen ("This Ole House" and other religiosos; he is an itinerant preacher and once ran for President of the U. S. on the Prohibition ticket), William Saroyan's flash-in-the-pan with "Come On-a My House" (with his cousin, Ross Bagdasarian,) which certainly established Rosemary Clooney. Sylvia Dee-Sidney Lippman ("Too Young",) Lary Coleman-Joe Darion-Norman Gimbel ("Ricochet"), William Engevick ("Song From Moulin Rouge"), Edith Lindeman-Carl Stutz ("Little Things Mean a Lot"), Sidney Prosen (one-smash writer-publisher with "Till I Waltz Again With You"), Jessie Mae Robinson ("I Went to Your Wedding," "Keep It a Secret"), Albert Hague-Arnold Horwitt ("Plain and Fancy" Broadway legit score), Philly housewife Vicki Silvers ("Learnin' the Blues," first song), (the late) Hank Williams ("Cold, Cold Heart" and other hillbilly standards), Bob Merrill (who left Santly-Joy to go on his own) with a flock of Guy Mitchell hits, also "Make Yourself Comfortable Baby," "Mambo Italian," "Doggie in the Window" etc.; Charles Grean's hillbillies and others; Joan Javits, Bennie Benjamin, George Weiss team ("Wheel of Fortune," "Cross Over the Bridge"), and Richard Adler & Jerry Ross, young songwriting team which clicked with then "Pajama Game" and "Damn Yankees" scores before the tragic death of Ross, only 29 years old.

Also, 26-year-old Arthur Hamilton ("Cry Me a River") whom Frank Loesser (Frank Music Corp.) has signed for a production builderupper, a la the Adler-Ross team; Robert Allen, under 30, prolific collaborator with Al Stillman ("Moments to Remember," etc.); Bill Katz and Ruth Roberts, new team just starting to move ("Jimmy Unknown"); and Al Jacobs-Jimmy Crane to name only a few of the recent hit makers.

CONNEE BOSWELL
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Personal Management: HARRY LEEDY

Jazz Festival Mulled For Austrian Capital

Vienna.

Friederich Villi plans jazz festivals here in the capital of Austria. Thought the date has not been set, it is likely they will be held either just before or soon after the regular Vienna Festivals, June 2-24.

Among leading musicians invited are Lars Gullin of Sweden, Bill Russo, Frank Rossolino, Attila Zoller, Emil and Albert Mangelsdorff, Friedl Althaller. The Ljubljana (Jugoslavia), city orchestra, also intends to come.

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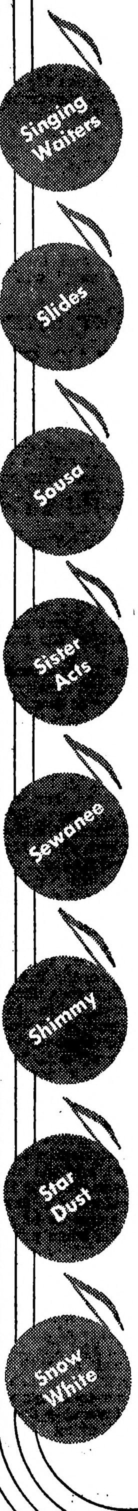

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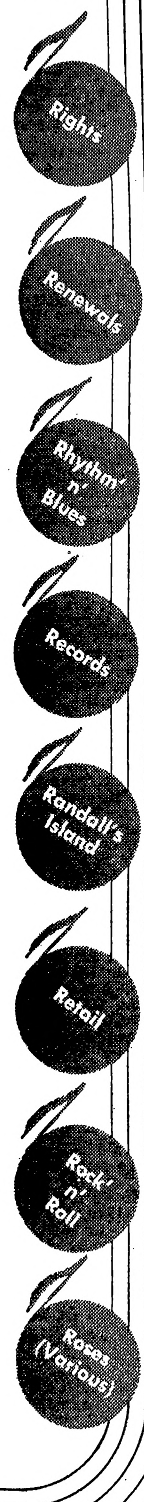

By Abel Green

Irving Berlin's paraphrase on his own song—"there is no music business without ASCAP business"—is about the sum and substance of the industry today. That performance coin should, of course, also include Broadcast Music Inc. biz, along with the revenues from the American Society of Composers, Authors & Publishers.

This, also, is the sumup of the music biz at post-midcentury as against its pioneer Tin Pan Alley days at the turn of the century when 14th St. and its Union Square environs constituted the show biz rialto until, in easy stages, everything gravitated "way uptown" to Longacre (now Times) Square. For, in between, Herald Square was long the "line," as Tin Pan Alley focused on New York's West 28th Street, between Broadway and 6th Avenue. Its brownstone-front row of houses made it a contiguous and convenient circuit for vaudevillians to make the rounds in quest of new song material, and as the shirtsleeved pianists pounded out their latest ditties on the tinpanny uprights, it was a natural phrase for N. Y. Telegraph columnist Monroe H. Rosenfeld, himself a songwriter, to concoct. It stuck even if few, if any, of his songs, did.

Since show biz is one of boxoffice perhaps the paraphrase that "there would be no music biz without ASCAP biz" is best pointed up by the Society's first dividend, in 1921, of $81,883.90, and the nearly $20,000,000 dividend to its author and publisher-members 32 years later. In 1922, ASCAP divvied $143,800 and in 1923 the dividend reached $198,285. (For the record, the 1921 $81,883 covered but three-quarters of the year—the Society didn't dare declare a disbursement for income based on all four quarters that annum).

Today, with the electronic and mechanized usages and reusages of a vast reservoir of music values, there are two writers—Irving Berlin and Cole Porter—who earn more, as individuals, than ASCAP's entire historic first divvy in 1921. From ASCAP, in recent years, for the commercial performances of their individual works, Berlin's take is now over $100,000 annually, and Porter is just under 100G.

A group of songsmiths, whose annual take from ASCAP ranges between $40,000 and $50,000, includes Richard Rodgers, Otto Harbach, Ira Gershwin and the estate of George Gershwin, the estates of Jerome Kern and Lorenz Hart, and Oscar Hammerstein 2d.

The next group of writers, whose individual annual take from the Society, for the public performance of their works, is in the $30,000-$40,000 range, numbers between 12 and 14. Among these are Johnny Mercer, Dorothy Fields, Arthur Schwartz, Harold Arlen, Sammy Cahn, Jule Styne, Harry Warren, the Gus Kahn estate, Frank Loesser, Hoagy Carmichael, Howard Dietz, Leo Robin, Jimmy McHugh and the Sigmund Romberg estate.

There is a next major group which comprises $20,000 to $30,000 annual royalty income bracket, and which includes either the upcoming contemporaneous songsmiths, or young veterans with sizable catalogs and/or not enough new activity, and estates like Victor Herbert, Al Dubin, Walter Donaldson, along with Jimmy Van Heusen, Johnny Burke, Albert Stillman, Mitchell Parish, Edgar Leslie, Irving Caesar, the Vincent Youmans estate, and a few others.

By the nature of ASCAP's operations, one thing the directors talk about in broad terms, but never reduce to specifics, are the extent of the dividends. Thus, only from intra-trade grapevine, are estimates of figures arrived at. The publishers will say, "The writers' allocation committee alone controls the writer system of payoff," and the writers noblesse-oblige that "The publishers' classification committee handles the publishers' payoffs."

On common causes, of course, both factions unite, and in fact when it applies to an all-industry problem like the jukeboxes, Broadcast Music Inc., the Music Publishers' Protective Assn., the Songwriters' Protective Assn. and ASCAP have put up a united front. This is the one major exception, however.

The powerful Music Operators of America also have their own allies. For one thing, Seeburg, Wurlitzer, and kindred jukebox manufacturers are tied in with the jukebox distributors. So are the diskeries who, paying the statutory 2c royalty per side per disk and having a vast market among the juke ops, don't fancy an extra tithe placed on the coin-machines.

The publishers and writers' attitude is that they're getting none of this nickel and dime-catching jukebox business; that they would be content with only a "nominal" fee for the usage of their platters in taverns, lodges, bars, grills, juke-joints, and the like.

The coin-machine men (1) advance the argument they are great "exploitation and popularization forces," because (2) otherwise "the record companies and even the music publishers, songwriters and disk artists themselves wouldn't be wooing us to 'load up' our machines with their tunes; why, they even offer us discount rates and give us plenty of free samples for 'test' purposes."

To the latter, the music business has little argument because, in the quest for the disk plug, this is but another form of bribery or payola—anything for a plug, and about which more anon.

The jukebox operators, pretty shrewd outfits in themselves, and suspect in some cases of being offshoots of not too legitimate evolutions of the coin-vending business, at one time propositioned ASCAP, via some Chicago syndicate, with a broad "20% payoff for insuring jukebox collections." The Society wanted no part of any outside outfit doing any bookkeeping or financial administration in its behalf.

Early this year the Chicago vice investigation committee touched on the muscle aspects in jukeboxes and even named one diskery as being "tainted" with Capone and/or ex-mobster money, at least in its incipient stages. This was vigorously denied. This past fall Lester Velie's article in Reader's Digest touched broadly on "Rackets in the Jukeboxes."

The publishers' groups are even more dependent

(Continued on page 350)

"There is no music business without performance fees." IRVING BERLIN

Music Economics: Its ASCAP, BMI

(Continued from page 349)

on ASCAP for the basic underwriting of their enterprises in light of the technological changes which has made the term "publisher" a euphemism, considering the diminution of the publishing income and the increasingly greater reliance on revenue from mechanical and electronic reproductions.

This is in paradoxical contrast to the fact that the piano business has been among the booming postwar industries, indicating that the 88s, mayhaps, are either a home embellishment for (a) cultural vanity and (b) adolescent education. Seemingly, when the kids grow up they, too, veer to the jukeboxes and the now advanced highfidelity reproduction instruments. Anyway, the sale of sheet music, from its traditional 1,000,000-copy hits is now an academic term; a 400,000-sheet seller is a smash, but the sale of records is measured in the millions.

Since the 2c statutory fee, per side, from disk reproduction is as nothing compared to the 18, 20 and 22c wholesale price on a sheet of music, the equalizer comes from ASCAP and its payoff on performances.

Thus, the Warner Bros. group (Remick, Harms, Witmark, Advanced, etc.) looks to ASCAP's annual take, now up to the $1,500,000 mark, as the backbone of its business. The Big Three (Robbins, Feist and Miller), also a motion picture subsidiary (Loew-Metro) realizes around $1,300,000 annually from the Society, and the Max Dreyfus group (Chappell, T. B. Harms, Buxton Hill, Williamson, which is the holding company for Rodgers & Hammerstein) garners around $1,100,000 annually. The third film group Paramount and Famous Music), affiliates of Par, are under $1,000,000 in annual revenue from ASCAP, along with other independents like Shapiro-Bernstein, Mills Music, et al.

As is detailed further herein, the values of what the trade calls "popular standards" are immeasurable because, with maturity, they seem to enjoy pyramiding earnings. The rich pool of copyrights produced in as exciting an era as the Jazz Age, for example, automatically enhances the values of the period songs because of their juxtaposition to situations and events contemporaneous with the times.

The progression in the singing commercials' idiom, for example, has exhausted the conventional jingles and has segued sponsors into utilizing name artists identified with pop disk sellers but, this time, parodying the hit tune in relationship to the sponsor's commodity. Thus, Nat (King) Cole's "Nature Boy" is paraphrased into a beer commercial; ditto the Lombardos' "Good Old Summertime," the Mills Bros.' "There's A Tavern In The Town" (all for beer). Perhaps the zenith, or nadir, of this type of specialized commercial is Cole Porter's acquiescence for the usage of his show tune, "It's Delightful, It's Delicious, It's Delovely" into a singing commercial for the DeSoto car. What price plug? Well, it's de-limitless. Because not only does Porter and his publisher share a pretty fancy guarantee fee, but ASCAP meantime has ruled that such plugs of standards get virtually full credit as regular performers. And the captious criticism from some of Porter's Tin Pan Alley colleagues that he was risking destruction of a pretty solid standard "because henceforth it'll have a commercial association with DeSoto" goes for nought, in light of the constant fancy payoffs via the ASCAP performances.

Pluggers (Then & Now) Basis of the Music Biz

Vet publishers like Louis Bernstein, Max Dreyfus, Irving Berlin, Saul H. Bourne, Jack and Irving Mills, Herman Starr, et al., agree on one thing: the technique may change but plugging remains fundamentally the same. Meaning, a tune must be exposed to the public before it can become a hit.

The music business differs from any kindred creative business where, it you have a hit, they'll smell it out. Unlike a play, film, novel and the like, a song must be plugged.

Mere critical acclaim is not synonomous with public acceptance. Grimly enough, too often the critically acclaimed items in music—say a tune that the "wise" bunch figures is surefire, or a number the Broadway critics may pick out of a legit musical, or the pix crix out of a filmusical—do not always coincide with public acceptance.

Surprise hits are constant in the music business; the rule rather than the exception. The answer is that the constant plugging helps familarize and merchandise. True, the mere plugging will not force a "dog tune" down the public's consciousness, but even there, the very frequency of performances has its ASCAP or BMI payoff worth, in light of the new yardsticks of song values.

Louis Bernstein is scientific in analyzing the shifting trends. He admits that 5-10 years ago "we paid little or no attention to the disk jockeys who, today, are our 'acts,' and we try to 'land' them like we used to try and land a plug with acts playing the Palace or at Loew's State."

The songpluggers were a special breed unto themselves but they didn't bar songwriters from plugging their wares. In fact, a talent for being a "commercial" writer often stemmed from the ability to be a good song demonstrator. Many a songsmith started plugging songs, viz, Jerome Kern, Ted Snyder, Irving Berlin, George Gershwin, Harry Von Tilzer and Gus Edwards among others.

The Feist stable of staff writers was in effect a potent manpower team of pluggers. That went for Abel Baer, Cliff Friend, Pete Wendling, Howard Johnson, L. Wolfe Gilbert, Anatole Friedland, et al. It was also true of Raymond B. Egan, Egbert Van Alstyne and Gus Kahn at Remick; Jimmy McHugh, along with Irving and Jack Mills, at the Mills house; Sam M. Lewis, Joe Young, J. Russel Robertson, Harry Akst, Maurice Abrahams, Ted Snyder, Murray Ritter at Waterson, Berlin & Snyder's; Abe Olman and Ed Rose at Forster's; and so on with all the publishers.

Still Same Pattern, 'The Plug's the Thing'

The pattern is the same now as 50 years ago—a song has to be expoited. Today it's done with the electronic pulsations which, via soundtrack and microphone and image orthicon and tape generates a set of words and music around the globe.

Despite the technological progress of songplugging, the Music Publishers Contact Employees Union, reports that only eight of its 600 membership roster are unemployed. Today's songpluggers, of course, now woo the disk jockeys and diskeries, instead of the acts, bands, etc., of another era.

The yesteryear primitive methods had Kern and Berlin singing their songs off the back of trucks; Gershwin pounding a piano at Remick's; and a corps of some of Tin Pan Alley's immortals, plugging the new sheets in Coney Island, at Brighton Beach, from a piano in a McCrory's or Woolworth's music counters in Atlantic City and anywhere.

The intra-trade tricks, angles and influences of the sundry pluggers constituted a saga all its own. Nora Bayes was partial to Mose Gumble; Maurice Abrahams, besides being married to Belle Baker, had an automatic and "terrific plug" right there, and was always sure to "land" Whiting & Burt; Phil Kornheiser handled Paul Whiteman, Bunny Granville (Bonita's father) and the top shows; Max Winslow could always get Al Jolson's ear; and so it went.

Lou Handman was married to Florrie Millership. Abner Silver & Benny Davis were good song demonstrators and didn't mind plugging their tunes after they knew how to "knock off a fat advance" from a publisher who was impressed by their manner of showcasing their own wares. Even U.S. Treasury Secretary William H. Woodin, who financed arranger Charles Miller (Miller Music is now part of the Big Three), didn't mind influencing a plug or two in the posh hotel bands which he contacted on behalf of his "Spring Is In My Heart."

Whether a publisher or a writer or a wouldbe in either category, it was inherent in the craft that songplugging had to come first. What's the good of a "private" hit because a writer or publisher refuses to "lower his dignity" to plug his wares? And plugging is only another synonym to woo, charm, con, cajole, influence, browbeat or bribe some band, singer, instrumentalist, acrobat, "dumb" act (always a good plug for the accompanying music) or producer into performing your latest.

The early-day plugging saw a strange esprit among the pluggers such as when seven different guys, from as many competitive publishing houses would adopt Waterson plugger Sammy Levy's technique with a rolled-up orchestration as as a megaphone. Each would sing one another's songs, to the hundreds who were seated on benches for the open-air concerts by Slifer's Band in front of the old Brighton Beach Hotel, and plugging centres like that. Vet music man Ben Bloom is of the opinion that that's how Rudy Vallee got the megaphone idea for latterday "crooning"—from the rotund Sammy Levy who was Waterson, Berlin & Snyder's lusty-tenored plugger.

Arthur Pryor's band in Atlantic City; Phil Lemlein in Luna Park and the Dreamland Dance Hall, also in Coney Island, and Joe Basile's band during the 6-day bike races at Madison Square Garden, were stellar plugs for the publishers. All firms converged on them. Where the atmosphere and the large capacity made it difficult for one voice to reach everybody—this was before the days of electronic amplification—the pluggers would cooperate by singing one firm's plug song, in unison, and then followed by the others' entries. Each plugger would man a strategic corner or aisle and thus an entire "community sing" was blanketed.

Historic Victor Herbert 'Performance For Pay' Suit Sparks ASCAP Success

While Victor Herbert was "steaming" every time he came into Shanley's, which advertised "business men's lunch—75c—with music" and "14 acts every night from 7 until 1," and he heard his "Kiss Me Again" played, it was not until 1915, a year after ASCAP was founded, that the famed test suit over "performing music for profit" was incepted. It was also against Shanley's, but this time it was "Sweethearts," from the operetta of the same name by Herbert and Henry Blossom, that was the basis. The favorable and now historic decision to ASCAP came in 1917 after two setbacks in the lower courts.

Popular legend seems to have lingered that, on the heels of Fritzi Scheff's smash in "Mlle. Modiste," Herbert hassled with restaurateur Tom Shanley because his "Kiss Me Again" song was played over and over. The restaurateurs then, as now the jukebox operators, argued benignly that the "plug" was the best payoff. Herbert contended that, despite the string musicians being hidden behind the potted palms—somehow in those days the early-day Petrilloites were either perched on a balconade or camouflaged by potted palms—the eatery was advertising music as a come-on, and that it constituted its utilization for profit.

Before this historic suit, in 1907-08 days, Herbert and his cronies at The Friars—this was before The Lambs' contingent was so influential in the cradling of ASCAP—had the "mechanical" royalty problem on their hands. It resulted in the 1909 Copyright Amendment, permitting a 2c royalty per "canned" performance and, in later years with the advent of soundfilms, Hollywood made an abortive move to call an entire film soundtrack a "canned" performance, and blandly proffered the 2c royalty. However, by that time the new values of "grand rights" and synchronization rights had come into being.

Sime Silverman, the founder of VARIETY, was a crony of many of the pioneer music men—Fred Belcher, Mose Gumble, Henry Waterson, Irving Berlin, Max Winslow, Ted Snyder, Louis Bernstein, Harry Von Tilzer, Gus Edwards, the Witmarks, Maurice Shapiro, Will D. Cobb, among others—and he gave generous space to the songsmiths' pitch to collect a tithe from the phonograph and piano roll recording manufacturers. A test case actually revolved a piano roll outfit; in those days the mechanical uprights in the parlors were somewhat more potent than the gramophone as it was first called.

A further anomaly is that an 1897 Copyright statute did permit a fee for the performance of music in public places, whether or not it was for profit. But despite the legal right, the music men either neglected or were afraid to exercise their legal prerogatives. It was a combination of both. Sheet music sales were into the millions and the plugging potential made possible piano sheet music copies being vended at 10c into the millions.

With the 1909 amendment, for the 2c recorded royalty, there was also a footnoted narrowing down of the music rights to "public performance for profit."

George Maxwell was the first president of the American Society of Composers, Authors and Publishers, whose charter members were Jay Witmark, Silvio Hein, Louis A. Hirsch, Gustave Kerker, Victor Herbert, Glen MacDonough and Raymond Hubbell, the last survivor, who died in 1954. Maxwell was the real sparkplug of the new performing rights society. As American head of the venerable Milan music publishing house of G. Ricordi & Co., and with awareness that Ricordi's composers collected performance fees in many lands, excepting in the United States, he pushed the new organization. The Herbert vs. Shanley test case, in actuality, was a year later, and what isn't generally known is that the test case was lost in the Federal Court, and also in the Circuit Court of Appeals.

It was the first music case permitted to be reviewed by the U. S. Supreme Court, and the now historic Justice Oliver Wendell Holmes decision in Herbert's favor established the principle of paying for popular music when performed for profit.

Coincidentally with the Herbert vs. Shanley suit and obscured by it was one by the John Church Co., Boston publishers, against Hilliard Corp., operators of the Vanderbilt Hotel, N. Y., and the same issues were involved as with Herbert's "Sweethearts." Church's song was "From Maine to Oregon," and he too won a favorable decision, further strengthening the ASCAP cause. Both rulings were handed down in 1917.

ASCAP-BMI Battle Produced Good Results

The ASCAP-BMI fight in 1940 is another manifestation that out of strife come good results. The National Assn. of Broadcasters, in

(Continued on page 357)

Music Biz - Circa 1905

By LEO EDWARDS

The Gus Edwards Music Publishing Co. had just opened its office on the corner of 44th St. and Broadway, above Schlosse's saloon, next door to the famed and fabulous Rector's—the first music publisher in the Times Square district. Most all of our contemporaries were still centered around the original Tin Pan Alley on 28th Street. between Broadway and 6th Ave.

I had quit Witmark's to join brother Gus and took along with me (1) a stockboy, Felix Arndt, later famed for his "Nola"; and (2), my secretary-stenographer, Tinie Uhfelder, later Mrs. Harry Rapf, late vice president of Metro-Goldwyn-Mayer. Rapf was road manager of the Gus Edwards "Schoolboys & Girls" vaude flash act, which was to spawn many show biz personalties.

Sime, Gus and Will D. Cobb were friends, and the Gus Edwards Music Co. was the first music publisher to advertise in the upstart show business trade paper known as VARIETY. Besides, Gus' lyricist-collaborator had his own "Will Cobb's Corner" as a standing ad.

The new Gus Edwards Music Co. attracted showfolk to wish us well and to plug our songs—we hoped—and among the earliest wellwishers and visitors were Lillian Russell, Eddie Darling, Edgar Allen Woolf, Willie Hammerstein, Alice Lloyd, Mark Luescher, Mme Dazie, Ethel Levey, Florenz Ziegfeld Jr., and an office boy from Dazian's named Emil Friedlander.

Edward E. Rice, vet producer of "Rice's 1492" revues and other musicals, and George Primrose, the grand old minstrel man, had their offices on the same floor with us, to the rear. Jesse Lasky had an office with his sister in the Hudson Theatre, sharing space with William C. DeMille and Samuel Goldwyn. Lasky one day offered brother Gus a pretty fair interest in Famous Players for $7,500. We were unable to accept; all of Gus' coin was tied up in the music business and vaudeville acts.

One of our piano players, Dave Rose (later the vaudeville agent) begged me to come down to Nigger Mike's to hear a kid singing waiter sing parodies and original songs, but I waved him aside and told him I was too busy plugging our own songs. A few months later, Henry Waterson signed up the kid, Irving Berlin.

A young concert pianist I met at a musical on a Sunday afternoon at his home, Louis Hirsch, called to see me at the office and announced he was through with the idea of a concert tour and preferred the career of a pop songwriter. We engaged him as pianist and when Gus took him over to the Shuberts Melville Ellis heard him play and he was immediately engaged to write for the Winter Garden. He wrote the "Gaby Glide" for Gaby Deslys, "Sumuron" for Al Jolson, and later for the "Ziegfeld Follies," "Hello, Frisco, Hello," and for George M. Cohan's show, "Mary," that smash hit "Just a Love Nest," which amassed a fortune for Hirsch, the ex-concert pianist, who, like Gershwin, died much too soon at the age of 39.

Among the "night spots" covered by our firm was the "German Village" at 41st St. & 7th Ave. in the basement of the building. At the piano was Fred Fisher, who just blew in from Chicago, and Al Piantadosi. Both became famous songwriters. The singers were Joe Schwab, singing waiter, and Sophie Tucker, coonshouter. This was Soph's first job in New York.

In later years we gave Miss Tucker a night at the famous Green Room Club and I staged a replica of the "German Village" with Fisher, Piantadosi and Schwab as waiters. She burst into tears when she saw them. It was just one of the great nights we gave at the old Green Room Club whose members included Jimmy Walker, Weber & Fields and Dan Frohman. On Sunday I would go down to Coney and visit Perry's, where Jimmy Durante and the late George Whiting were knocking their brains out for coffee and cakes, but they loved it.

At the Cadillac Hotel, at the corner of 43d St. & Broadway, Elmer Woodbury, the proprietor and a great friend of show people, at the suggestion of Gus, put on a "Songwriter's Night" every Thursday night, which Gus emceed. On one Thursday night, Gus called on Harry Von Tilzer, who had just come in with his sidekick, Al Fields, and a young lady. Harry took over and introduced the young lady as "a young singer from Milwaukee who will go places; she will introduce a new song of mine, "Down Where the Wurzburger Flows"—may I introduce Miss Nora Bayes?" That was the great Nora's first appearance in N.Y.

Evolution of the American Musical Comedy

Veteran Librettist Traces the Maturing of the Musical Play From 'The Black Crook' to 'South Pacific'—Logic and Reality Should Obtain In This Medium As With All Other Stage Works

By OTTO A. HARBACH

Otto Harbach

Before the turn of the century in Salt Lake City, I saw a version of "The Black Crook." Over half a century later, I saw "South Pacific" in New York City. The purpose of this article is to trace the reasons for the differences between these two efforts to tell a story with music.

'The 'Black Crook was an extravaganza with gorgeous scenery, lively music, dances, ballet, gags, sketches, slapstick comedians, and last but not least the undressed chorus girl as we know her today. As one reporter explained, "Silver couches, on which the fairies loll in negligent grace, ascend and descend amid a silver rain. From the clouds droop gilded chariots and the white forms of angels."

In a later version, says Cecil Smith, "A quartet of French music-hall dancers. La Sirene, Serpentine, Eglantine, and Dynamite, created a furor with a so-called quadrille, in which they combined serpentine dancing with high kicking (and) the "split," a contortion that had never before been demonstrated on the polite stage."

The result was that in its first engagement "The Black Crook" achieved a run of 474 performances in 16 months and grossed more than $1,000,000. For 20 years after it was constantly being shown somewhere. I saw it in Salt Lake City about 1890.

It was 60 years later in New York that I saw the opening of another play that was to create another wave of excitement and whose stay on Broadway was reckoned in years, not weeks or months.

In "South Pacific" there were no "curtains of mist ascending and descending," no meaningless ballets, no serpentine dancing with "splits," no chorus girls displaying charms usually hidden, no low comedian with his store of remembered tricks and jokes. There was only a group of well-drawn, interesting, human characters, finding their way through a believable story. In addition, the whole thing was produced and directed as sincerely as though it were a drama on the legitimate stage.

What brought on these differences?

Why did it take a half century of experimenting on the part of authors, composers, and directors?

To understand this it is necessary to review for a moment the basic human urge to express feelings and thoughts.

A baby's cry in response to the slap delivered by the midwife or doctor is instinctive and therefore eloquent. For the rest of his life this baby will be expressing his feelings by means of voice and facial exxpressions and other bodily movements.

As the baby develops, his voice will instinctively learn to emit not only cries of shock, fear, pain and anger, but also feelings of comfort and pleasure. No music is sweeter or more moving to a parent than the first happy cooings of their child, which some day may be thrilling listeners with song.

The kicking legs and groping hands may some day be thrilling an audience with pantomime, dance, or ballet.

Logistics In Musicals Too!

In other words, there was a logical reason why for centuries dance and ballet and song entertained audiences.

It resulted in the kind of musical shows built for the tired business man, who is invited to "check his brains with his hat," in the desire to entertain the little boy and girl that lives forever in every man and woman.

Even today, when I see some of the dancing and singing in our musicals, I am reminded of the contortions I've seen fathers go through in their desire to entertain some laughing and applauding three year old.

There was a reason, then, that during the 19th century Americans found their entertainment in pantomime and ballet introduced from Europe, in variety and minstrel shows indigenous to our own soil, and in burlesque and satires that have always been and will always be popular with Americans.

Weber & Fields later brought it to a high point and since then there have been countless extravaganzas, Shubert revues, "Passing Shows," George White "Scandals," "Ziegfeld Follies," Wiman & Weatherley's "Little Shows," going on through the Dietz, Schwartz & Gordon "Bandwagon," Irving Berlin's "Face the Music," "I'd Rather Be Right," "As Thousands Cheer," and finding its Pulitzer Prize climax in Gershwin's "Of Thee I Sing."

But in this flood of extravaganza, burlesque, satire, song and dance, what was happening anywhere that prophesied the coming of a "South Pacific"?

Let us go back to the baby referred to above. He has continued to grow. He has found his tongue and teeth and has learned that there is such a thing as words and speech, which some day will give us not only the dialog incident to daily living, but also our lectures, orations, and dramas.

In other words, he is not satisfied merely in the expressions of emotions, but wants to express thoughts. He has developed a brain.

Not An Easy Mating

The minute an author and composer leave the realm of pure eye-and-ear entertainment and try to marry music to a story they meet a series of hurdles. They spell trouble, especially for the book man.

It is not as though the joining of words to music is not entirely logical. Under moments of strong emotion the human voice takes on various colors, and the words come out in a more or less rhythmical beat, which is closely akin to singing. Many a preacher in the pulpit, under the spell of religious fervor, has composed a lullaby that has put some of his auditors to sleep. Soliloquizing in the bathroom always takes the form of song or aria.

This instinct to join words and music resulted through the centuries in songs, ballads, hymns, madrigals, cantatas, etc., until in 1590 there developed a thing called Opera. When some Florentine Humanists attempted to revive Greek musical declamation, the result was the first Italian opera, Emilio del Cavaliere's "Il Satiro."

The words of lyric poetry could be set to music . . . why not whole plays? Particularly if they abounded in strong emotional duo, trio, and quartet scenes and long soliloquies. The popularity of the resulting Grand Opera has continued to this day.

But to many the whole enterprise seemed phony. To enjoy it you had to say, "I'm now listening to a peculiar race of people who never speak. They only sing." The arias and duets and sextets seemed alright, but the long stretches of recitative, where matter of fact speech about unpoetic affairs were set to music, seemed ineffective.

Opera Comique

To satisfy malcontents composers were content to let some of the author's lines be heard as simple dialog. So came operetta, opera bouffe, or opera comique. At the turn of the century this type of operetta was popular in America as evidenced by the works of Offenbach, Lecocq, Audran, von Suppe, Gilbert & Sullivan, and Victor Herbert.

This format, in which song was interrupted at times by dialog, helped the composer, but brought new troubles to the book man, particularly if he expected his plot and characters to be believed. In a way operetta seemed further away from the verities of life than did Grand Opera.

For two people who had been conversing suddenly to start singing could be disconcerting to say the least. As a matter of fact, the development of the musical stage has been a constant attempt to smooth out these transitions from song to speech.

Even if the change could be effected with more or less logic, the result might be disastrous. A tenor might have charmed us with his singing, but could be ridiculous when he suddenly began to speak, particularly if what he had to say required some degree of sincerity and conviction.

In the same way many prima donnas with gorgeous voices seem to become vapid magpies, when they attempt dialog. Why singers are so often bad actors is one of the unsolved mysteries of the stage.

How to make the transition from dialog to music without unpleasant shock has always been the big problem for author and composer.

If the subject matter of the play is related in some way to music, the problem is made easier.

Making It More Realistic

To illustrate, I recall what happened when I was writing the book of "Madam Sherry," produced in New York about 1911. It was founded on a musical of the same name that had been done in Vienna about 1905. In the European version there was the usual "opening chorus." A group of butchers, bakers, and candlestick-makers were singing to a gentleman named Sherry. They were telling him he owed them money, and they were demanding payment.

As a matter of fact, in real life butchers and bakers and candlestick-makers don't go in a body and sing their demands for payment of overdue bills.

In my version, the opening showed Frances Demarest, who ran a *dancing* school. She was giving a group of girls a lesson in aesthetic dancing, singing her instructions in what became the theme of the piece, "Every Little Movement Has a Meaning All Its Own." It could have happened in real life as well as on the stage.

Even writers of Grand Opera often chose musical themes for their stories. "Lakme" opens as Hindu priests are heard singing in the temple. Lakme's song is sung to the accompaniment of temple bells, and later Gerald makes up his mind to leave her as he hears in the distance the voices of soldiers and the music of the regimental band.

In "Tannhauser" the main character is a harpist and singer who has lost a contest in song. A young shepherd sits upon a rock and pipes an ode to Spring. We hear the chorus of pilgrims, who sing as they make their way to Rome.

In "Die Meistersinger" Wagner tells a story about a contest in song.

Going from the sublime to the ridiculous, in "The Firefly," which was Rudolph Friml's first chance to write a score, I made Trentini a street singer. Dressed in ragamuffin's boy's clothes, she asked for a chance to sing in a boy's choir. To show off her voice she sang a song her father had taught he, "Giannina Mia." Practically all her musical moments resulted logically from this character.

In "Roberta" Bob Hope was a crooner who ran a band. Lyda Roberti was a cafe singer. Tamara a Russian girl who remembered Russian songs about proverbs like "When your heart's on fire, smoke gets in your eyes." There was no number introduced except under circumstances as might occur in real life.

It may be remarked here that Fay Templeton, who in this piece played a sincere and legitimate role, appeared in tights at the age of 17 in a revival of the fabulous extravaganza "Evangeline" in 1885. A record of her professional career might very well illustrate the changes in American musicals from extravaganza through Weber & Fields' burlesque and George M. Cohan's musical comedy "45 Minutes from Broadway," to her last appearance in this musical play "Roberta," which I wrote with Jerome Kern in 1932.

At the turn of the century, when I saw "Erminie," it was the comedy efforts of Francis Wilson that were responsible for its comedy effects. Other musicals of that period saw comedians like Frank Daniels, Raymond Hitchcock, DeWolf Hopper, Harry Conor, and James T. Powers. It was the Golden Age of the comics.

Librettos Should Not Be Embarrassing Wordage

In the musical shows I witnessed when I first came to New York there seemed to be a determination to treat plot scenes as though they were embarrassing moments to be gotten by with as much speed and dispatch as possible. Even the director had something to say about this.

The moment a musical number started, a spotlight brought the singers into brilliant focus. Then, as though it were not enough to have divorced the song from its scenic background, the number ended in a dance that often had no bearing upon character or story. Then with the spotlight removed, the dialog would continue in seemingly semi-darkness.

I have often heard a director say, "Now don't give the audience a chance to think in this scene. Get rid of it as fast as you can." For legitimate comedy to result from this kind of acting and directing was hopeless.

For a little while about 1915 there was a series of what came to be called the Princess Shows—"Nobody Home," "Miss Information," "Over Night" and "Very Good Eddie." Here Kern, Bolton, Wodehouse and Green endeavored to put over musical shows with plots about people who spoke and acted like human beings.

This was mainly because the Princess Theatre was so small that it eliminated most of the chorus and dancing and permitted the cast to deliver their lines in the conversational manner of a straight play.

Low Comics and Tall Gals

But it was not long before the low comedian and the chorus girl took over again. Romantic Opera was having a tough time. As far as critics were concerned Victor Herbert was through even before his death. Operetta never came back to the heights reached in "The Merry Widow," although there were found audiences for Kalman's "Sari," "Countess Maritza," and Romberg's "Blossom Time" and "Student Prince." Only once after these did Romberg have an opportunity to deliver a worthwhile operetta score which was for "The Desert Song." Although produced in 1926, it is still popular in America and throughout the world.

There was a period in which critics practically announced that the very sound of the words Romantic Opera was anathema to them. Their attitude was expressed by the wisecrack, "If it's too silly to say, sing it." Even when author and composer tried to inject a moment of historical significance or a serious situation, as for instance in the Hammerstein-Romberg operetta called "Sunny River," they would be greeted by reviews which contained such sentences as "When we want drama, we'll go to the legitimate stage. Writers of musical comedy, stick to your lasts!"

The cry was ever the same. Give us bounce, give us girls, give us comedy. This, of course, meant comedians. The comedian usually brought in his own supply of comic tricks and jokes, many of them from Burlesque. He was in the cast not to play a character necessary in the development of a plot. He was there to get himself some laughs, no matter how. One of his favorite methods was to spoof whatever plot he found.

To illustrate this, I recall what happened to the Harbach-Mandel-Youmans musical farce "No, No, Nanette." Most of the comedy in the piece revolved about the central character of the Bible publisher and his desire to bring happiness into the lives of others.

Where Proper Casting Counts

When the piece first opened, the part was played by a well-known comedian who, instead of creating a believable character, resorted to the usual practice of putting in so-called funny lines ("pardon my round shoelaces," etc), which he had used in other pieces.

For three weeks "No, No, Nanette" lived up to its title. It was, indeed, no, no! Scarcely a laugh in the whole piece. Then changes in the cast were made. People who could act better than they could sing or dance were engaged. Charles Winninger, an expert farceur and character actor, played the Bible publisher, and the piece blossomed with legitimate laughs that have kept it going for a quarter of a century at home and abroad.

In a book called "Lyrics," Oscar Hammerstein 2d has this to say: "The field of libretto writing therefore was filled with hacks and gagmen who extended the tradition of ignominy attached to musical comedy books. There were, on the other hand, a few patient authors who kept on writing well-constructed musical plays, most of which were successful, and they continued to give their best with very little chance of being praised for their efforts."

Of these, I happen to know that Hammerstein was one. It was not only his collaboration with Kern on "Showboat" that lifted musical comedy into a new dignity, but also

(Continued on page 410)

ROGER WILLIAMS
(with "SEBASTIAN")
Exclusively on KAPP RECORDS
Personal Management STAN GREESON
Direction MCA

50 Years of British Music Biz; Geared to Tin Pan Alley U.S.A.

By JOHN ABBOTT

(Director, Francis, Day & Hunter)

London.

To the young, a half-century may seem a long way ahead; to the older person looking back with a lot of memories it doesn't seem quite such a distance. I know, because in my own case I have celebrated the golden anniversary on two important occasions—the first my connection with the music publishing business and, secondly, my wedding anniversary.

After the celebration one starts to look to the next 50 knowing full well, in the case of the individual, that there is no likelihood of seeing its completion, but in the case of established companies, papers and other organizations there is always hope, and in the present instance the hope is that VARIETY will go on and in due time reach its century.

The founding of VARIETY synchronized with the invasion of America by my own firm, Francis, Day & Hunter, in the person of Fred Day, partnered by a junior Francis, was was returned to England due to the ill health of his father. To fill the vacancy the choice fell upon me. It filled a great ambition that I had held—to see a new country.

It was the heyday of variety on both sides of the Atlantic. In London and its suburbs there were at least 20 music halls. Today we have only the Palladium in the West End, the Victoria Palace playing revue, and about three in outer London.

In New York I can remember Hammerstein's Victoria, the Colonial, the Broadway and others, and it was through VARIETY that songs were plugged and some of the reigning stars came from Britain. On my first night I went to Hammerstein's—on the bill were Alice Lloyd, Two-Naughtons, a sketch entitled "A Night in an English Music Hall," in which Charlie Chaplin played a small part. Alice Lloyd (rather overshadowed in England by her sister Marie) was wife of Tom McNaughton and nothing much was expected of her but she was the outstanding success with what, at that time were looked upon, as rather saucy suggestive songs like "You Splash Me and I Splash You" and "If You Can't Be Good Be Careful." At another variety house Vesta Victoria was drawing the crowds with her cockney character songs, "Waiting at the Church," "Daddy Wouldn't Buy Me a Bow-wow," "Poor John," "The Next Horse I Ride On" and others. They were something different from the stereotyped ballad singers and the word went out from managers for more.

They came in quick succession—Marie Lloyd with husband Alec Hurley; the cockney comedienne Rosin Lloyd; Lily Lena, Lucy Weston and greatest of all Harry Lauder. Marie Lloyd never quite recovered the ground gained by the earlier appearance of Alice. At home, Alice was the sister of Marie, in America Marie was just Alice's sister.

All of these were creating song hits for the newly established office but there was plenty of competition in the music business from the well-known houses in New York, the principal ones being Witmark, Feist, Remick and Joseph W. Stern partnered by Ed Marks. T. B. Harms in a rather moribund state was limping along to recovery aided by Max and Louis Dreyfus who had little but a capacity for hard work, enthusiasm and a lot of nerve. How well they succeeded is one of the romances of the publishing business. In 1929, a little more than 25 years after they took over, they sold out their interests in Harms and other concerns in which they had holdings to Warner Bros. for $11,000,000.

Warners had already acquired the Witmarks and, with Harms and Remick added, the Music Publishers Holding Corp. came into existence.

A new concern, Helf & Hager, came into being, sponsored by Henry Waterson, than a partner in Crown Music, a jobbing outfit.

More U.S. Pioneers

Some time before Maurice Shapiro and Harry Von Tilzer had left the corporation of Shapiro, Remick & Von Tilzer and migrated to England, where they founded the English company, Shapiro-Von Tilzer, with offices in Charing Cross Road. The venture did not offer sufficient scope for these two enterprising young men, and as soon as the period of the covenant, into which they had been obliged to enter had expired, they returned to Broadway, each to start a new publishing house. Maurice Shapiro unfortunately did not live long enough to see it grow into the big concern that he had visualized, and on his death, Louis Bernstein, his brother-in-law, took over and the firm became Shapiro, Bernstein & Co., thus completing the circle when they both started as young men.

A branch of the Von Tilzer family—Al, was operating with brother Will as the York Music Co., afterwards the Broadway Music Corp.—a former manager of which was Saul H. Bourne.

In England the two principal companies were Francis, Day & Hunter and B. Feldman & Co., both making the running with English and American successes. Witmark had opened in London, but after a brief existence it fell into the arms of Feldman. Two successful British writers, Bennett Scott and Arthur Mills, raised the necessary capital to start the Star Music Co. by disposing of their royalties, but this was also swallowed by the omnivorous Bert Feldman. There was tremendous rivalry between the two houses but the moving hand of time finally brought them together when Francis, Day & Hunter, in conjunction with Robbins Music, purchased the Feldman business from his executors.

The musical comedy business was more or less the monopoly of Chappell & Co. and Hopwood & Carew; they also shared the standard ballad market with Boosey & Co.

A new crop of more virile American writers was coming up. Besides the Von Tilzer boys some of the younger generation of songsmiths were Teddy Morse, Eddie Madder, Billy Jerome, Jean Schwartz, Williams & Van Alstyne, Jack Norworth, Gus Edwards, Will Cobb, Creamer & Layton. Ernest R. Ball and George M. Cohan. Irving Berlin had not yet arrived. Young Jerome Kern, after writing a few pop songs was, under the guidance of Max Dreyfus, edging his way into musical comedies by slipping interpolations into imported productions and so successful did he work this line that in the case of "The Dairymaids" nothing was left of the original score. Thereafter the managers found it simpler and less expensive to commission him to do all the music for new productions.

New York was not entirely the musical center because Sol Bloom (afterwards Congressman Sol Bloom) in Chicago was adding to musical history as a publisher of floral compositions with the titles of "Honeysuckle and the Bee," "Sunflower and the Sun" and "Pansy Faces," all from the facile pen, I believe, of William H. Penn. The British rights to these were acquired by Francis & Day on a royalty basis but, in order to combat a serious wave of piracy, David Day decided to publish sixpenny editions of his successes. To enable him to do this it was necessary to reduce the royalties and a cable was dispatched to Bloom for his permission. Bloom thinking that piracy was likely to be the end of music business in England suggested an outright purchase for a modest sum which I think he later regretted.

Will Rossiter's Start

In this city also was established a young Englishman, Will Rossiter, formerly a choir boy in Wells Cathedral, Somerset, and affectionately known as "Uncle." Rossiter, writing under the name of Williams, published the world famous "Meet Me Tonight in Dreamland," "If the Man in the Moon Were a Coon," and later on "Dark Town Strutters Ball," and most popular of all, "Some of These Days."

In the latter part of the last century the American writers were drenching the market with maudlin and lachrymose songs—enough to break the hearts of sentimental listeners—like "See That My Grave's Kept Green," "Close the Shutters, Willy's Dead," "The Little Lost Child," "Little Orphan Annie," "The Baggage Coach Ahead" and "The Pardon Came Too Late." I think these were partly hangovers from the minstrel shows. Side by these were songs about the fallen "gals" who met a fate worse than death in compositions like "She Was More to Be Pitied Than Censured" and "She May Have Seen Better Days." These were thingly veneered sex songs of the day. As a cynic put it, one-half didn't need much pushing before they fell and the other half to read about it.

On the other hand England was providing the more robust ditties like "The Man That Broke the Bank at Monte Carlo," "Daisy Bell," "And Her Golden Hair Was Hanging Down Her Back." Tony Pastor made regular trips to London to get the latest English successes.

The new writers had the variety theatre and its artists very much in mind. Then patrons wanted entertainment of a cheerful character. They argued there was enough misery in life anyway without having to go out and pay for the phoney synthetic kind. There was a distinct lead given by British artists as to the kind the public needed. As George Cohan sang, "Always Leave Them Laughing When You Say Goodbye." This famous actor-writer certainly lifted the morale with songs like "Yankee Doodle Dandy," "Give My Regards to Broadway," "Harrigan, That's Me," "It's a Grand Old Flag" and "Mary's a Grand Old Name," whilst he contributed the only worthwhile American patriotic urge to World War I with "Over There."

Jerome & Schwartz were concentrating on Irish ditties and from their pens came "Bedelia," "My Irish Molly" and "Mr. Dooley."

Easy Pickings in Those Days

The representatives of British firms scenting the possibilities of this new market were making trips and having spent some time on the ground we had a distinct advantage when it came to bargaining. The emissaries were welcomed with open arms as little importance was attached to foreign rights, and in any case royalties were seldom paid to the writers on sales outside America and Canada, and it was often possible for the British house to acquire world rights, excluding U. S. A. and Canada. When Australian publishers later also started to acquire catalogs for the Antipodes (usually for a few hundred dollars) the British took a poor view of it. They didn't like the idea of breaking up the British Empire.

The coming of the 1914-1918 war, as might be expected, provided English writers with good opportunities for patriotic numbers with a marching tempo. It opened with "Tipperary," still the most popular community song. It was not specially written for the occasion, as it had a brief life in 1913, but it was just sufficiently well-known and suitable for the troops when they embarked for France. It was followed by "Long, Long Trail," "Keep the Home Fires Burning," "Pack Up Your Troubles" and the one that later achieved some popularity—"Good By-ee," usually played and sung as a farewell to new recruits going oversea. "Mademoiselle from Armentieres," with some rabelaisian choruses, was sung in France rather noisily at any troop gatherings. The origin of the song is obscure as is also the reason why they picked on Armentieres. The American contribution, as I said before, was "Over There," but the doughboys were familiar with and quite ready to adopt "Tipperary" and "Pack Up Your Troubles."

Before this, however, times were beginning to change and with new ideas American writers were beginning to force the pace with ragtime and artists who could put them over in the slick manner. Irving Berlin, who had had his first song published some time before, got into his stride with "Alexander's Ragtime Band," "Everybody's Doing It" followed by "Mesmerizing Mendelssohn Tune," "When the Midnight Choo-Choo Leaves for Alabam," "Snooky-Ookums."

Though this seems to have been Berlin's and Cohan's era, there were other star writers. Wolfie Gilbert with Lewis Muir had also got into the ragtime craze with "Waiting for the Robert E. Lee," "Hitchy Koo," "Mammy Jinny's Jubilee." Unfortunately this promising team was broken up by the death of Muir, who would certainly have ranked as a No. 1 hit writer. Another new team, Gene

(Continued on page 362)

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50 Years of Jerome Kern Music

By EDWARD LASKA

(Who Wrote Kern's First Song Hit With Him In 1905)

It was in 1905 that I was in the midst of writing a musical comedy with the late George McManus, Sam Lehman and Willard Holcomb, based upon Mac's first two comic strips, "The Jolly Girls" and "Panhandle Pete."

We used to meet at T. B. Harms & Co., the music publishers of which firm Max Dreyfus, one of the deans of American music publishers, was the active head. His brother Louis was then a salesman of picture frames and reproductions of famous paintings, keeping his samples there and gradually acquiring the music and show business virus.

I had already achieved a year's experience and a little success in writing and getting songs published by such leading publishers as Shapiro-Remick, Witmarks, Sol Bloom, then a major publisher and later a long-term New York Congressman; and at the Harms rendezvous I had often chatted with a kid, who was an aspiring composer, and he wished that I would try him out sometime with one of my lyrics. New composers have great difficulty in getting lyricists to work with them, and in my case I was a double difficulty, for I usually wrote both the words and music myself except in cases where the composer was one of reputation and contacts, and so of advantage in getting our songs over.

However, I liked the kid—I say "kid," although he was really only one year younger than I, but at that period of life, one year is an enormous difference—it's the difference between a sophomore and a freshie. I decided to do some songs with him, and waited for the right opportunity or idea to turn up.

It came suddenly, and as follows: I had written two songs for a musical comedy that had just opened in Albany under the management of Frank L. Perley. The show was called "The Girl and the Bandit," and my "Sweet Little Caraboo," an Indian song of the type that were the rage at that time, turned out to be the hit of the show. Encouraged by that, I visited Mr. Perley to see if there was something new he needed, for songs are often taken out during those tryout weeks. "Yes," he said, "Write me a duet for Joe Myron and ——." I can't recall the name of the actress, but she was even larger than Joe Myron, and he weighed at least 290.

Walking from the Perley office in the Knickerbocker Theatre at 38th Street and Broadway, up to keep a date with McManus and Lehman at Harms, who occupied a brownstone, high-stoop private house on 44th Street, right next to the Lambs Club, I rapidly conceived the idea for a sort of burlesque love duet between those two large characters, to be built around the word "Spoon," which at the time was not yet widely known for the activity of what now is referred to as "Necking" or "Petting."

I got to the Harms building and there was my young friend, as usual, with a straw hat on, of which the top was knocked out, and a long blacked cigar in his mouth, being cold smoked—I don't think I ever saw him really smoke one, but it seemed to inspire him as he ground out melody after melody without ever bothering to jot them down. He seemed to have an unfathomable well of them. "Jerry," I said, "Before Mac and Sammy get here, we've got to do a song." "Great," said Jerry. "I dropped in on Perley," I continued, "and he wants a duet between Joe Myron and a dame almost double his size, and this is the rough idea—," and then I gave him the title, "How'd You Like To Spoon With Me?," and just its rough rhythm. At once, as though it were a song he had known all his life, he improvised a tune that fit exactly. "Swell," I said, "Now toss me a verse," and again in just as long as it takes to play it, he gave me a melody for a fitting verse. At once I wrote what we call a dummy lyric—just meaningless words to give me all the correct lengths and emphases as I would work on it all leisurely at home later in the day.

Jerry was elated and we went over it a few times, when George McManus arrived and I sang the rough dummy lyric to him as Jerry played. "Very good," said Mac, little foreseeing that he was commenting on what was to be the very first song hit of one of America's top composers of musical comedy and operetta, and we should not overlook the fact that McManus, too, was yet to achieve his greatest success, "Bringing Up Father."

The next afternoon I appeared with the completed lyric and we rehearsed ourselves, Jerry to play and I to sing.

Over to Perley we sped and when several attractive, but later arriving females were ushered in to him ahead of us, Jerry got sore and wouldn't take it. "Come on, Ed, we'll go to Hayman," so we told the receptionist that we'd be back later, and off we went to Alf Hayman, who was Charles Frohman's general manager, atop the old Empire Theatre.

Feared British Wouldn't Dig It

Hayman liked the song but wanted me to change the word "spoon," as it was entirely unknown in England, and if I would fix it, he would have Edna May sing it there. She then was the American sensation of England, as the Salvation Army lass in the famous "Belle of New York."

Out on the street we discussed the situation, and Jerry agreed that it would kill the song to eliminate the main title word "spoon," and I suggested we go over to the Shuberts.

The Shuberts then were practically starting as producers and had just one show on and another in rehearsal. Their office was atop the Lyric Theatre on 42d Street, which had just been built for them by the socialite composer Reginald De Koven, especially famous for his "Oh Promise Me."

Sam Shubert, the leading one of the three brothers, came out to see us and chirped up Jerry, "We are proteges of Reginald De Koven and have a song for you to hear." I nearly collapsed at hearing who we were and Shubert, impressed with our connection, led us to an adjoining room with a piano. Jerry played and I sang. All the brothers and several of their managers present were enthusiastic and at once agreed to feature the song in their rehearsing show, "The Earl And The Girl," to star Eddie Foy at the Casino Theatre.

Out on the street we kids, 19 and 20 respectively,

(Continued on page 362)

50 Years of U.S. Musical Comedy and Operetta

(Listed by show title, authors and original copyrightowner, followed by top song(s) from the respective shows. Compiled from CBS musicologist Dr. Julius Mattfeld's "VARIETY Music Cavalcade" (Prentice-Hall; $10), one of the Amusement Industry's most authoritative reference works for Hollywood, broadcasting and general programming usage. Abel Green, editor of VARIETY, wrote the introduction to this Musical-Historical Review which covers the songs and events from 1620-1950. It has been updated through 1955, for purposes of keying this Cavalcade of 50 Years of U.S. Musical Comedy & Operetta to the 50 years of VARIETY, since its founding in 1905. Many of the top "popular" hits, culled from the more familiar operetta and musicomedy scores, are also part of VARIETY's compilation in this issue of the All-Time Hit Parade of a Half Century. In that compilation the songs are merely listed by title, without reference to their "production" or pop source, nor even identification by authors, publisher, copyright dates or licensing sources—Ed.)

1905

45 MINUTES FROM BROADWAY (w., m., George M(ichael) Cohan; F. A. Mills, Cop. 1905): "45 Minutes from Broadway," "Mary's A Grand Old Name," "So Long Mary," "Stand Up and Fight Like H——."

IT HAPPENED IN NORDLAND (w., Glen MacDonough, m. Victor Herbert; Witmark, Cop. 1905): "Bandana Land," "A Knot of Blue."

MLLE. MODISTE (w., Henry Blossom, m., Victor Herbert; Witmark, Cop. 1905): "I Want What I Want When I Want It," "Kiss Me Again."

MISS DOLLY DOLLARS (w., Harry B. Smith, m., Victor Herbert; Witmark, Cop. 1905): "A Woman Is Only A Woman but a Good Cigar Is A Smoke."

1906

GEORGE WASHINGTON JR. (w., m., George M(ichael) Cohan; Cop. F. A. Mills, 1906): "I Was Born in Virginia" (Ethel Levey's Virginia Song), "If Washington Should Come to Life," "You're a Grand Old Flag," "You Can Have Broadway."

THE GOVERNOR'S SON (w., m., George M(ichael) Cohan; Cop. F. A. Mills, 1906): "Nothing New Beneath the Sun."

MARRYING MARY (w., Cecil Mack. m., Chris. Smith and Silvio Hein; Gotham-Attucks Music Co., Inc., Cop. 1906): "He's a Cousin of Mine."

A PARISIAN MODEL (w., m., Will D. Cobb and Gus Edwards; Gus Edwards Music Pub. Co., Cop. 1906): "I Just Can't Make My Eyes Behave."

THE RED MILL (w., Henry Blossom. m., Victor Herbert; Witmark, Cop. 1906): "Because You're Mine," "Every Day Is Ladies' Day To Me," "The Isle of Our Dreams," "Moonbeams," "The Streets of New York."

THE SPRING CHICKEN (w., M. E. Rourke. m., Richard Carle; Witmark, Cop. 1906): "A Lemon in the Garden of Love."

THE TIME, THE PLACE AND THE GIRL (w., Will M. Hough and Frank R. Adams. m., Joseph E. Howard; Chas. K. Harris, Cop. 1906): "Blow the Smoke Away."

1907

FIFTY MILES FROM BOSTON (w., m., George M(ichael) Cohan; F. A. Mills, Cop. 1907): "Harrigan," "When We Are M-a-double-r-i-e-d."

THE HONEYMOONERS (w., m., George M(ichael) Cohan; F. A. Mills, Cop. 1907): "I'm a Popular Man," "If I'm Going to Die I'm Going to Have Some Fun."

THE JOLLY BACHELORS (w., m., Tom Mellor, Alfred J. Lawrence & Harry Gifford. American version by Nora Bayes and Jack Norworth. T. B. Harms & Francis, Day & Hunter, Cop. 1907 by Francis, Day & Hunter): "Come Along My Mandy!"

THE MERRY WIDOW (w., Adrian Ross, m., Franz Lehar, London: Chappell & Co., Ltd., Cop. 1907): "I Love You So (Merry Widow Waltz)," "Maxim's" "Vilia."

THE PARISIAN MODEL (w., Anna Held, m., V. Scotto; Jos. W. Stern & Co., Cop. 1907): "It's Delightful to Be Married."

THE TALK OF NEW YORK (w., m., George M(ichael) Cohan; Feist, Cop. 1907): "I Want You," "Under Any Old Flag At All," "When a Fellow's on the Level with a Girl That's on the Square."

1908

THE BEAUTY SHOP (w., Terry Sullivan. m., Harry Gifford; T. B. Harms, Cop. 1908 by Francis, Day & Hunter): "She Sells Sea-Shells."

THE FOLLIES OF 1908 (w., Jack Norworth. m., Nora Bayes and Jack Norworth; J. Remick, Cop. 1908): "Shine On, Harvest Moon."

LOVE WATCHES (w., m., Will R. Anderson; Witmark, Cop. 1908): "Good Night, Dear."

THE MAN WHO OWNS BROADWAY (w., m., George M. Cohan; Cohan & Harris, Cop. 1908): "There's Something About a Uniform."

PRIMA DONNA (w., Henry Blossom. m., Victor Herbert; Witmark, Cop. 1908): "If You Were I and I Were You."

THE ROSE OF ALGERIA (w., Glen MacDonough. m., Victor Herbert; Chas. K. Harris, Cop. 1908): "Ask Her While the Band Is Playing," "Love Is Like a Cigarette," "Rose of the World."

A STUBBORN CINDERELLA (w., Will M. Hough and Frank R. Adams. m., Joseph E. Howard; Chas. K. Harris, Cop. 1908): "When You First Kissed the Last Girl You Loved."

THE THREE TWINS (w., Otto Harbach. m., Karl Hoschna; Witmark, Cop. 1908): "Cuddle Up a Little Closer," "The Yama-Yama Man" (w. (George) Collins Davis, m., Karl Hoschna).

THE WALTZ DREAM (w., Joseph Herbert, m., Oscar Straus; Jos. W. Stern & Co., Cop. 1908): "Love's Roundelay," "Sweetest Maid of All."

THE YANKEE PRINCE (w., m., George M. Cohan; Cohan & Harris, Cop. 1908): "Come On Down Town."

1909

THE ARCADIANS (w., Lionel Monckton and Arthur Wimperis. m., Lionel Monckton; London: Chappell & Co., Ltd., Cop. 1909): "Bring Me a Rose," "The Girl With a Brogue" (w., Arthur Wimperis, m., Lionel Monckton).

THE CHOCOLATE SOLDIER (w., Stanislaus Stange. m., Oscar Straus; Remick, Cop. 1909 by Ludwig Doblinger, Leipzig; Cop. 1909, Remick): "The Letter Song," "My Hero."

THE CLIMAX (w., Edward Locke. m., Joseph Carl Breil; London: Chappell & Co., Ltd., Cop. 1909; new edition Cop. 1929): "Song of the Soul."

MR. HAMLET OF BROADWAY (w., George Whiting and Carter De Haven. m., Ted Snyder Co., Cop. 1909): "Beautiful Eyes."

THE JOLLY BACHELORS (w., m., C. W. Murphy and Will Letters. American version by William C. McKenna; T. B. Harms & Francis, Day & Hunter, Cop. 1909 by Francis, Day & Hunter): "Has Anybody Here Seen Kelly!"

LISTEN LESTER (w., Harry L. Cort and George E. Stoddard. m., Harold Orlob; Shapiro, Bernstein, Cop. 1909): "I Was a Very Good Baby," "Waiting."

THE MIDNIGHT SONS; and THE YANKEE GIRL (w., Weston & Barnes, m., Maurice Scott; T. B. Harms & Francis, Day & Hunter, Cop. 1909 by Francis, Day & Hunter): "I've Got Rings On My Fingers; or, Mumbo Jumbo Jijjiboo J. O'Shea."

MISS INNOCENCE (w., Bobby Heath. m., Charley O'Donnell; Remick, Cop. 1909 by Up to Date Music Pub. Co., assigned 1909 to Thos. J. Kennedy; assigned 1909 to Remick & Co.): "My Pony Boy."

THE PRINCE OF TONIGHT (w., Will M. Hough and Frank R. Adams. m., Joseph E. Howard (and Harold Orlob); Chas. K. Harris, Cop. 1909. (Introduced in the film "I Wonder Who's Kissing Her Now"; published by (1) Chas. K. Harris Music Pub. Co., Cop. 1936; (2) Jerry Vogel Music Co., renewed 1936 by Will M. Hough & Frank R. Adams; assigned to Vogel Music, (3) Edward B. Marks Music, renewed 1936 by Joseph E. Howard; assigned 1936 to Marks Music Corp.): "I Wonder Who's Kissing Her Now."

TILLIE'S NIGHTMARE (w., Edgar Smith. m., A. Baldwin Sloane; Harris, Cop. 1909): "Heaven Will Protect the Working Girl."

WHEN JOHNNY COMES MARCHING HOME (w., Stanislaus Stange. m., Julian Edwards; Witmark, Cop. 1909): "My Own United States."

1910

ALMA WHERE DO YOU LIVE? (w., George V. Hobart. m., Adolph Philipp; Remick, Cop. 1910): "Alma Where Do You Live?"

BARRY OF BALLYMORE (w., Rida Johnson Young. m., Chauncey Olcott & Ernest R. Ball; Witmark, Cop. 1910): "Mother Machree."

THE GIRL OF MY DREAMS (w., Otto Harbach. m., Karl Hoschna: Witmark, Cop. 1910): "Doctor Tinkle Tinker," "Every Girl Loves Me But the Girl I Love."

MADAME SHERRY (w., Otto A. Hauerbach (Harbach). m., Karl Hoschna; Witmark, Cop. 1910): "The Birth of Passion," "Every Little Movement."

NAUGHTY MARIETTA (w., Rida Johnson Young.. m., Victor Herbert; Witmark & Sons, Cop. 1910): "Ah! Sweet Mystery of Life," "I'm Falling in Love With Someone," "Italian Street Song."

THE PINK LADY (w., C. M. S. McLellan. m., Ivan Caryll; London: Chappell & Co., Ltd., Cop. 1910): "By the Saskatchewan," "My Beautiful Lady" (Cop. 1911).

THE SPRING MAID (w., Robert B. Smith. m., Heinrich Reinhardt; Jos. W. Stern & Co., Cop. 1909 by Breitkopf & Hartel, Leipzig; assigned 1910 to Stern; Cop. 1910 by Joseph W. Stern & Co.): "Fountain Fay," "Two Little Love Bees."

TILLIE'S NIGHTMARE (w., Edgar Smith. m., A. Baldwin Sloane; Chas. K. Harris, Cop. 1910): "Life Is Only What You Make It After All."

UP AND DOWN BROADWAY (w., Irving Berlin. m., Ted Snyder; Ted Snyder Co., Cop. 1910): "Oh, That Beautiful Rag."

WHEN SWEET SIXTEEN (w., George V. Hobart. m., Victor Herbert; Witmark, Cop. 1910): "The Wild Rose."

1911

THE COUNT OF LUXEMBOUGH (w., Basil Hood. m., Franz Lehar; London: Chappell & Co., Ltd., Cop. 1911): "Say Not Love Is a Dream."

THE ENCHANTRESS (w., Harry B. Smith. m., Victor Herbert; Witmark, Cop. 1911): "To the Land of My Own Romance."

HANKY PANKY (w., m., Edith Maida Lessing & Jimmie V. Monaco, Will Rossiter, Cop. 1911): "Oh! You Circus Day."

THE LITTLE MILLIONAIRE (w., m., George M. Cohan; Cohan & Harris, Cop. 1911): "Barnum Had the Right Idea."

THE RED WIDOW .w., Channing Pollock & Rennold Wolf. m., Charles J. Gebest; Witmark, Cop. 1911): "I Love Love."

VERA VIOLETTA (w., Harry Pilcer. m., Louis A. Hirsch; Shapiro, Bernstein, Cop. 1911): "The Gaby Glide."

1912

THE FIREFLY (w., Otto Hauerbach (Harbach). m., Rudolf Friml; Schirmer, Cop. 1912): "Giannina Mia," "Love Is Like a Firefly," "Sympathy," "When a Maid Comes Knocking at Your Heart."

THE ISLE O' DREAMS (w., George Graff Jr., & Chauncey Olcott. m. Ernest R. Ball; Witmark, Cop. 1912): "Isle o' Dreams," "When Irish Eyes Are Smiling."

THE LADY OF THE SLIPPER (w., Anne Caldwell. m., Victor Herbert; Witmark & Sons, Cop. 1912): "Bagdad."

ZIEGFELD FOLLIES OF 1912 (w., Joe Young. m., Conrad & Whidden; Remick, 1912): "Down In Dear Old New Orleans."

1913

ALL ABOARD (w., E. Ray Goetz. m., John Lindsay; Waterson, Berlin & Snyder, Cop. 1912 by Richard Birnbach; assigned 1913 to Waterson, Berlin & Snyder): "Asia."

THE BEAUTY SHOP (w., Benjamin Hapgood Burt. m., Silvio Hein; T. B. Harms & Francis, Day & Hunter, Cop. 1913): "When You're All Dressed Up and No Place to Go."

HIGH JINKS (w., Otto Hauerbach (Harbach). m., Rudolf Friml; Schirmer, Cop. 1913): "The Bubble," "Something Seems Tingle-Ingleing."

PASSING SHOW OF 1913 (w., Andrew B. Sterling. m., Harry Von Tilzer; Von Tilzer Music Pub. Co., Cop. 1913): "Do You Take This Woman for Your Lawful Wife?"

SARI (w., C. C. S. Cushing & E. P. Heath. m., Emmerich Kalman; Jos. W. Stern & Co., Cop. 1912 by Josef Weinberger; Cop. 1913 by Stern): "Love Has Wings," "My Faithful Stradivari," "Softly Thro' the Summer Night."

THE SUNSHINE GIRL (w. Joseph Cawthorn. m., John L. Golden; Harms, Cop. 1912 by T. B. Harms & Francis, Day & Hunter): "You Can't Play Every Instrument in the Band" (introduced in).

SWEETHEARTS (w. Robert B. Smith. m., Victor Herbert; Schirmer, Inc., Cop. 1913): "The Angelus," "The Cricket on the Hearth," "Sweethearts."

ZIEGFELD FOLLIES OF 1913 (w., Earl Carroll. m., Leo Edwards; Feist, Cop. 1913): "Isle d'Amour" (introduced in).

1914

CHIN-CHIN (w., John Golden. m., Ivan Caryll; London: Chappell & Co., Ltd., Cop. 1914): "Goodbye, Girls, I'm Through."

THE DEBUTANTE (w., Robert B. Smith. m., Victor Herbert; Schirmer, Cop. 1914): "The Springtime of Life."

THE GIRL FROM UTAH (w., Herbert Reynolds. m., Jerome Kern; Remick, Cop. 1914 by T. B. Harms & Francis, Day & Hunter; assigned 1916 to Remick): "They Didn't Believe Me."

ONE GIRL IN A MILLION (w., Bert Kalmar & Edgar Leslie. m., Ted Snyder; Waterson, Berlin & Snyder Co., Cop. 1914): "Moonlight on the Rhine."

THE ONLY GIRL (w. Henry Blossom. m., Victor Herbert; Witmark & Sons, Cop. 1914): "Tell It All Over Again," "When You're Away," "When You're Wearing the Ball and Chain."

SARI (w., C. C. S. Cushing & E. P. Heath. m., Emmerich Kalman; Jos. W. Stern & Co., Cop. 1912 by Jos. Weinberger, Leipzig; Cop. 1914 by Stern & Co.; assigned 1920 to Edward B. Marks Music Co.): "Love's Own Sweet Song."

SHAMEEN DHU (w., m., J. R. Shannon. Witmark, Cop. 1914): "Too-ra-loo-ra-loo-ral, That's an Irish Lullaby."

1915

ALONE AT LAST (w., Matthew Woodward & Joseph Herbert. m., Franz Lehar; Karczag Pub. Co., Cop. 1915): "Pretty Edelweiss," "Some Little Bug Is Going to Find You" (introduced in) (a Benjamin Hapgood Bust & Roy Atwell. m., Silvio Hein; T. B. Harms & Francis, Day & Hunter, Cop. 1915).

THE BLUE PARADISE (w., Herbert Reynolds. m., Sigmund Romberg; Schirmer, Cop. 1915): "Auf Wiedersehn."

THE EARL AND THE GIRL (w., Edward Laska. m., Jerome D. Kern; T. B. Harms Co., Cop. 1915): "How'd You Like to Spoon with Me?"

HIP, HIP, HOORAY (w., R. H. Burnside. m., Raymond Hubbell; T. B. Harms & Francis, Day & Hunter, Cop. 1915): "The Ladder of Roses."

MAID IN AMERICA (w., Bert Kalmar. m., Joe Cooper; Waterson, Berlin & Snyder Co., Cop. 1915): "I've Been Floating Down the Old Green River."

MISS SPRINGTIME (w., P. G. Wodehouse & Herbert Reynolds. m., Emmerich Kalman; T. B. Harms & Francis, Day & Hunter, Cop. 1915): "Throw Me a Rose."

NOBODY HOME (w., Schuyler Greene. m., Jerome Kern; T. B. Harms & Francis, Day & Hunter, Cop. 1915): "You Know and I Know."

THE PRINCESS PAT (w., Henry Blossom. m., Victor Herbert; Witmark, Cop. 1915: "All for You," "Love Is the Best of All," "Neapolitan Love Song," "Two Laughing Irish Eyes."

SO LONG LETTY (w., m., Earl Carroll; Witmark, Cop. 1915): "So Long Letty."

STOP! LOOK! LISTEN! (w., m., Irving Berlin; Waterson, Berlin & Snyder Co., Cop. 1915): "The Girl on the Magazine Cover."

VERY GOOD EDDIE (w., Jerome Kern & Schuyler Greene. m., Jerome Kern; T. B. Harms & Francis, Day & Hunter, Cop. 1915): "Babes in the Wood," "Nodding Roses."

1916

THE BIG SHOW (w., John L. Golden. m., Raymond Hubbell; T. B. Harms & Francis, Day & Hunter, Cop. 1916): "Poor Butterfly."

THE CENTURY GIRL (w., Harry B. Smith. m., Victor Herbert; T. B. Harms & Francis, Day & Hunter, Cop. 1916): "You Belong to Me."

CHU CHIN CHOW (w., m.. Frederic Norton; London: Keith, Prowse & Co., Ltd., Cop. 1916): "Any Time Is Kissing Time," "The Cobbler's Song," "Robbers' March."

HAVE A HEART (w., P(elham) G(renville) Wodehouse. m., Jerome Kern; T. B. Harms & Francis, Day & Hunter, Cop. 1916): "Have a Heart."

HER SOLDIER BOY (w., Rida Johnson Young. m., Sigmunt Romberg; Schirmer, Cop. 1916): "Mother."

KATINKA (w., Otto Hauerbach (Harbach). m.. Rudolf Friml; Schirmer, Inc., Cop. 1916): "Allah's Holiday," "I Want to Marry a Male Quartette," "Katinka," "Rackety Coo!"

ROBINSON CRUSOE JR. (w., m., E. Ray Goetz, Joe Young & Pete Wendling; Waterson, Berlin & Snyder Co., Cop. 1916): "Yacka Hula Hickey Dula."

SEE AMERICA FIRST (w., m., T. Lawrason Riggs & Cole Porter; Schirmer, Cop. 1916): "I've a Shooting Box in Scotland" (introduced in):

SYBIL (w., Joseph Cawthorn & John L. Golden; m., John L. Golden; T. B. Harms & Francis, Day & Hunter, Cop. 1916): "I Can Dance with Everyone but My Wife" (introduced in).

YOU'RE IN LOVE (w., Otto Hauerbach (Harbach) & Edward Clark. m., Rudolf Friml; Schirmer, Cop. 1916): "You're in Love."

(Continued on page 360)

10 All-Time Top Pops

[But It Comes Out 11]

By JIM WALSH

Trying to pick the 10 biggest song hits of 50 years is like trying to choose the 10 best dressed women of the half century.

Any musicologist must ask himself questions to which there probably aren't specific answers: What basis is to be used in determining the Top Ten? Is it musical merit? Overwhelming, but passing popularity, like that of "Yes, We Have No Bananas" and, perhaps, the recent "Davy Crockett" smash? How about the numbers that start slow but, like "Melody of Love," gain favor after many years? Should huge sheet music or record sales be the determining element?

It seems obvious that big record or sheet sales don't necessarily mean greatness. If they did, such a motley crew as "The Prisoner's Song," "The Wreck of the Southern Old 97," "Sonny Boy," "It Ain't Gonna Rain No Mo,'" "The Tennessee Waltz," "The Preacher and the Bear" and "Dardanella" would easily pass into the Top Ten, but none of these, except perhaps "Dardanella," would be thought worthy of such acclaim. However, "Till We Meet Again," which is said to have sold more sheet copies than any other song and has become the unofficial adjournment song of the U. S. Congress, might file a serious claim to consideration.

Cleverness and originality aren't enough. If they were, "Dardanella," which will here be considered a near-miss, would be a shoo-in. So would Lew Brown and Al Von Tilzer's "Oh, by Jingo," which, as seen from this corner, is the brightest and best "nut song" of the past 50 years, but still hasn't enough permanent impact to be included. Something similar may be said of that super smash-hit, while it lasted, "Yes, We Have No Bananas."

An important element in assaying a pop song's status is its immediacy of appeal. Catchiness—that quality which makes a tune register immediately in the mind and haunt the hearer for days or weeks afterwards—nowadays seems confined to the output of the fairly remote past. Examples are Stanley Murphy & Henry Marshall's "Be My Little Baby Bumble Bee," which has been termed "the catchiest melody ever written"; J. Will Callahan and Lee S. Roberts' "Smiles," which has been described in much the same terms, and a host of others including (again!) "Dardanella," "Oh By Jingo," "Are You From Dixie?" "Yaaka Hula Hickey Dula," "Bananas," "The Music Goes Round and Round," "Oh, You Beautiful Doll" and the British "It's a Long, Long Way to Tipperary." Yet catchiness, though vitally important, is not the determining factor. Let's give it up and concede no one can say with authority precisely what makes a song big.

Lindyites' Short-Count

Before going on to list this appraiser's purely personal choice of the 10 greatest songs of 1905-55, it should be interesting to give, briefly, the result of previous attempts. Twenty years or so ago a news service reported that a group of unidentified songwriters met in a Broadway restaurant and prepared for posterity a list of the 10 biggest hits they considered to have issued, up to then, from Tin Pan Alley. By an oversight, only nine titles were mentioned in the story. (Would it be safe to assume "Sweet Adeline" was the one the reporter left out?)

The cleffers decreed that "In the Shade of the Old Apple Tree" was the No. 1 all-time hit. Then, in descending order of popularity, came "Sonny Boy," "Always," "I Wonder What's Become of Sally," "Three O'Clock in the Morning," "Whispering," "There's a Long, Long Trail," "Down by the Old Mill Stream" and "School Days."

Most students of Alley output would call this a good list, although probably they would consider that, despite its original vast popularity, "Sonny Boy" no more belongs than do those other masterpieces of pathos, "The Prisoner's Song" and "The Tennessee Waltz." It's likely, too, that most would consider "I Wonder What's Become of Sally" a weak sister—just a fair example of average Brill building balladizing.

Sig Spaeth's Choices

In 1949, Sigmund Spaeth, the "Tune Detective," chose the following, in alphabetical order, as the 10 most popular songs since 1900: "Down by the Old Mill Stream," "God Bless America," "I Want a Girl Just Like the Girl That Married Dear Old Dad," "Let Me Call You Sweetheart," "St. Louis Blues," "School Days," "Shine On, Harvest Moon," "Smiles," "Stardust" and "Sweet Adeline." Note that six of the 10 Spaeth titles start with S!

Again, a splendid list, one with which the present writer largely agrees, but taking exception to "Stardust," which Spaeth said he included because it probably has been the most recorded song of the past 25 years. However, the recordings have chiefly been made by jazz combos eager to "improve" or mutilate a well known tune, and the sale of most of the individual versions hasn't been great. The popularity of "Stardust" has been, and is, confined largely to jazz cultists, who are only a small minority of pop music lovers. As seen here, its evasive, Debussy-like melody hasn't registered strongly enough with the average tin-eared jukebox patron for it to rank among "the big ten."

Incidentally, the foregoing are Spaeth's choice of the most *popular*, not the 10 *best*. For the "bests" he chose "Waiting for the Robert E. Lee," "The Man I Love;" "Lazy," "Chloe," "All the Things You Are," "I'll See You Again," "If I Loved You," "Stardust," "St. Louis Blues" and "Were Thine That Special Face"—an eclectic list, whose final title, from "Kiss Me, Kate," probably not one American in a thousand could identify. This reviewer doesn't believe numbers from musicomedy and light opera rightfully belong in a pop song classification, and therefore will bar from consideration the works of Friml, Herbert, Kern, Rodgers & Hart, et al. Only this arbitrary restriction keeps the best-loved "mother" song of the past years, "Mother Machree" (first sung in "Barry o' Ballymore") from being included in the upcoming Top Ten.

One more list: Vet cleffer Ray Walker, who's been writing since 1898, came through with this choice, based on the numbers he is most often asked to play in his club engagements: "When Irish Eyes Are Smiling," "I Want a Girl," "God Bless America," "Alexander's Ragtime Band," "Take Me Out to the Ball Game," "Let Me Call You Sweetheart," "Over There," "Some of These Days," "In the Good Old Summer Time" and "Peg o' My Heart." That's another list with which, barring the inevitable variations in personal taste, little fault can be found. However, "Summer Time" is too old, having swept the nation in 1902, whereas the present roundup begins with Variety's natal year, 1905. If this symposium were going back to 1900, "Summer Time" and "Sweet Adeline" would automatically move in, and if the list were pushed back another decade room would be found for "A Hot Time in the Old Town" and "After the Ball."

Here Goes—10 Stretch to 11

Coming up now, our own choice, which includes some numbers from every one of the foregoing lists and declares in favor of only one song not already mentioned. The arrangement here is not an effort to classify the compositions according to merit or popularity, but is in the order in which they were published:

1905. *In the Shade of the Old Apple Tree.* Although purely personal preference is involved—the writer thinks "Apple Tree" the loveliest tearjerker ever written—there are many sound reasons for including this classic of Variety's teeoff year. Not heard so often nowadays as some other standard pops, it appears to have saturated the country more thoroughly at its peak than any other hit tune, with sheet sales exceeding 2,500,000 its first year. Spaeth said it came "very close" to making his list, but like Harry Von Tilzer's "Wait Till the Sun Shines, Nellie," was discarded in the final shuffle. It makes this list as the greatest waltz ballad of the past 50 years.

1907. *"School Days."* A study of Julius Mattfeld's "Variety Music Cavalcade" should convince almost anyone that more solid hits were written in any one year from 1905 to 1915 than turned out nowadays in 20 years. One of the best of 1907 was Will D. Cobb & Gus Edwards' "School Days," which now seems as much a part of juvenile folk lore as Mother Goose rhymes. This waltz ballad is a splendid wedding of well matched words and music, although Cobb's inspiration fails in the second verse, where he makes a weak attempt at humor with a bad pun. Also seriously considered from the same era were "Love Me and the World Is Mine," finally counted out because it no longer seems largely sung; "Shine On, Harvest Moon," regretfully discarded because its popularity came to depend largely on one singer, Ruth Etting, rather than Nora Bayes; and, from 1910, Shelton Brooks' "Some of These Days"—omitted because it's been a great song for Sophie Tucker but not so hot for anybody else.

1910. *Casey Jones.* Here is the one not included on any of the other lists, although Carl Sandburg has called it "the greatest ballad ever composed on the North American continent." It swept the country in 1910 much more thoroughly than "Davy Crockett" did in 1955. In its published form, it is the work of T. Lawrence Seibert and Eddie Newton, vaudevillians who never wrote anything else worth mentioning. Before its published appearance, however, a "Casey Jones" ballad had been kicking around the South for almost a decade. It is generally attributed to Wallace Saunders, a Negro engine wiper of Jackson Tenn., who was a working associate of "the brave engineer." In some moods the present writer considers this essay in the non-heroic style the greatest pop song ever written. In all moods, he is in accord with Sandburg's verdict. What a year 1910 was! Besides "Casey Jones," it also brought two of the century's ballad standouts—Tell Taylor's *"Down by the Old Mill Stream"* and *"Let Me Call You Sweetheart,"* by Beth Slater Whitson & Leo Friedman. It would be impossible, most critics feel, to omit either from the list of the Top Ten. That's why they're here.

1911. *Alexander's Ragtime Band.* Here's another year almost bewildering in its riches. "Alexander," one of the most irresistible tunes ever written, must be included. It isn't true, as has been widely believed, that it sparked the ragtime epidemic. Mark Sullivan used to be fond, too, to point out that there isn't much ragtime in its music. However, it gave the ragtime craze, which had begun around 1897, a new lease that lasted until jazz took over in 1917. One of the greatest all-time pop tunes by the old master of them all, Irving Berlin, that's "Alexander's Ragtime Band." Two contemporaries of "Alexander" are going to be included here, but since it's impossible to choose between them it looks as if we're going to wind up with 11, rather than the ten, greatest 1905-55 hits. They are Will C. Dillon & Harry Von Tilzer's *"I Want a Girl Just Like the Girl"* (both Von Tilzer and Berlin wrote perhaps 100 each that would have some claim to consideration) and L. Wolfe Gilbert & Lewis F. Muir's *"Waiting for the Robert E. Lee.* The Von Tilzer opus is one of the great all-time close harmony masterpieces, while "Robert E. Lee," with its irresistible ragtime shuffle, is brimming with originality. Gilbert's words are as good as Muir's music—a real pop classic.

1916. *St. Louis Blues.* From the standpoint of melodic interest and introducing a new trend that has deeply influenced American pop music, W. C. Handy's "St. Louis Blues" belongs. Some admirers like his "Memphis Blues" even better, but its over-the-years impact, especially from the standpoint of frequent recording, hasn't been as great as its St. Louis counterpart. "St. Louis Blues" probably shares with "Stardust" the distinction of being one of the most recorded tunes of the past generation or so.

1917. *Over There.* No American cleffer better displayed the breezy, optimistic, clean-cut and honorable qualities of the early years of the 20th Century than George Michael Cohan. Probably his most lasting effort is that inspiration of World War I, "Over There." Despite loss of timeliness, it hasn't yielded any of its emotional impact during the ensuing years.

1938. *God Bless America.* Even though written at about the same time as "Over There," Berlin's "God Bless America" didn't begin to go places until Kate Smith introduced it some 20 years later. Not one of Berlin's most impressive achievements (the music is rather ordinary and the words, less original and sparkling than usual with Berlin, even include a trite "home-foam" rhyme), "God Bless America" seems on its way to become a second national anthem. As such it appropriately winds up the present effort to choose the ten—which turned out to be 11!—biggest hits of Variety's progress from infancy to stalwart middle age.

'With His Hat in His Hand'

By L. WOLFE GILBERT

It's a long, long way from the days when the music publisher sent his professional manager and staff of pluggers to Coney Island on the weekend. Jimmy Flynn, Murray Abrahams, Al Wohlman, Dave McFadden, Bob Miller, Sammy Levy, etc., accompanied by piano players Willie White, Pete Wendling, Harry Ruby, Leon Flatow and others peddled their wares at Stauch's. They would visit the cafes, the College Inn, Perry's and Maggie White's where Durante, Cantor, Jo Jo, Harry Dellson, Lewis & Dody, George Whiting and myself held forth. I'm just skimming the surface, this all deserves a story by itself. The songpluggers carried sets of illustrated slides and all along Surf avenue and the Bowery of Coney Island they visited beer gardens which showed motion pictures (no admission charged). These were a forerunner of the great Skouras family, for almost all of these places were owned by men of Greek forebears. If the songplugger was known to the owner or the bouncer they would stop the film (at any point) and flash the song slides, as the singing plugger bellowed his plug song.

There was only a limited number of vaudeville houses in New York and throughout the land. Not too many singing stars, and there was no radio or television. Records were only an adjunct to sheet music and there was no ASCAP to speak of. This was the limited medium to make song hits, and by gosh they made 'em.

Songs then sold into the millions. The publisher reigned supreme over his domain. He picked the song, backed his judgment with money, and thrived. I was around, I ought to know. This is only a thumbnail sketch was what "was."

I want to talk to you about what "is"—the present 1955.

Has the music publisher relinquished his given right, his heritage to determine what he shall publish? He most certainly has. Personally, I have no quarrel with the Mitch Millers, Joe Carltons, Sonny Burkes, Alan Livingstons, Henry Renes or Jesse Kayes. Their job is to pick a click for an artist, and if they strike a good average they more than earn their keep. That's their business.

What's *my* business? I'm a writer. I write a song and I bring it to a publisher, as has always been the custom. The publisher says, "I think you've got a commercial hit song. I like it very much. Leave it with me for a day or two, I wanna play it for my staff, etc."

'Which Artist Will It Fit?'

That's the gimmick. That afternoon, he goes to his special friend, an "in" of the a&r men, and submits it. That would be fine, but with it he presents a dozen others. "Which of these do you like? Which artist will it fit? Do you want it exclusive?" Mister Recording Man has had a tough day. He has indigestion. He's worn out. He heard so many songs today they all sound alike. And besides he and his wife may have quarreled that morning. "No, pal, this song does nothing for me. It lacks something. I'll have to pass it up."

"My Secret Love" was not picked by the a & r men. They preferred the novelty song in "Calamity Jane." When persuaded, they made it, and the public decided on "Secret Love."

I recall in (the Golden Era days) walking into the Victor Co. to see Major Domo Ed King with Abel Baer, my collaborator, and Cliff Adams, the Feist mechanical contact man. Abel sat down at the piano, Cliff made a pitch, and I gave out with my transposing tonsils. King stopped us in the middle. "Never mind," said Ed. "I don't want to hear it. Tell me, Cliff, what is your firm gonna do with this song?" To which Cliff replied, "Do with it? It's our No. 1 song. We think it's a natural. Our staff is out to make this one quick. It can't miss." Ed then closed the discussion with, "Thanx Wolfie and Abel, and you Cliff. That's good enough for me. We shall record this song Monday. But remember, Cliff, you can only fool me once. Be sure your firm goes all-out."

The "payola" is not the crux of what's wrong with the system. Gratuities, favors, friendships and personalities have always gotten preferences. I do not believe that an a & r man would jeopardize his career by taking a bribe and deliberately record a bad song, or one in which he had no faith. This just wouldn't make sense. My contention is that the great music houses of Feist, Harms, Chappell, Remick, Mills, Peer, Shapiro-Bernstein, Bourne and Berlin do not choose the songs they publish.

The D. J. is no menace. He will favor me, or another fellow, and play the new record a few times, and if he gets no reaction or requests from his listeners, your record will be shelved or broken. The persistent contact man gets the same edge. He gets a few extra spins at the outset, and then, on to the next one.

In conclusion, I wish I could name the publisher involved in the true story I now recite:

A top publisher, a venerable gentleman, who not only owns a publishing empire, but who personally sponsored and discovered the greatest songwriting talent of all time. To boot, he is recognized as a topmost financial success, in this day and age. I visited him recently and we got to talking about a friend, a veteran writer, who had many hits to his credit. With a great big paternal smile he said, "Wolfie, I'm so happy, and I know you'll be glad to hear I picked a song by our old friend (John Doe). I think it's a cinch." Then this Dean of Publishers called in his professional manager, and said to him, "Stan, tell Wolfie what I told you to do with John Doe's song." Stan, beamingly replied, "The boss told me to go out and be sure and get at least six recordings. This song deserves to be recorded 100%."

I left the publishers office happy for my friend. I phoned him at the Friars Club to tell him the good news. As they say in studio parlance—"there was a time lapse." To be exact, six months elapsed. I came to New York and met Joe Doe at the Friars, and before I asked about the fate of his ditty, he informed me: "How do you like this? The Dean of Publishers just gave my song back to me. They were unable to get one record."

There you have it in a nutshell. The judgment, reputation and standing of this topflight leader meant nothing. Oh yes, there's no epilog. John Doe gave his song to a very small new firm, and he got a recording. The song is not a big hit here, but is No. 3 on the British Hit Parade. I'm glad for my friend, John Doe.

You know it could happen to me.

Hit Parade of A Half-Century

1905

Claire de Lune
45 Minutes From Broadway
I Don't Care
I Want What I Want When I Want
In My Merry Oldsmobile
In The Shade of the Old Apple Tree
Kiss Me Again
Mary's A Grand Old Name
My Gal Sal
Nobody
Rufus Rastus Johnson Brown
So Long Mary
Wait 'Till The Sun Shines Nellie
Where The River Shannon Flows
The Whistler and His Dog
Will You Love Me In December As You Do In May?
Woman Is Only a Women, But A Good Cigar Is A Smoke

1906

Anchors Aweigh
Chinatown, My Chinatown
Every Day Is Ladies' Day to Me
I Love a Lassie
I Love You Truly
Love Me and the World Is Mine
Sunbonnet Sue
Waltz Me Around Again, Willie
Won't You Come Over to My House
You're a Grand Old Flag

1907

Glow-Worm
It's Delightful To Be Married
On The Road To Mandalay
Red Wing
School Days
There Never Was A Girl Like You
Merry Widow Waltz

1908

Any Old Port In A Storm
Cuddle Up A Little Closer
Shine On Harvest Moon
Take Me Out To The Ball Game
You're In The Right Church, But The Wrong Pew

1909

By The Light of the Silvery Moon
Casey Jones
Has Anybody Here Seen Kelly!
I Love My Wife, but Oh You Kid!
I Wonder Who's Kissing Her Now
Meet Me Tonight In Dreamland
My Pony Boy
On Wisconsin!
Put On Your Gray Bonnet
That's A Plenty
The Wiffenpoof Song
Yip-I-Addy-I-Ay!

1910

Ah! Sweet Mystery of Life
Any Little Girl, That's a Nice Little Girl, Is The Right Little Girl For Me
Come, Josephine In My Flying Machine
Don't Wake Me Up, I'm Dreaming
Down By The Old Mill Stream
Every Little Movement
Gee, But It's Great To Meet A Friend From Your Old Home Town
I'm Falling In Love With Someone
If I Was A Millionaire
Let Me Call You Sweetheart
Macushla
Mother Machree
Play That Barber Shop Chord
Put Your Arms Around Me Honey
Some of These Days
That's Why They Call Me "Shine"
Washington & Lee Swing

1911

Alexander's Ragtime Band
Everybody's Doing It Now
Good-Night Ladies
I Want A Girl, Just Like the Girl That Married Dear Old Dad
Jimmy Valentine
Little Grey Home in the West
My Rosary of Dreams
Oh You Beautiful Doll
The Oceana Roll
Parade of the Wooden Soldiers
Roamin' in the Gloamin'
Spaniard That Blighter My Life
When I Was 21 and You Were Sweet 16

1912

Be My Little Baby Bumble Bee
Down South
Giannina Mia
Green Grass Grew All Around
Hitchy Koo
I'm The Lonesomest Gal In Town
Isle o' Dreams
It's a Long, Long Way to Tipperary
The Memphis Blues
Moonlight Bay
My Melancholy Baby
Row, Row, Row
The Sweetheart of Sigma Chi
Sympathy
Waiting For The Robert E. Lee
When Irish Eyes Are Smiling
When The Midnight Choo-Choo Leaves For Alabam'
You Made Me Love You

1913

Ballin' The Jack
The Curse of an Aching Heart
Danny Boy
If I Had My Way
Peg o' My Heart
Somebody's Coming To My House
Sweethearts
That International Rag
There's A Long Long Trail
The Trail of the Lonesome Pine
Where Did You Get That Girl

1914

A Little Bit of Heaven
By The Beautiful Sea
By The Waters of Minnetonka
Can't Yo' Heah Me Callin,' Caroline
Devil In His Own Home Town
Goodbye, Girls, I'm Through
He's a Rag Picker
I Want To Go Back To Michigan-Down on the Farm
Love's Own Sweet Song
Missouri Waltz
On The Good Ship Mary Ann
Play A Simple Melody
St. Louis Blues
The Song of Songs
The Springtime of Life
Sylvia
They Didn't Believe Me
This Is The Life
Too-ra-loo-ra-loo-ra!
Twelfth Street Rag
Way Out Yonder In The Golden West
When You're A Long, Long Way From Home
When You're Away
When You Wore A Tulip and I Wore a Big Rose
Wien, Du Stadt meiner Traume

1915

Auf Wiedersehn
By Heck
Down Among the Sheltering Palms
Hello, Frisco
Hello, Hawaii, How Are You?
I Didn't Raise My Boy To Be A Soldier
In A Monastery Garden
It's Tulip Time In Holland
Keep The Home-Fires Burning
Memories
M-O-T-H-E-R
The Old Grey Mare
On The Beach At Waikiki
Pack Up Your Trouble in Your Old Kitbag
Song of the Islands
There's A Broken Heart For Every Light On Broadway
When I Leave The World Behind

1916

Baby Shoes
Beale Street Blues
Bring Me A Rose
Bugle Call Rag
'Forever' is a Long, Long Time
I Ain't Got Nobody
Ireland Must Be Heaven, for My Mother Came From There
Li'l Liza Jane
M-i-s-s-i-s-s-i-p-p-i
Nola
Oh! How She Could Yacki, Hacki, Wicki, Wacki, Woo
Poor Butterfly
Pretty Baby
Roses of Picardy
They're Wearing 'em Higher in Hawaii
Where Did Robinson Crusoe Go With Friday on Saturday Night?
You're In Love
You Belong To Me

1917

Belle of St. Mary's
Darktown Strutters' Ball
For Me and My Gal
Give Me The Moonlight, Give Me The Girl
Good-Bye Broadway, Hello France!
Hail, Hail, The Gang's All Here
Indiana
It's a Long Lane That Has No Turning
Leave It To Jane
Oh Johnny, Oh Johnny, Oh!
Over There
Smiles
Sweet Little Buttercup
They Go Wild, Simply Wild Over Me
Thine Alone
Tiger Rag
'Till The Clouds Roll By

1918

After You've Gone
Beautiful Ohio
Dear Old Pal of Mine
Hindustan
I'm Always Chasing Rainbows
I'm Sorry I Made You Cry
Ja Da
K-K-K-Katy
Original Dixieland One-Step
Rockabye Your Baby With a Dixie Melody
Smiles

1919

Alice Blue Gown
A Pretty Girl Is Like a Melody
Blues My Naughty Sweetie Gives to Me
Chinese Lullaby
Chong—He Come From Hongkong
Dardanella
I'm Forever Blowing Bubbles
Love Sends a Little Gift of Roses
Mandy
Oh What A Pal Was Mary
Swanee
You'd Be Surprised

1920

Avalon
Broadway Rose
I Never Knew I Could Love Anybody
I'll Be With You in Apple Blossom Time
Japanese Sandman
Lena from Palesteena
Look for the Silver Lining
Love Nest
Margie
Rose of Washington Square
The World is Waiting for Sunrise
When My Baby Smiles At Me
Whisperin'

1921

Ain't We Got Fun
April Showers
I'm Just Wild About Harry
Ma, He's Making Eyes At Me
My Mammy
Peggy O'Neill
Say It With Music
Second Hand Rose
Song of Love
The Sheik
10 Little Fingers 10 Little Toes
Tuck Me to Sleep in My Old Tucky Home
Wabash Blues
Wang Wang Blues
Jazz Me Blues

1922

L'Amour, Toujours L'Amour
Carolina in the Morning
Chicago
China Boy
Crinoline Days
Hot Lips
A Kiss in the Dark
I'll Build a Stairway to Paradise
Lady of the Evening
Love in the Sand
The Sheik of Alabam
Mr. Gallagher and Mr. Shean
My Buddy
Stumbling
Toot-Toot Tootsie
Way Down Yonder in New Orleans

1923

Anabelle
Bambalina
Barney Google
Charleston
I Love You (Little Jesse James)
It Ain't Gonna Rain No More
Just a Girl That Men Forget
Last Night on the Back Porch
Linger Awhile
My Sweetie Went Away
No, No, Nora
Oh, Gee, Oh, Gosh, Oh, Golly
Swinging Down the Lane
That Old Gang of Mine
Yes, We Have No Bananas
You've Got to See Mama Every Night
There'll Be Some Changes Made

1924

All Alone
California Here I Come
Charlie My Boy
Everybody Loves My Baby
Fascinatin' Rhythm
I'll See You in My Dreams
Indian Love Call
I Wanna Be Happy
Wonder What's Become of Sally
It Had To Be You
Jealous
June Night
Nobody's Sweetheart Now
O, Katerina
Rhapsody In Blue
Serenade (Student Prince)
Somebody Loves Me
Tea for Two
What'll I Do?

1925

Alabama Bound
Always
Cecelia
Collegiate
Cup of Coffee, Sandwich, You
Dinah
If You Knew Suzie
Just A Cottage Small
Montmartre Rose
Moonlight and Roses
Oh, How I Miss You Tonight
Prisoner's Song
Rose-Marie
Show Me the Way To Go Home
Sometimes I'm Happy
Song of the Vagabond
Ukelele Lady
Valencia
Who?
Yes, Sir, That's My Baby

1926

Birth of the Blues
Black Bottom
Blue Room
Desert Song
Girl Friend
I Know That You Know
Moonlight on the Ganges
One Alone
The Ranger's Song
Remember
The Riff Song
When Day Is Done

1927

Among My Souvenirs
The Best Things In Life Are Free
Blue Skies
Can't Help Loving Dat Man
Charmaine
Chloe
Hallelujah
Here Comes the Showboat
Just A Memory
Make Believe
Miss Annabelle Lee
My Blue Heaven
My Heart Stood Still
Old Man River
Ramona
Sometimes I'm Happy
S' Wonderful
Thou Swell
Varsity Drag
Why Do I Love You?

1928

Angela Mia
Button Up Your Overcoat
Carolina Moon
Diane
Digga-Digga-Do
Honey
I Can't Give You Anything But Love Baby
I Kiss Your Hand, Madame
I Want to Be Loved by You
Jeanine, I Dream of Lilac Time
Lover Come Back to Me
Marquita
Moonlight and Roses
Rainbow Round My Shoulder
Rio Rita
Softly As In A Morning Sunrise
Sonny Boy
Sweet Sue
Sweetheart of Sigma Chi (original 1910)
That's My Weakness Now
When You're Smiling
You're the Cream in My Coffee

1929

Ain't Misbehavin'
Am I Blue?
Can't We Be Friends
Danger in Your Eyes, Cherie
Deep Night
Happy Days Are Here Again
I'll See You Again
I'm Just a Vagabond Lover
I've Got a Feeling I'm Fallin'
Louise
Moanin' Low
More Than You Know
Indian Love Song
Should I?
Siboney
Singing In the Rain
Sunny Side Up
Tip Toe Through the Tulips
Wedding Bells Are Breaking Up That Old Gang of Mine
Wedding of the Painted Doll
Without a Song
Why Was I Born?
You Do Something To Me
Zigeuner

1930

Beyond The Blue Horizon
Body and Soul
Dancing With Tears In My Eyes
Exactly Like You
I Got Rhythm
Maine Stein Song
Mama Inez
On The Sunny Side Of The Street
Peanut Vendor
Something To Remember You By
Three Little Words
Two Hearts in Three-Quarter Time
What Is This Thing Called Love?
You Brought A New Kind of Love to Me

1931

Cuban Love Song
Dancing in the Dark
I Found a Million Dollar Baby
I Love A Parade
I Surrender, Dear
Life Is Just a Bowl of Cherries
Marta
Out Of Nowhere
Penthouse Serenade
River, Stay Way From My Door
Sleepy Time Down South
Smile, Darn Ya' Smile
Sweet and Lovely
Time on My Hands
When the Moon Comes Over the Mountain
When Your Hair Has Turned to Silver
When Yuba Plays the Tuba
Where the Blue of the Night Meets the Gold of the Day

1932

April in Paris
Brother, Can You Spare a Dime?
Forty-Second Street
How Deep Is the Ocean?
I've Told Every Little Star
Just an Echo in the Valley
Let's Put Out the Light and Go to Sleep
Little Street Where Old Friends Meet
Louisiana Hayride
Lullaby of the Leaves
Masquerade
Night and Day
Paradise
Say It Isn't So
A Shanty in Old Shantytown
Shuffle Off to Buffalo
Snuggle on Your Shoulder
Too Many Tears
You're An Old Smoothie

1933

Carioca
Easter Parade
Ever See a Dream Walking?
Flying Down to Rio
I Cover the Waterfront
Last Round-Up
Lazy Bones
Let's Fall in Love
Love Is the Sweetest Thing
Lover
My Moonlight Madonna
Orchids in the Moonlight
Play, Fiddle, Play
Shadow Waltz
Smoke Gets in Your Eyes
Sophisticated Lady
Stars Fell on Alabama
Stormy Weather
Talk of the Town
We're in the Money
The Touch of Your Hands
Who's Afraid of the Big Bad Wolf?

1934

Cocktails for Two
Continental
Hands Across the Table
I Get a Kick Out of You
I Only Have Eyes for You
I'll Follow My Secret Heart
Isle of Capri
June in January
Little Man, You've Had a Busy Day
Love in Bloom
Love Thy Neighbor
Old Spinning Wheel
Two Cigarettes in the Dark
Wagon Wheels
With My Eyes Wide Open I'm Dreaming
You and the Night and the Music
You're The Top
You Oughta Be in Pictures

1935

Alone
Begin The Beguine
Bess, You Is My Woman
Broadway Rhythm
Check to Cheek
Deep Purple
I'm in the Mood for Love
I Got Plenty of Nuttin'
It Ain't Necessarily So
Just One of Those Things
Lovely to Look At
Lullaby of Broadway
Music Goes Round and Round
My Romance
Red Sails in the Sunset
Star Dust
Tell Me That You Love Me
Top Hat, White Tie and Tails
When I Grow Too Old To Dream
You Are My Lucky Star

1936

Empty Saddles
I'm An Old Cow Hand
Is It True What They Say About Dixie?
It's a Sin to Tell a Lie
I've Got You Under My Skin
Moon Over Miami
Say Si Si
These Foolish Things
The Way You Look Tonight

(Continued on page 359)

Theme Songs and Song Cycles

forming Broadcast Music Inc., with an express eye to curbing ASCAP, and possibly minimizing its potency or even with the hope some day of exterminating it, achieved instead a number of affirmative factors for the music business.

Fundamentally, it made the broadcasters even more music-minded. Two, it put them into the record business, and with it came an accented value on performances. The broadcasters, via networks and independent stations, having phonograph recording affiliations (viz., WMGM, the Loew station, with the label of the same name; Victor and Columbia obviously; ABC with its new label) had increasing respect for the value of music and music copyright licensing pools.

BMI found itself a flourishing licensing agency with perhaps $6,000,000 in annual disbursements, and ASCAP, in the 15 years since "The Battle of 'Jeanie with the Light Brown Hair'" has doubled its dividends, which are now near the $20,000,000 mark.

As the broadcasters appreciated increasingly the value of subsidized plugs, or special deals, such as that fancy $200,000 a year (for five years; and since renewed for 10 more years) to Edward B. Marks Music Corp. for its wealth of copyrights, the subsidies to other newcomer publishers and writers increased.

Some ASCAP firms worked both sides of the street. Under the law they could have both BMI and ASCAP catalogs, separately licensed. It achieved the obvious of pyramiding publishing houses and songwriters, but the diskeries have long since expressed themselves that they don't care where the new pops come from, so long as they sell—to the vexation of the Tin Pan Alley veterans, as is further detailed herein.

A second Consent Decree in 1950, on the heels of another ASCAP setback, worked out to the ultimate benefit of the Society. It did give the currently popular writer a greater leverage on current income dividends, and while it cut in on the veterans, with their backlogs of "availability and seniority" catalogs, there seemingly is ample provision for cushioning the blow. The prior "setback" was administered by Judge Vincent L. Leibell against in the double-licensing of soundfilms — from the theatres and from the studios. However, the synchronization incomes to ASCAP publishers, especially with the avalanche of filmusicals and period scripts, increasingly utilizing popular standards dating back to the 1920s and 1930s, and earlier, have been replenishing fountainheads to further enhance the values of these catalogs, both for the writer and the publisher.

1912—The Era of Ragtime & Pre-World War Jitters

A young playwright, lyricist and showman, Earl Carroll, later to become a Broadway institution with his series of "Vanities" revues, and still later (1948) to be killed in a transcontinental passenger plane crash in company with his sweetheart, Beryl Wallace—"the most beautiful girl in the world"—had achieved the impossible in 1912. He induced the one and only Enrico Caruso to become a Tin Pan Alley songsmith and "Dreams of Long Ago" proved the best of their batch of pop efforts. Caruso even disked it for Victor, in the midst of a new-found vogue for ragtime and jazz and pre-World War I jitters.

Irving Berlin's "Alexander's Ragtime Band" had just swept the country and his "International Rag" swept the world. Irene and Vernon Castle gave further impetus to "tea (spelled *the* in the Continental manner) dansants," and the term "lounge lizard," the American counterpart of the gigolo, became a familiar term. The Turkey Trot, which dates back to 1883 in Denver vaude circles, was suddenly revived, and inspired Berlin to "Everybody's Doing It" ("doing what? the Turkey Trot"), and also inspired such weird ballroom dances as the Texas Tommy, the Castle Walk, the Bunny Hug and the Grizzly Bear, with such variations as the Crab Step, Kankaroo Dip and Fish Walk.

But as the ragtime vogue surged, in keeping with the restlessness of the pre-World War I. period, and as it gradually displaced the graceful waltz and tango, the tricky maxixe from Brazili, in which the professional ballroom dancers specialized, had ousted the two-step. Then along came a vaudeville and musicomedy juvenile, Harry Fox. He married one of the Dolly Sisters; songsmith Jean Schwartz had wed the other. He introduced a new step, and it soon became known as "Mr. Fox's trot," a rhythmic tempo attuned to the new-born ragtime, and thus was the foxtrot born, still the favorite American social dance style.

Tin Pan Alley cradled a rich galaxy of pops for posterity, among them W. C. Handy's "The St. Louis Blues" and Ernie Burnett and George A. Norton's "My Melancholy Baby." It's a tossup whether the latter or Joe E. Howard's "I Wonder Who's Kissing Her Now" is the champ torch song.

Berlin continued to grind them out prolifically and in the main he was fast losing his collaborative partners, although "Take a Little Tip from Father" sees him cobilled with Ted Snyder. Berlin solo clicked with such standouts as "When I Lost You," a beautiful ballad in tribute to the death of his first wife, sister of songwriter-producer E. Ray Goetz; "When the Midnight Choo-Choo Leaves for Alabam'," "Wait Until Your Daddy Comes Home," "Do It Again," and "At the Devil's Ball."

Ballads, instrumentals and novelties vied for their place in the songwriter's sun and all achieved their share of spotlighting.

Victor Herbert and Ann Caldwell's operetta, "The Lady of the Slipper," in 1912, also produced "Bagdad" as a colorful excerpt. Rudolf Friml's operetta, "The Firefly," libretto by Otto Harbach, later to become president of ASCAP and who then spelled his name Hauerbach—produced such memorable perennials as "Giannini Mia," "Love Is Like a Firefly," "Sympathy" and "When a Maid Comes Knocking at Your Heart."

Paul Lincke's "Siamese Patrol" (original German title, "Siamesiche Wachtparade"); Abe Holzmann's military-march, two-step, "Spirit of Independence," the perennial William C. Handy's "Memphis Blues," Charles Ancliffe's "Nights of Gladness" (from London); W. H. Myddleton's "Down South," which took from 1901, when first published by Hawkes in London, to 1912, to achieve distinction, were among the standout instrumental numbers. They are now standards. Likewise, on a delayed take, the Jack Judge-Harry H. Williams number, "It's a Long Way to Tipperary," while cradled in 1912, wasn't to click until a couple of years later as a war song when the English tommies took it up.

An abortive attempt by Senator Champ Clark to utilize "They Gotta Quick Kickin' My Dawg Aroun'" as a campaign song in his unsuccessful bid for the Presidential nomination put some kind of spotlight on that novelty number, which was written by Webb M. Oungst and Cy Perkins.

In 1913, Alfred Bryan and Fred Fisher wrote "Peg O' My Heart," a title inspired by the great 1912 comedy of the same name, which playwright J. Hartley Manners had written for his wife, Laurette Taylor, who before her death in 1946 came to renewed stardom in the 1944 Pulitzer Prize play, "The Glass Menagerie," by Tennessee Williams. Her daughter later wrote a frank and revealing biography, "Laurette." Incidentally, "Peg O' My Heart" was perhaps the pioneering "Theme Song" of the music biz.

Bryan, the son of a clergyman, is the author of countless Tin Pan Alley songs and, as recently as 1952, he signed a "lifetime" contract with Irving Caesar's music publishing company.

Fisher was a legend in his own time, a volatile German-American whose linguistic malapropisms didn't impair his skill as a song artificer. He met an untimely death by his own hand in 1942, leaving behind daughter Doris Fisher, a successful songwriter, and two sons, Marvin and Danny, who with the widow, Anna, administer some of the Fisher song properties. Fisher, pere, is perhaps best renowned in the music business as having declared, in serious mien, during the first "Hollywood gold rush" in 1929, when the filmusical vogue brought a flock of Tin Pan Alleyites to the Coast, that "Hollywood is making a mistake in buying Dubin & Warren, Cole Porter, Rodgers & Hart, and Irving Berlin because in me they got not only all of them but also Schubert, Beethoven, Chopin and Bach." This was predicated on Fisher's well known penchant for "adapting" melodies from the classics into pop song hits.

The 1913 Broadway legit season was thriving with Rudolf Friml's "High Jinks," Julia Sanderson in "The Sunshine Girl," Emmerich Kalman's "Sari," and Victor Herbert's "Sweethearts."

With "Alexander's Ragtime Band" having established him but two short years before, Irving Berlin and Ted Snyder joined forces to become part of the (Henry) Waterson, Berlin & Snyder Co. "Alexander's Ragtime Band" had been published originally by Snyder, and in the interim period Berlin didn't mind collaborating, but almost from 1913 he started becoming America's foremost words & music man.

Future Show Biz Greats

Tin Pan Alley annals disclosed some other interesting items in 1913. Showmen who were to be even more renowned in Hollywood and on Broadway as film directors, musical comedy stars, legit producers and the like, started writing songs. Famed film producer-writer Victor Schertzinger, for example, solo-authored "Marcheta" which, incidentally, took some time after 1913 to grow into popularity. Joseph Cawthorn, the musical comedy funnyman, wrote the words to "You Can't Play Every Instrument in the Band" (which he introduced in "The Sunshine Girl") and which show, with music by Paul Rubens, introduced Vernon & Irene Castle, and a new singing star, Julia Sanderson (later to co-star with her husband, Frank Crumit). The Castles' "turkey trot" was a sensation, and his terping the tango with Miss Sanderson was a musicomedy departure—it eliminated the waltz vogue and gave impetus to "western world" dance innovations. Oh yes, one John L. Golden—later to become the dean of Broadway legit producers (he died in 1955) wrote the melody.

Earl Carroll, whose "Vanities" were to become a Broadway landmark, wrote "Isle d'Amour," to Leo Edwards' melody (he was Gus Edwards' brother) and it was introduced in the "Ziegfeld Follies of 1913." Otto Harbach did the libretto for Rudolf Friml's "Hi Jinks." Henry Fink and Al Piantadosi turned out that lachrymose "Curse of an Aching Heart"; A. G. Villoldo's Argentine tango, "El Choclo," was to become a longtime standard; "Ballin' the Jack," by Jim Burris and Chris Smith, which Danny Kaye revived only recently, is a 1913 creation; and the automobile vogue inspired the counterpart of "On a Bicycle Built for Two" via Grant Clarke, Edgar Leslie and Maurice Abrahams' "He'd Have to Get Out and Get Under to Fix Up His Automobile."

Another future Broadway producer who started writing lyrics was Oliver Morosco, with "My Wonderful Dream Girl" to Victor Schertzinger's melody. Silvio Hein composed "The Beauty Shop," legit musical with libretto by Benjamin Hapgood Burt. Harry Puck, brother of Eva Puck, legit comedienne, was also a Broadway musical comedy juvenile when not songsmithing with Bert Kalmar. The Kalmar & Puck Music Co. later gave way to Kalmar & (Harry) Ruby partnership.

Tin Pan Alley Reflects Pacifist Mood in 1915

Prior to America's entry into the First World War, Alfred Bryan, the lyricist whose "Peg O' My Heart" was of another genre, and Al Piantadosi pandered to the popular pacifist sentiment with "I Didn't Raise My Boy to Be a Soldier." The fact that a year later the sentiment veered to another tack, and songs like "I Am Proud To Be The Mother of A Soldier Boy," and our active participation in 1917 sparked by George M. Cohan's immortal "Over There," along with "Rose Of No Man's Land," "My Belgian Rose," "Lafayette, We Hear You Calling," "Liberty Bell—It's Time To Ring Again," "Lorraine—My Beautiful Alsace Lorraine," "Goodbye Broadway, Hello France!" "Au Revoir, But Not Good-Bye Soldier Boy," "When Yankee Doodle Learns to Parlez-Vous Francais"—and the like—was evidence of the chameleon changes that can come with the shifting tides of nationalistic thinking.

War jitters put new accent on home and mother songs. Howard Johnson and Theodore (Teddy) Morse clicked with "M-O-T-H-E-R" (A Word That Means the World To Me); Sam M. Lewis and George W. Meyer followed it with "My Mother's Rosary"; and Joe Goodwin and Al Piantadosi were not to be outdone so they contrived "What A Wonderful Mother You'd Be."

Recent years saw a cycle of instrumental hits such as "Blue Tango," "Terry's Theme" from "Limelight," "Ruby," "Melba Waltz," "Song From The Moulin Rouge," "Holiday For Strings," "Song From Desiree," but 1915 also produced some perennials such as "By Heck," by S. R. Henry (nom-de-plume for Henry R. Stern), published by his brother Joseph W. Stern & Co. (later merged into the Edward B. Marks Music Corp.). "Canadian Capers," by Gus Chandler, Bert White and Henry Cohen, is another instrumental standard, as is Edward B. Claypoole's "Ragging The Scale."

Hawaiian and Dixie Vogues

The Hawaiian vogue was in the making. Bert Kalmar, who fashioned "Hello, Hawaii, How Are You?" with Edgar Leslie and Jean Schwartz, never got to see the beach of Waikiki; and when his future collaborator, Harry Ruby, finally made the trip to hula-land he wondered "what were we getting excited about?"

But like the Dixie songsmith who yearns for his mammy and the Swanee, the songsmiths of the period were gravitating to places as far afield as Dublin, "Araby" (Irving Berlin), Tennessee, Frisco, Nevada, "Ireland Is Ireland To Me" (by Fiske O'Hara, J. Keirn Brennan and Ernest R. Ball), Holland, Siam, "Song Of The Islands" (more Hawaiian), Norway, "Neapolitan Love Song" (Henry Blossom and Victor Herbert), and Kentucky.

Less frivolous was Irving Berlin "When I Leave The World Behind," which was inspired by a poor man's will, with his lyrical thoughts incorporated into the ballad.

This was still pre-Hollywood—so, periodically, song preachments, such as Howard Johnson and Fred Fisher's "There's A Broken Heart For Every Light On Broadway," would crop up.

From England came Albert W. Ketelbey's "In A Monastery Garden" (his "In A Persian Market" came later) and "Keep The Home-Fires Burning," by Lena Guilbert Ford and music by Ivor Novello, which took on a wartime connotation with the years. So did another origination, "Pack Up Your Troubles In Your Old Kitbag And Smile, Smile, Smile" (by George Asaf and Felix Powell).

Meantime, as hyphenated-Americans became more and more faced with German or British sympathy problems, Thomas Hoier and James Morgan cautioned "Don't Bite The Hand That's Feeding You." And in forthright Yankee-Doodle-Dandy patriotism Edgar Leslie and Archie Gottler gave voice to "America I Love You."

But as Uncle Sam loaned $500,000,000 to Great Britain and France, William Jennings Bryan, in protest of President Wilson's "aggressive" notes to Germany, resigned as Secretary of State. Already the tide was turning to the accompaniment of martial—and musical—strains.

From World War I on, a maturing and improving of song values asserted themselves—box herewith gives, by title, illustrations thereof.

It was the beginning of the golden age of musical comedy and, as the Continental operetta, with its dominant Viennese "waltz king" vogue, segued into purer American forms, the scores became sprightlier and more idiomatically American. The never-never land gave way to a form of libretto realism, although it was not to achieve its present standard of maturity until another World War was to become part of history, viz., "Oklahoma!" "Carousel" and "South Pacific."

Some Fancy ASCAP Figures

ASCAP's (estimated) 1955 dividend of $20,000,000 represents a 100% increase in five years (the 1950 divvy was $10,000,000) and almost a four-time increase in the last 15 years, compared to the 1940 dividend of $5,455,000.

Result is that ASCAP music publishers, who would listen to buy-out offers of five times their last dividend, now peg any "talking stage" money at 10 times the divvy. For example, a publisher whose catalog is worth $100,000 annually in ASCAP income might have been interested in selling out for a half-million; now he asks $1,000,000. A publisher whose catalog yields him $400,000 annually was interested at one time in a $2,000,000 sellout, now wants 10 times the 400G or $4,000,000.

ASCAP's income has pyramided from the first $81,000 dividend, in 1921, to over $5,000,000 in 1940, but dipped to $2.862,000 in 1941 (the result of the 1940 BMI battle and radio's blackout of ASCAP tunes), topped $6,000,000 in '44; stayed in the $7,000,000 bracket for the next three years until hitting $8,000,000 in 1948.

The first year after Federal Judge Vincent L. Leibell's decision outlawing the Society's collection of the theatre seat tax from exhibitors saw 1949 dipping to a $7,500,000 dividend but from 1950 on, thanks to the new television income, ASCAP's divvies went from $10,000,000 to $11,500,000 in 1951; $13,000,000 in '52; $14,400,000 in '53; $16,000,000 in '54.

With U.S. Entry Into World War I, Cohan's 'Over There' Rouses Nation

Came 1917. We were in it.

General John J. (Blackjack) Pershing was shifted from a musical comedy Mexican war against the rebellious Pancho Villa to head the AEF.

Sister Susie starting sewing socks for soldiers and sailors, sweethearts were importuning their doughboy heroes to beware of those French mamzelles, the home-front was doing its bit with meatless, wheatless, fuel-less and other conservation measures, Liberty Loan bonds drives were emceed by show biz greats.

George M. Cohan sparked the whole thing with his classic "Over There." For this, the Yankee Doodle Dandy received the Congressional Medal of Honor, the only songsmith so honored.

No war song in our time has equalled this. There have been some great and memorable songs

Electronic's Influence Music Biz

(Continued from page 350)

of wartime sentiment and spirit, but none so compelling as Cohan's.

Irving Berlin humorously treated "Oh How I Hate To Get Up In The Morning." The British gave us "There's A Long, Long Trail A-Winding" and "Pack Up Your Troubles In Your Old Kitbag." The French gave us "Madelon."

A quarter-of-a-century later we "adapted" from the Nazis their "Lili Marlene" as a sort of across-the-lines war song. But Cohan told it all with "and we won't be back until it's over Over There!"

Vaudeville was in its heyday. Some 25,000 performers in 4,000 vaude theatres of all kinds were touring the length and breadth of America. The Palace was the pot of gold at the end of the vaudevillian's rainbow. It those days, a Keith or Orpheum route meant being "booked solid" for 40 weeks. "Landing" a plug with such an act was a Tin Pan Alley annuity.

Developing Jazz Age Preshadows 1920s Era

Even with World War I still on, the Jazz Age was in the making. The Original Dixieland Jazz Band, headed by N. J. (Nick) LaRocca, was beginning to be heard. Their creations, "Tiger Rag," "Livery Stable Blues," their versions of the "St. Louis Blues," were forerunners of Paul Whiteman's suaver jazz. "Pops" called it symphonic syncopation, even when he delivered "Wang Wang Blues" and the like. It was not until 1924 that Whiteman made a lady out of jazz with his now historic concert at New York's Aeolian Hall when he introduced George Gershwin's "Rhapsody In Blue."

But the pre-World War I years resulted in a more hectic brand of jazz, originally spelled jass and later jaz. It was cradled in New Orleans' Basin Street, which birthed King Oliver and Louis Armstrong, and Memphis' Beale Street, and was developed in Chicago. The barrelhouse motif had its echoes in New York, although, coincidentally, the svelter syncopated strains of Art Hickman were being heard from San Francisco, soon followed by another Coastite, Paul Whiteman, who capitalized on Hickman's pioneering.

Amidst the Dixieland Jazz Band's brand of "Tiger Rag" and kindred syncopation, the Broadway cabarets—the nite club billing is a post-Prohibition evolution—were purveying an alchemy of jazz with Hawaiian and shimmy dancing. Bee Palmer and Gilda Gray were the shimmy exponents. Bert Williams, the great Negro comic, was regaling "Ziegfeld Follies" audiences with his plea, "I Wish I Could Shimmy Like My Sister Kate." Sophie Tucker, Earl Fuller, Ted Lewis, Dick Himber and Ban-Joe Wallace were jazz exponents of the Reisenweber's genre. Doraldina brought another brand of hip-swinging to the Main Stem in the guise of the hula.

Lighter War Song Echoes

While the shimmy (Spencer Williams' "Shim-Me-Sha-Wabble" and "The Bombo-Shay," by Henry Creamer, Henry Lewis and Turner Layton) and jazz were in the making, wartime overtones were still being heard, albeit in a lighter vein. These ran the gamut from "Bring Back My Daddy To Me" to "I Don't Want To Get Well" (I'm In Love With A Beautiful Nurse)."

Although there was a directive against "homecoming" songs, Oley Speaks and John Hay's "When The Boys Come Home" struck popular fancy. In some cases, the pop songs played on geographical happenstances for comedy values, such as "We'll Knock The Heligo-Into Heligo-Out Of Heligoland!" by John O'Brien and Theodore F. Morse. In another idiom, Morse "collaborated" with (Sir) Arthur Sullivan by utilizing the tenor strain, "Come, friends, who plough the sea," of the song and chorus "With catlike tread" in Act II of Gilbert & Sullivan's operetta, "The Pirates Of Penzance," and came up with "Hail, Hail, The Gang's All Here," words by D. A. Esrom (Morse, reversed; D. for Dorothy Morse, his wife). When Irving Berlin contrived "Ren G. May" (Germany), he must have set a pattern for scrambled noms-de-plume, as witness "Indianaola," that excellent 1917 instrumental by S. R. Henry (nee Henry R. Stern) and D. Onivas (pseudonym for Domenico Savino).

'Nut,' Novelty, Biblical Song Cycles Coincided

The novelty song, the nut song and the Biblical (or spiritual) vied with each other, undoubtedly for very good reasons. The religioso song cycle has always followed war and catastrophe, and by the same token the sheer escapist songs are the natural aftermath of times of stress. Thus, from England came the beautiful ballad, "The Bells Of St. Mary's," by Douglas Furber and A. Emmett Adams, while John Prindle Scott's "Come, Ye Blessed" and "Repent Ye," and H. T. Burleigh's fine Negro spirituals were offsets to the lighter stuff. (History repeated itself with the religioso songs of post-World War II).

The novelty songs included "Give Me The Moonlight, Give Me The Girl (And Leave The Rest To Me)," "In San Domingo," Shelton Brooks' "The Darktown Strutters' Ball," L. Wolfe Gilbert and Anatole Friedland's "Lily Of The Valley," "I'd Love To Be A Monkey In The Zoo," "They Go Wild Simply Wild Over Me," and "Oh, Johnny, Oh!"

In 1918, Geoffrey O'Hara came along with a nonsense song, "K-K-K-Katy (Beautiful K-K-Katy)," in an era when the world wasn't beset with minority problems—the major problem was beating the Hun. Thus stuttering songs, nut songs, novelty songs, any song which, if it spoofed anybody, didn't become a *casus belli* of another sort. Post-midcentury we can't be as free with our humor for fear of hurting somebody's feelings, pride, race or something else.

Along with "K-K-K-Katy" we were exploring "How'ya Gonna Keep 'Em Down On The Farm (After They've Seen Paree)," and already "Hinky-Dinky Parley-Vous" (also known as "Mademoiselle From Armentieres"), and all the nostalgia of the Seine atmosphere were fast moving into sentimental retrospect as the tides of war favored the Allies.

In more serious vein, Arthur A. Penn's predecessor to his "Smilin' Through" (1919) were "The Magic Of Your Eyes" and "It's A Long Lane That Has No Turning" (latter in collaboration with Manuel Klein). English poet laureate John Masefield wrote the lyrics for "Roadways," melody by John Hopkins Densmore, and "solid" foxtrot ballads, also spawned in 1917, included "Smiles," by J. Will Callahan and Lee S. Roberts; "Some Sunday Morning" by Gus Kahn, Raymond Egan and Richard A. Whiting; "All The World Will Be Jealous Of Me," by Al Dubin and Ernest R. Ball; Victor Herbert and Henry Blossom's "Thine Alone" (from "Eileen"); "For Me And My Gal," by Edgar Leslie, E. Ray Goetz and George W. Meyer; Jerome Kern, P. G. Wodehouse and Guy Bolton's "'Til The Clouds Roll By," Wodehouse & Kern's "The Siren's Song" and the title song from "Leave It To Jane."

The richest operetta fountainhead was the "Maytime" score, by Sigmund Romberg and Rida Johnson Young, which produced "The Road to Paradise" and "Will You Remember?" which is perhaps as well known as "Sweetheart, Sweetheart.""

Harbach and Louis A. Hirsch's "Going Up," Harry Graham and Harold Fraser-Simson's "The Maid Of The Mountains," the Shubert revues, "Robinson Crusoe Jr." (Al Jolson) and "The Passing Show of 1917," and the Anne Caldwell-Ivan Caryll musical, "Jack O' Lantern," likewise contributed richly to the musical treasury that year. Irving Berlin's 1917 standout was "Whose Little Heart Are You Breaking Now?"

This was the year also that Bob Kaiser, who changed his name to King because of the Germanic connotation, and who was better known as "Mary Earl," wrote "Beautiful Ohio," to which Ballard Macdonald set a lyric. Incidentally, "Mary Earl" was the first music biz nom-de-plume which is a registered trademark owned by a music publisher, in this instance Shapiro, Bernstein & Co. Inc. Hill & Range Music also has a continued byline but for another intra-trade reason.

And at the Century Theatre, for benefit of the barracks fund, was "Yip Yip Yaphank," billed as "musical mess cooked up for the boys of Camp Upton by Sgt. Irving Berlin," whose World War Two show, "This Is The Army," was to realize some $10,000,000 for Army Emergency Relief, donated 100% by later civilian Berlin.

"Hindustan," "I'm Always Chasing Rainbows," the J. Keirn Brennan-Ernest R. Ball ballad "Dear Little Boy of Mine," "I Hate To Lose You," "I'm Sorry I Made You Cry" and "Kisses" were among the standard foxtrot and waltz ballads. "Kisses" was in the cycle of "Smiles," "Tears" and "Blues (My Naughty Sweetie Gives To Me)."

Just as "Ja-Da," a novelty song, was in the vaudeville idiom of "Lily Of The Valley," a type of "nut" number hard to produce or project into mass popularity, but a standout when it does, as witness "Barney Google," "Y-Y-You T-T-Tell Her, I S-S-Stutter," and the like.

This became an historical year as it segued into the official beginning of Voldsteadism on Jan. 16, 1919, an Ignoble Experiment that was to last over a decade and to produce an Era of Wonderful Nonsense which, paradoxically, enriched the country in many respects.

"Hooch" became an idiom of the day, as Volsteadism loomed around the corner. Women wore towering hat creations, "bellboy" chapeaux turned down over one eye.

Vet songsmiths Billy Jerome and Jack Mahoney were hyper-pessimistic that "Every Day Will Be Sunday When The Town Goes Dry." Instead, America embarked on a national binge that was to end with an economic hangover when FDR came into the White House.

1920 Was To Prove 'Golden Age of The Music Business'; Terrific Catalogs

Most of the "popular standards" of today seem to stem from the 1920s, regarded by many as the Golden Age of the Music Business, not excluding musical comedies. For this was the era, too, of George and Ira Gershwin, Rodgers & Hart, DeSylva, Brown & Henderson, Irving Berlin (although it's always his era), Dietz & Schwartz, Jimmy Hanley & Eddie Dowling.

It was the era of progressive musicomedy producers like Aarons & Freedley, Schwab & Mandel, George White, Earl Carroll, Florenz Ziegfeld Jr., the Theatre Guild, Max Gordon, et al.

It was the era of the band vogue, and the bands rode with the radio craze. Somehow the songs of that period had stronger band identification than even some of the more recent disk pops with the vocalists—and this, of course, is perhaps one of the most significant evolutions in the music business. More on that anon.

But somehow "Nola" and Vincent Lopez were as synonymous as Paul Whiteman's orchestra playing and Henry Busse trumpeting "Wang Wang Blues," "Three O'Clock In The Morning," "Whispering," "Japanese Sandman," "Valencia."

This was the golden age of Fanchon & Marco units and Publix units, and stage presentations all over the map, with house producers, name stage- and show-bands, and frequently also organists (Mr. and Mrs. Jesse Crawford, Milton Slosser, et al.), with their community sings—all great plugs. Even the Max Fleischer "bouncing ball" cartoons were designed for song exploitation, with the audiences participating in gang singing.

There was also a warmer concept even in the "message" and "topical" songs. The banal "God Needed A Song Bird In Heaven, So He Took Caruso Away" was born of the same bathos as "Sleepy Time Gal," "Just A Girl That Men Forget" and "Broadway Rose."

"Caruso" is of the genre of "topical" songs which spawned "Wreck of the 97" and which, in later years, seemed to be the legacy almost exclusively of the hillbillies, viz., "Death of Floyd Collins" and "Prisoner's Song."

The other three titles were the Prohibition counterpart of "Bird In A Gilded Cage" and sought to bring to sense the Speakeasy Era's hipflask-totin' flappers and the Stutz Bearcat, raccoon and ukulele flippers—the Joe College set of well-to-do families whose forays from Princeton, Cambridge and New Haven made Manhattan weekends in the class speaks something of an adventure.

Even Lindbergh inspired only a tired "Lucky Lindy" ditto, and the "lindy hop" of today is merely a label for a jitterbug dance style which could have been called anything else, for all its identification with the aviator.

Hollywood Launches Theme Song Cycle

In the mid-'20s "theme" songs were the fashion. Slick scores were fashioned for live orchestral accompaniment to the screen's action. There was no sound synchronization yet, and gradually the thematic music, from the stock arrangements of the old-school nickelodeon "pianner player," had been developed by showmen-maestros like Dr. Hugo Riesenfeld, Boris Morros, Irvin Talbot and Erno Rapee.

Rapee and Lew Pollack composed two of the most memorable theme songs. "Charmaine" was inspired by the French heroine of Fox's "What Price Glory?" (Victor McLaglen, Edmund Lowe and Dolores del Rio), and "Diane" likewise gave the film version of "Seventh Heaven" fine musical setting. A year later their "Angela Mia" (for "Street Angel") hit a vogue, but in the earlier cycle L. Wolfe Gilbert and Mabel Wayne's "Ramona," as background to the Helen Hunt Jackson celluloid saga of the same name, was standout. Gilbert and Nathaniel Shilkret also wrote the memorable "Jeannine, I Dream Of Lilac Time," still another thematic, for the "Lilac Time" film feature.

It was considered good exploitation and definitely good boxoffice to have a "theme song" suggest the film title, and was only curbed—although later revived and still current—when some of the "theme song" titles got ridiculous. It reached its nadir when a Norma Talmadge film, "A Woman Disputed," "inspired" "Woman Disputed, I Love You"; and the clincher was a virile George Bancroft film, "My Dynamite Man," which "inspired" that epic of romance, "Dynamite Man, I Love You."

The beautiful ballads came as welcome contrast to the hectic era of speaks, beer barons, hipflasks,

(Continued on page 358)

TIN PAN ALLEY JINGLES

[*Circa 1908*]

By WILLIAM JEROME

(Composite excerpts from Billy Jerome's columns in the pioneer days of VARIETY, *and also the pioneer days of the music biz when Tin Pan Alley was on New York's West 28th St. Billy Jerome, one of the early ASCAP writer-members, was the original publisher of George M. Cohan's "Over There." His wife, Maude Nugent (Jerome), songstress and songwriter, is still living. Some of the intra-trade cracks about plugs, double sets of royalty books and writer-publisher relations are still standard in the trade although, between the IBM machines and SPA's relations with the publishers, the short-count royalty payoff is not as rampant).*

A good advance on a bad song is better than a bad statement on a good one.

The *best* way to write a good song is to write it.

The sweetest music on earth—your first hit on a hand organ.

The songplugger is a necessary evil.

Loyalty and royalty are two things almost unknown in songland.

One song in a Broadway show is worth 50 on the Bowery.

Did anyone ever see the right set of books?

Notice:—Songwriters will kindly keep out of the shipping department.

Songwriting with some writers is a business—with others it's a disease.

If it's a hit; it's a great song: if it's a failure, blame it on the publisher.

I'd like to have 10% of what's spent on the dead ones.

It's a wise song that knows who wrote it.

Few songwriters are called; but all melodies are chosen.

All songwriters are great; but some are greater than others.

It's a great melody; I wonder what I took it from? (1908, Remember!)

There is no such thing as inspiration—songwriting is a trade.

In a ballad the music is everything; in a comic song the words—you can't make people laugh with music.

The fellow who wrote the "Star-Spangled Banner" didn't get anything.

Imagine giving yourself a wrong statement. But I know a "writer"—once—PUBLISHER NOW—who fooled his own self on the books after trying the new line for six months.

Simon Legree would have made a great publisher.

Never judge a song by the title page. Some title pages are beautiful.

Wise songwriters make wise contracts.

Some songs are written; others are rotten.

Songwriters are like a lot of children; every new song is a toy.

It's hard to make a bad song behave.

Royalties are due some time between Christmas and New Year. Don't buy presents until you get your statement.

The writer who said he would rather write the nation's songs than be President must have published his own song.

A songwriter is known by the publisher he keeps.

Ever hear of burglars robbing a music house? Burglars know better.

Songsmiths take notice! Louis Bernstein is about to open a new publishing house. Louis says there is more money in music than there is in real estate.

A good title never saved a bad song, and a bad title never killed a good one.

Tin Pan Alley is now bounded on the north by Gus Edwards and on the south by Helf & Hager.

Familiarity in music breeds success.

The newspaper poet who loves to "kid" the popular songwriter is generally a big laugh when he tries the same line of work. This also goes for the popular songwriter who tries to write newspaper poetry.

The third anniversary number of VARIETY was the one big headline attraction with the residents of the Alley last week. It certainly made more than good and is booked up solid for the season. Some paper.

Hillbillies, Cornball, Rock 'n' Roll

(Continued from page 357)

raccoon coats, sheiks and shebas, the Charleston, the Black Bottom and the Varsity Drag. This was the era of hotcha Harlemania, keyhole gossipers, Peaches and Daddy Browning, Dutch Schultz and Al Capone.

Jazz Age in High

The Era of Wonderful Nonsense was really in high, but the folksy things will always be with us. American proved that in its heartwarming reception for "My Blue Heaven," a pop ballad written by vaudevillian - songwriter George Whiting (long partnered with Sadie Burt) and the late great Walter Donaldson. Gene Austin, who has since gone to Hollywood as a geeter-twanging cowboy star, sold 1,000,000 Victor records of "My Blue Heaven," enough to buy himself a yacht. It has since gone up to 3,000,000 platters.

Broadway play hits included the fabulous "Show Boat," by Jerome Kern and Oscar Hammerstein 2d, from Edna Ferber's bestseller, which was to set a new pattern in American musical comedy. The Astaires in the Gershwins' "Funny Face" also were part of the rich show biz scene.

Al Jolson pioneered sound in Warner Bros. "The Jazz Singer," and the Hollywood Gold Rush was sparked.

Jolson's second smash, "The Singing Fool," was an even greater hit than his already historic impact with "The Jazz Singer." It produced a real song smash, "Sonny Boy."

In 1928, Walter Damrosch's N.Y. Philharmonic - Symphony Society (just merged) world-premiered George Gershwin's tone poem, "An American In Paris," which introduced the Parisian taxihorns as an orchestral effect.

Irving Berlin was commissioned to write "Where Is The Song Of Songs For Me?" as a theme for a film, "Lady Of The Pavements." Meantime George Jessel found himself singing, slightly offkey, "My Mother's Eyes" in a film of the same name. It seemed ironic that Jessel, whose role in "The Jazz Singer," had sparked a completely revolutionary chapter not only in Jolson's but the entire motion picture industry's career, and who had spurned the idea of making a film version of the Samson Raphaelson play, had to content himself with a secondary ballad, rather lachrymose in its maternal dedication.

Music Biz's Electronic Age Into High: Radio, Talkies As Jazz Age Nears Peak

In 1929, the electronic era of show business was in high. The "Hollywood Gold Rush" was on as Broadway songwriters; players who could "talk"—now that the medium had learned to articulate—and impresarios with stage experience, were being imported to California by the Chief-load.

Radio, too, was creating its fabulous favorites. Out of The Rhythm Boys, a singing trio with Paul Whiteman, one Bing Crosby was just beginning to make himself heard. Singer Russ Columbo stirred American women as only Valentino did in silent celluloid, but Columbo met an untimely death. Unquestionably the peer of the crooning parade was Rudy Vallee whose mannerly mien and Yale schooling—hence the "Connecticut Yankees" billing for his band—were to make him famous and a symbol of the times.

He sprung into favor almost over night, with the magic of radio carrying his slightly nasal, softly romantic "Heigh-Ho, Everybody," as he dreamily projected "Deep Night," "The Maine Stein Song" and "I'm Just A Vagabond Lover" into the homes and the hearths and the hearts of the femmes who went for him the strongest. "Vagabond Lover" soon became not only his theme song but also a synonym for Vallee, the heart-throb, and eventually the title of his first starring motion picture.

Come 1929 and the general mad whirl of the Jazz Age was coming to a catastrophic climax. America had to pay the piper. The VARIETY headline told it best: "WALL STREET LAYS AN EGG.

America wanted some escape from realities, and the radio (free), talkies (newly exciting) and romantic crooners like Vallee, et al., held sway.

Along with the cradling of the crooner vogue, and the impact of Metro's "Broadway Melody," the music biz and Broadway legit were booming. This was indeed the era of the Tin Pan Alley Gold Rush.

Despite the Wall Street debacle, as if in antithesis to the Big Fawdown of 1929, a wealth of popular music came into being in that year. For example, "Ain't Misbehavin'," "Am I Blue?" Maurice Ravel's "Bolero," "Can't We Be Friends?" and "Moanin' Low" from "The Little Show"; "Siboney," "Dream Lover" (from the Chevalier-MacDonald Paramount picture, "The Love Parade"); "Happy Days Are Here Again" (a synthetic musical misnomer); Thomas (Fats) Waller's "Honeysuckle Rose"; from Vienna, "I Kiss Your Hand, Madame"; from England, "I'll See You Again" and "Zigeuner," the hits of Noel Coward's "Bitter Sweet," one of the greatest of modern operettas; George Gershwin's "Liza" (from "Show Girl"); "Pagan Love Song," "Should I?" "Singin' In The Rain," "S'posin'," "Star Dust" (a slow starter in '29, but a perennial thereafter), "Sunny Side Up," "There's Danger In Your Eyes, Cherie!" "Tip Toe Thru The Tulips," "Wedding Bells Are Breaking Up That Old Gang Of Mine," "When It's Springtime In The Rockies," "The Wedding Of The Painted Doll," "Why?" (Sons O' Guns"); "With A Song In My Heart" and "Why Can't I?" (both from Rodgers & Hart's "Spring Is Here"); "Why Was I Born"? (from Hammerstein-Kern's "Sweet Adeline"); "You Do Something To Me"; and the never-to-be downed "Great Day" score by Vincent Youmans.

This was a flop show which neither Mayo Methot (later Mrs. Humphrey Bogart), Marion Harris (who was in the out-of-town cast), Miller & Lyles, Alan Prior, Walter C. Kelly, Vanessi and Ethel Norris of the cast, nor even the superb Youmans tunes, could overcome. But such is the durability of music that neither a bad libretto nor the timetable could keep a good song down—for long.

Dance Bands' 'Kingdom of Swing' Amidst the 1930 Depression

As America was fighting its way up and out of the Depression, swing was the thing and Benny Goodman was king in the middle 1930s. "Stompin' At The Savoy," which he co-authored with the beloved late Chick Webb, the great Negro drummer, and Edgar Sampson, has become a Goodman standard. Once again music was trying to interpret the nation's mores via rhythmic tempos, of which other distinguished practitioners included Glenn Miller, Artie Shaw, the Dorsey Brothers, and Count Basie and one of the top bands of all time, Duke Ellington's.

Hollywood was still making hey-hey with the filmusicals. The Brown Derby looked liked Lindy's. Writing teams under studio contract included Ted Koehler & Jimmy McHugh, Jack Yellen & Lew Pollack, Edward Heyman & Arthur Schwartz, Johnny Burke (who had displaced lyricist Sam Coslow) writing Bing Crosby's filmusicals with Arthur Johnston (who, in turn, yielded to Jimmy Van Heusen as Burke's collaborator). Mack Gordon & Harry Revel were still grinding them out for Darryl Zanuck at Fox; Leo Robin & Ralph Rainger at Paramount.

Paul Francis Webster & Louis Alte freelanced; the perennial Al Dubin & Harry Warren at Warner Bros.; Walter Bullock (later to become a film producer, as did Buddy DeSylva, Coslow, and other music men) writing with Richard A. Whiting. Harold Adamson teamed with Jimmy McHugh on another film assignment, and Adamson in turn partnered with Walter Donaldson to write "The Great Ziegfeld" score for Metro.

H'wood Lures Greats

Hollywood lured Jerome Kern to do the memorable "Swing Time" (Fred Astaire-Ginger Rogers) film (words by Dorothy Fields); and Miss Fields also fashioned "Stars In My Eyes" for the film "The King Steps Out" to a Fritz Kreisler melody, which in turn dated back to an old Kreisler-Victor Jacobi operetta, "Apple Blossoms," for which William LeBaron (later head of RKO Radio Pictures production) did the words. Irving Berlin wrote the "Follow The Fleet" songs, while on Broadway Cole Porter's "Red, Hot and Blue" and Lorenz Hart & Richard Rodgers' "On Your Toes" were titillating the Hit Parade.

A strange note intruded itself in 1936 with "Gloomy Sunday," original Hungarian words by Laszlo Javor, American lyric by Sam M. Lewis, music by Rezso Seress. Since its original publication in Budapest, three years before, it grew in sombre stature as "the suicide song"; its melancholy dirge of a lyric allegedly had moved one or two lovesick individuals to self-destruction.

And Still They Swing

While the Nazis swung high and wide for a spell through Europe, America was swing-happy. It swung everything from Tschaikowsky ("Our Love," based on his "Romeo and Juliet"; "Moon Love," adapted from his "Symphony No. 5") through Maurice Ravel's "Pavanne for a Dead Infanta" (which came out "The Lamp Is Low") to Gilbert & Sullivan. This caused Freddy Martin to indite a tune, "Everybody's Making Money But Tschaikowsky"—more truth than symphony.

An all-Negro jazz version of G. & S.'s "Mikado," under the Federal Theatre Project of the Works Progress Administration, had clicked in Chicago, but when Mike Todd brought "The Swing Mikado" to Broadway under the title of "The Hot Mikado," it didn't repeat its Windy City success. A Carnival of Swing at New York's Randall's Island, featuring 25 jive bands, drew over 23,000 jitterbugs who listened for almost six solid hours with such unrestrained enthusiasm that the police and park officers (Randall's Island is a public park) had their hands full. Bands were swinging Bach; boogie-woogie was on the rise; The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America was founded as an antidote (and got nowheres).

Band Vogue Fades As Vocalists Dominate

As the band vogue faded the vocalists came along. It wasn't long before the Pied Pipers and Frank Sinatra, who were vocalizing with Dorsey, started to eclipse the band. Dinah Shore, who vocalizer "Yes, My Darling Daughter" with Xavier Cugat, was stepping out.

For the next 15 years the vocalist was top-kick, and whether it was something appealing basically in a voice like Nat (King) Cole, or whether it was a "gimmick" in the shrill staccatos of a Johnnie Ray or whip-cracking stunts and the like, these were the vogue. Got so for a time that somebody—probably this writer—wrote, "If Mitch Miller" (Columbia Records' a&r topper) cracks his knuckles it'll sell." The mickey-mouse stuff was frustrating to the traditionals who were dedicated to "we would like to hear the melody." Finally it did veer around that way, but it made for parlous times among many a major as the upstart independents, first with their gimmicks and latterly with their rock 'n' roll, cut sharply into the majors.

Many a lachrymose word has been uttered "what are they writing today that'll be heard a quarter-of-a-century from now?" Usually this is footnoted with deprecations about "Sh-Boom" and "Oop-Shoop," "Tweedle Dee," "Ko-Ko-Mo" and hundred r&b tempos.

Nonetheless, comedy and novelty songs have long been the a premium commodity in the business. There are ballads galore but a good novelty or comedy song has special value, and over the years there have been items such as "Yes, We Have No Bananas," "Flat-Foot Floogee," "Ja-Da," "Lily Of The Valley," "The Hutsut Song" and "Diga Diga Doo," "Who Paid The Rent For Mrs. Rip Van Winkle (When Rip Van Winkle Was Away?)" "Cement Mixer," "Mairzy Doats," "Three Little Fishies," "Yaki-Huly-Hicky-Dula" and the like, so the post-midcentury "wild sound" disk faddists aren't the only miscreants. It is true, of course, that the ribald noises and off-key shrills that pass for "modern" vocalistics are something unto themselves. Most of the predecessor novelty ditties did appear to have some melodic appeal along with their "nut" or saucy wordage.

In contrast, there has been recently a marked religioso cycle, as exemplified by "The Man Upstairs," "Cross Over The Bridge," "I Believe," "My Friend," "The Bible Tells Me So," "He," "The Lord Is A Busy Man," "It Is No Secret" and "Rusty Old Halo," and others.

The "topical" song had its brief resurgence only because of spectacular events or personalities. Sometimes it takes shape like a "Walter Winchell Rhumba" or the "Marilyn Monroe Mambo." Sometimes it's a tongue-in-cheek approach like "Hey, Liberace," "When Liberace Winks At Me," "I Want Eddie Fisher For Christmas"; sometimes it's out of the headlines like "Point Of Order, Baby, I Love You" (inspired by Senator Joe McCarthy's monotonous interruptions during the Army hearings which were televized); sometimes it's sheer admiration, viz., "Say, Hey!" (this for Willie Mays), or "Johnny Podres Has A Halo" and "Don't Take Dem Bums Out Of Brooklyn."

Hoofology In Flux From Foxtrot to R&B

The broad generic evolutions of the dance tempos, ever since "Mr. Fox's Trot" established the foxtrot at the native American social ballroom dance tempo, have produced new manifestations of dance tunes and titles.

The Latin influence has been the most marked, from the pioneering rhumba, into the samba, mambo, and the latterday cha-cha-cha and the merengue. The tango is a pioneer Argentine import along with the Brazilian maxixe, of the era of Mae Murray, Irene & Vernon Castle, Moss & Fontana, et al.

The fundamental American manifestations, of course, have seen jazz, the blues, swing and bop ranging over to the country & western school. There was quite a rash of these hillbillies at the turn-of-the-midcentury, just as the rhythm & blues (nee "race" records, as these Harlem manifestations were called in an earlier, less inhibited era) segued into the rock 'n' roll stuff.

The segue from the mambo cycle to rock 'n' roll to the cha-cha-cha (and most recently the merengue has seen some curious musical hybrids. First came "The Cha-Cha-Cha Mambo," then somebody conceived "Rockin' the Cha-Cha." Just to complicate matters, with the upsurge of the banjo as the "comeback" musical sound of '55, along came "The Banjo Rock."

No stopping the kiddies for resourcefulness). Incidentally, the "merengue," while enthusiastically shilled by dancing masters Arthur Murray and Fred Astaire, has yet to "happen."

The "beat" in the r&b genre, attuned to the newer "freedoms" which a segment of the teenagers have found of late, has percolated into broader appreciation. The identification of r&b or rock 'n' roll with tendencies towards juvenile delinquency is a moot question.

Quite a few of the nice teenagers were incensed when VARIETY pointed up the "leer-ics" connotations of some of the rock 'n' roll stuff, but on the other hand any number of religious periodicals, along with certain independent radio stations, have accented the affinity between the "leer" in some of this r&b wordage and the tendency to misbehaviorism.

The connotation is not intended to be all-inclusive but a blacklist of some very "blue" r&b effusions, chiefly from indie labels. It got cheers from the diskeries on all fronts. Surprisingly, one midwest, intermediary league label, notorious for pressing and merchandising of some of the worst "leerics," "pledged" itself to self-regulation at the source.

The rock 'n' roll proponents jumped on the bandwagon and on VARIETY's attitude by pointing up the "sophisticated" wordage in some of the best known Cole Porter and Rodgers & Hart showtunes, viz., "Love For Sale," "All Of You," "Small Hotel," etc., as if two wrongs make 'em right. (Porter's "Love For Sale," as a "standard," is broadcastable, but sans lyric. Porter sapolioed his own concurrent "All Of You," from "Silk Stockings," by changing "I'd Like To Take A Tour Of You" to "the sweet of you, the pure of you," in order to make it censorably acceptable on the networks.

Incidentally, in line with the "original cast" album vogue, no question but sometimes the lyrics for "sophisticated" $5 theatre audiences are not intended as samplings for mass consumption, but when a show is waxed, in toto, and disk jockeys hop on it with their "firsts," or "premieres," there's no telling.

Deejay Martin Block sounded off, on the air and off, several times about the nadir of the music business. "I like to hear the new records with my audiences," he observed, "so I don't review them in advance, but I've been compelled many a time to lift the needle in midsection and break that record audibly over the mike."

Among with the midcentury evolutions of pop American music, the hillbilly vogue has been among the strongest.

Actually there have been Latin and European importations over the years, as witness such durable standards as "Valencia," "A Little Love, A Little Kiss," "It's Delightful To Be Married," "Who'll Buy My Violets?" "Three O'Clock In The Morning," "Parade Of The Wooden Soldiers," "Glow Worm," "Sorrento," "Siboney," etc., so the recent invasion of Continental ditties or the Latin dance influences are not strictly new. True, the rhumba, son-foxtrot, conga, samba, mambo, cha-cha and merengue evolutions have taken the South and Central American influences beyond the earlier day tango and maxixe. And it is true that ditties like "Domino," "La Vie En Rose," "Hands Across The Table," "Si Petite," "April In Portugal," "La Mer," "Autumn Leaves," and the like would make it appear that this has been the biggest French invasion since Lafayette.

However, the hillbilly is pure American stuff. It's been refined into country & western, just as the "race" record (Harlemesque type of music) is now more sensitively called rhythm & blues.

During the 1950-52 hillbilly and cornball vogue, which made Nashville (Tenn.) an important music capital, VARIETY dubbed it Tin Pan Valley. The hillbilly cycle, incidentally, produced the biggest hit of the past 50 years in "Tennessee Waltz."

Latest evolution is the video plug, with songs integrated into television programs, and now the Brill Bldg. set is wondering whether it's gonna become a TV Pan Alley. In fact some of the video packagers, artists and the like, were getting their own ideas of payola, with cut-ins, or self-written

(Continued on page 359)

50 Years Of The U. S. Music Biz

Continued from page 358

songs, or otherwise yenning a payoff.

Samples of the integrated tv plug, without in any wise inferring any payola, have been "Let Me Go, Lover," which established Joan Weber as a one-disk wonder, and Gisele MacKenzie's "Hard To Get." Get."

Potency of Title & Theme Songs for Benefit of B.O.

Many a popular melody has kept an in-and-out show running successfully, to the degree that the public often overlooked the shortcomings of the libretto. That goes for the yesteryear operettas; it goes for such an in-between show as "Little Jessie James," in the early 1920s, which was kept alive by the signally successful "I Love You" song (Harlan Thompson-Harry Archer), and it's as true today. In between, of course, were the theme songs ("Charmaine," "Diane," "Jeanine, I Dream of Lilac Time," "Ramona") of the silent films; and from "Broadway Melody" to today the theme song—especially if it's a title song—has been a potent boxoffice factor.

So much so that some captious broadcasters started to look askance as they realized that titles of plays and films like the following were automatic cuffo commercials for the shows: "Laura," "Wish You Were Here," "Fanny," "Oklahoma," "It's A Woman's World," "The High And The Mighty," "High Noon," "Vera Cruz," "The Tender Trap," "Song From Moulin Rouge," "Song From Desiree," "Three Coins In The Fountain," "The Man From Laramie," "From Here To Eternity," "Love Is A Many Splendored Thing," "Ruby," and "Anna."

Hit Parade of Half Century

Continued from page 355

1937

The One Rose (That's Left in My Heart)
Rosalie
Sweet Leilani
Thanks for the Memory
That Old Feeling
Where or When

1938

A-Tisket A-Tasket
Bei Mir Bist Du Schoen
Flat Foot Floogee
Mexicali Rose
Music, Maestro, Please
September Song
There's a Gold Mine in the Sky
Whistle While You Work

1939

Adios, Marquita Linda
All the Things You Are
At the Balalaika
Beer Barrel Polka
Deep Purple
Over the Rainbow
Penny Serenade
South of the Border
Sunrise Serenade
Three Little Fishies
Very Thought of You
Wishing
You Must Have Been a Beautiful Baby

1940

Do I Worry
Frenesi
God Bless America
I Hear a Rhapsody
I'll Never Smile Again
Oh Johnny, Oh Johnny, Oh!
Only Forever
The Breeze and I
We Could Make Such Beautiful Music
You Walk By

1941

Amapola
Anniversary Waltz
Babalu
Chattanoga Choo Choo
Deep in the Heart of Texas
Green Eyes
He Wears a Pair of Silver Wings
Hut-Sut Song
I Don't Want to Set the World on Fire
It All Comes Back to Me Now
My Sister and I
Yours

1942

Don't Sit Under the Apple Tree
Johnny Doughboy
Jingle Jangle Jingle
Praise the Lord and Pass the Ammunition
Remember Pearl Harbor
Rose O'Day
There's a Star Spangled Banner Waving Somewhere
This Is the Army, Mr. Jones
Tonight We Love
Warsaw Concerto
When the Lights Go On Again All Over the World
White Christmas
White Cliffs of Dover

1943

All or Nothing At All
As Time Goes By
Besame Mucho
Brazil
Comin' In on a Wing and a Prayer
Don't Get Around Much Anymore
In the Blue of the Evening
Let's Get Lost
Moonlight Becomes You
My Heart Tells Me
Oh, What a Beautiful Morning
Paper Doll
People Will Say We're in Love
Pistol Packing Mama
Speak Low
Sunday, Monday or Always
Surrey With the Fringe on the Top
That Old Black Magic
There Are Such Things
They're Either Too Young or Too Old
You'd Be So Nice to Come Home To
You'll Never Know

1944

Amor
Bell Bottom Trousers
Don't Fence Me In
Holiday for Strings
I Love You (Porter)
I'll Be Seeing You
I'll Walk Alone
Mairzy Doats
Shoo Shoo Baby
Swinging on a Star
Tico Tico
Trolley Song
What a Difference a Day Made

1945

Ac-Cent-Tchu-Ate the Positive
If I Loved You
It's Been a Long, Long Time
It's a Grand Night for Singing
June Is Bustin' Out All Over
Laura
My Heart Sings
On the Atchison-Topeka-and the Santa Fe
Saturday Night is the Lonliest Night in the Week
Sentimental Journey
That's For Me
There, I've Said It Again
There Must Be a Way
Till the End of Time
You Belong to My Heart

1946

Doin' What Comes Naturally

(Continued on page 408)

New Speeds And New Exploitation Forces (Deejays) Potent Factors

The same technological progress which has seen mid-20th century revising timehonored industrial techniques had its echoes in Tin Pan Alley. Sometimes they have been far from musical reverberations because the screams have been long and loud. In some instances the unmelodic memory lingers on.

Focal point has been the development of the phonograph record, and the impact that a network of disk jockey exploiteers has had on the music business.

Taking the battle of the speeds first, again it became evident that from holocaust usually emerges some affirmative values. As RCA Victor, under prexy Frank M. Folsom's direction—he was then the executive veepee of the Victor Co., and still personally directs all the merchandising phases of the record, phonograph and now the multimillion dollar television business—set out to project its new 45 rpm platters, it created a public confusion of grave proportions.

Columbia had previously pioneered the 33⅓ rpm LP (long-playing) disk, and was intent on making the 33s the universal technique, even unto its own seven-inch pop platters in that speed. It took a year to clear the confusion as the industry's factions lined up, pro and con, but as it often is the case, the public ultimately decided. Prompted, of course, not a little by slick merchandisers and savvy salesmanship.

It has now reduced itself to the 33s for the albums and 45 rpm for the pops. And as the disk business surged forward, with a $300,000,000 annual volume in sight for this year, and a possible half-billion a decade hence, the importance of the record to the music business has become almost disproportionately large.

This "disproportion" stems from the fact that the deejays, in their radio-networked plugging (the AM medium has become reduced virtually to a news-and-music pattern, as television surged forward) have had marked impact on the general popularity of (1), tunes, (2), artists.

"The arrogant a&r man," some bitter songsmith observed, with recognition of the artists & repertoire department's potency, "is the tail wagging the entire music business."

On the other hand, the opportunistic newcomers (country & western, rhythm & blues, BMI as well as ASCAPers), with no ties to bind them to tradition, jumped on the deejay bandwagon and "romanced" the a&r key-men into certain strategic advantages. To what degree payola figures with the jocks or the diskery employees has become a new marathon discussion. No question that payola goes byond the social luncheon or the usual business amenities on how to win friends and influence recordings.

Costly 'Hello Money'

The chain reaction has been vicious. There have come into being reports that "$1,000 is just 'hello money' to some of the larcenous diskeries, on the theory they'll 'remember' you 'next time'," to the belief that "everybody's doing it." Actually everybody is *not* doing it—taking bribes for recording, plugging, or otherwise helping project tunes—but there are enough that are to make it a heinous circumstance.

Meantime, a group of ASCAP songsmiths is riding with a multimillion suit against Broadcast Music Inc. and its affiliated broadcasters. The deejay witnesses for the defendants laugh at the allegation that an ASCAP or BMI identification on the platter influences airings. This is pertinent intratrade information, if they care to avail themselves, on (1), the copyright source for purposes of "clearance" ("we'd be jammed up on production tunes and the like," they say), and (2), it gives them the exact running time, thus assisting in the program timetabling.

ASCAPers aver that since BMI is a wholly financed radio industry affiliate—the very name, Broadcast Music Inc. indicates that—"it is only natural for the independent stations, particularly, to favor BMI over ASCAP tune broadcasts. Unfortunately, too, these independent stations, away from New York, are better plugs and influences for hitmaking than New York," they contend.

The a&r role in the music biz, in a measure, is typified by a key diskery exec like Mitch Miller. He has become a personality not unknown now to the public at large and frankly states he "doesn't care who writes 'em or where they come from so long as Columbia can make 'em into hits."

The music business traditionally has been one of "angles." There are unquestionably angles in every business. Taking an out-of-town buyer to hard-to-get shows and ringside tables is an "angle." Diamond Jim Brady sold railroads by doing his stuff in the right "lobster palace" on Broadway. But it is more rampant in the music business and, considering that the basic concept—music publishing—is now academic, the publishers are not to blame for complaining. "We are now conveyor belts to the mechanicals, and not the legitimate music publishers we started out to be 50 or 60 years ago," aver the veterans.

'Record Clubs'

Another new manifestation of the music business has been the "record club" idea, one of those disk-of-the-month subscription plans, a la the book-of etc. Columbia Records took the initiative by organizing its own concept of a "record club," to keep the business "in the house," as it were. It stirred another of those tempests to which the music business is generally conditioned.

From Col's viewpoint, the desire to insure customer penetration was born of the fear the artists would balk. Some had already. There was danger of upstart independents and other already well organized "clubs" wooing some artists away. The orchestra or vocalists, much in the same manner that the a&r men told the music publishers "we don't care where the hits come from," were of the same opinion. They, too, didn't care where the dealer conveyor belt came from, so long as they achieved that direct-to-the-consumer impact.

In a large measure, apart from the economic objective of any global expansion program, RCA Victor likewise got on a worldwide merchandising kick because many of its Red Seal artists were openly vexed not to see their wares displayed on the grand boulevards of Parts and Rome, for example, whereas some of the European brands were making marked inroads.

EMI and Capitol Records

Victor's imminent severance from EMI, along with the latter company's $17,000,000 buy of Capitol Records (leaving the original Glenn Wallichs management to continue operating however), was another factor in Folsom's desire to see to it that the RCA label became a universal trademark. Heretofore Victor was His Master's Voice in England, La Voix de son Maitre in France, and the like. It's gonna be RCA simply, globally Already factories in Spain and Italy are in operation, on partnership arrangements, to press and merchandise RCA products (machines, records, etc.) in their spheres of influence.

Capitol meantime has been a signal success of the industry. Its 10th anniversary a couple of years ago was marked with peak sales. Same went for Decca's 20th anniversary, especially under the vital Milton R. Rackmil-Leonard W. Schneider operation. Decca owns 71% of Universal Pictures. Just when Decca and Universal will merge into one entity is academic because their collaboration has been signal. U's "Glenn Miller Story" was a sock $7,000,000 boxoffice grosser, and its soundtrack via Decca was a top seller. Likewise the coordination between Hollywood and the diskery has been interpreted right down the lines with frequent casting of disk names in U pix and vice-versa. Upcoming "Benny Goodman Story" (U) is another example.

The industry, in general, celebrated the Diamond Jubilee of the invention of the Phonograph in 1953 and Victor coincidentally took advantage of the occasion to mark its own Golden Jubilee when Eldridge R. Johnson first founded the Victor Talking Machine Co., at the turn of the century, until RCA took it over.

The industry at large envisions the quick demise of the 78 rpm disks, despite the fact there are still 16,000,000 players of the "old speed" in American homes, but new machines, with "all three speeds," already indicate the ultimate 'eveling-off to the basic 45s for the pops and the 33(LPs) for the albums, scores, show medleys etc.

[Most recently there have been heard rumblings of a 16⅔ speed.]

Overnight Hits

Names are legion in recent years, where, over night, an unknown is catapulted to the heights and becomes a household word on the strength of one record. There are instances galore where a singer or a group has gone from $75 a week up to $7,500 as a boxoffice attraction. To name a few, among them are Eddie Fisher, Patti Page, Johnnie Ray, Frankie Laine, Julius La Rosa, Kitty Kallen, Don Cornell, 4 Aces, 4 Lads, Guy Mitchell, Rosemary Clooney, Joni James, Nat (King) Cole, Sammy Davis Jr., Lillian Briggs, etc.

This has been true over the years with veterans like Columbo, Crosby, Vallee, Sinatra, Como but in a large measure they had radio, films and even personal appearances with bands in hotels. theatres and cafes as a slowly progressing force for buildup purposes.

Today the disk has replaced even pix and radio for the quick click impact. And certainly that intangible "circuit" of disk jockeys, plugging this or that platter, has become an even greater "route" than being "booked solid" in the heyday of bigtime vaudeville.

'Original Cast' Albums A New Bullish Market

Ever since the visionary Jack Kapp, pioneer president of Decca, pioneered the "original cast" albums the scramble for show tunes has been another recent problem. It reached the stage where RCA's Manie Sacks decided not to go into any more "bidding," after—it must be stated for the record—RCA was the one to set a pattern with fancy monetary investments in new Broadway musicals "just to land the album."

As things leveled off it became a matter of personal relations. Rodgers & Hammerstein and Irving Berlin seemed to lean to the RCA brand but Capitol, Columbia and Decca were not amiss in its crop of good shows. Just as Victor flivved on some.

The power play of "guaranteeing an Eddie Fisher or a Perry Como or a Dinah Shore" record for individual pops figured in luring "Damn Yankees" (Jerry Ross-Richard Adler) away from Columbia, which had the Ross-Adler "Pajama Game" score originally. This is what is known in the trade as "angles" and "negotiations."

This sewing up of an album became a two-edged sword for shows because the other labels refused to "cover" even the standout tunes. But this had become a trade evolution even with pops—once some artist got the jump on a new tune the competitive labels felt it was futile to compete by "covering," unless they got the rumble fast, and thus pop artists were left a clear field. For every Eddie Fisher who sewed up "Wish You Were Here," from the show of the same name, many a Frankie Laine dittoed with a "Mule Train," or Leroy Anderson sewed it up with "Blue Tango," or Percy Faith with "The Song From Moulin Rouge."

Incidentally, on the subject of show tunes, none has yet topped Decca's original $5 album of the "Oklahoma!" original cast album. Capitol is marketing the original Todd-AO soundtrack version in '55, a heritage from their exclusive pacts with Gordon MacRae and Shirley Jones. Ditto with the upcoming "Carousel" (20th), with the same stars, although Decca too had the original show album.

Satchmo's Hot Horn And The Cold War

Jazz has come into sharp focus in recent months as perhaps achieving more on an international cultural and mass appreciation front than power politics on the 10 Downing St. brand of diplomacy. While they have been knocking themselves out with "summiting" in Geneva, on a lower level Louis (Satchmo) Armstrong has been almost literally a Pied Piper of American goodwilling into the Far East and into the European lands. Seemingly there are no Iron or Bamboo Curtains to his trumpeting clarion calls or the reedy wails from his sax section.

News pictures galore attest to Satchmo's prowess in bringing the Yankee closer and nearer and dearer to the hearts of the foreign nationals. The same has been true of Sidney Bechet, although he has been more dominantly anchored in France, and it is certainly true, on even more important cultural levels, with the potency and impact made by the touring "Porgy and Bess." For this, Blevins Davis and Robert Breen deserve much credit. This past month saw the Gershwin folk opera booked into Russia and its satellites. Not so long ago Gershwin, Berlin, Kern and Rodgers were tabued by the Nazis. Who says American pop music isn't the great equalizer?

U.S. Musicals & Operettas

Continued from page 353

1917

EILEEN (w., Henry Blossom. m., Victor Herbert; Witmark, Cop. 1917): "Eileen Alanna Asthore."

GOING UP (w., Otto Harbach. m., Louis A. Hirsch; Witmark. Cop. 1917): "Going Up."

HITCHY-KOO (w., Lew Brown. m., Albert Von Tilzer; Broadway Music Corp., Cop. 1917): "I May Be Gone for a Long, Long Time."

JACK O' LANTERN (w., Anne Caldwell. m., Ivan Caryll; London: Chappell & Co., Ltd., Cop. 1917): "Come and Have a Swing with Me," "Wait Till the Cows Come Home."

LEAVE IT TO JANE, w., P. G. Wodehouse. m., Jerome Kern; T. B. Harms, Cop. 1917): "Leave It To Jane," "The Siren's Song."

LOVE O' MIKE (w., Harry B. Smith. m., Jerome Kern; Chappell, Cop. 1917): "Drift With Me," "Simple Little Tune," "Who Cares?"

THE MAID OF THE MOUNTAINS (w., Harry Graham. m., Harold Fraser-Simson; Feist, Cop. 1917 by Ascherberg, Hopwood & Crew, Ltd., London): "Love Will Find a Way."

MAYTIME (w., Rida Johnson Young. m., Sigmund Romberg; Schirmer, Cop. 1917): "Jump Jim Crow," "The Road to Paradise," "Will You Remember?," (Sweetheart).

OH BOY (w., Jerome Kern, P. G. Wodehouse & Guy Bolton. m., Jerome Kern; T. B. Harms & Francis Day & Hunter, Cop. 1917): " 'Til the Clouds Roll By."

PASSING SHOW OF 1917 (w., C. Francis Reisner & Benny Davis. m., Billy Baskette; Feist, Cop. 1917): "Good-Bye, Broadway, Hello France!"

ROBINSON CRUSOE JR (w., Dave Radford. m., Richard A. Whiting; Remick, Cop. 1917: "Where the Black-Eyed Susans Grow."

YIP, YIP, YAPHANK (w., m., Irving Berlin; Berlin Music, Cop. 1917, Irving Berlin): "Oh, How I Hate to Get Up in the Morning."

1918

DEMI-TASSE REVUE (w., Ned Wayburn. m., Harold Orlob; Feist, Cop. 1918): "How Can You Tell?"

THE GIRL BEHIND THE GUN (w., P. G. Wodehouse. m., Ioan Caryll; London: Chappell & Co., Ltd., Cop. 1918): "There's a Light in Your Eyes," "There's Life in the Old Dog Yet."

GOING UP (w., Otto Harbach. m., Louis A. Hirsch; Witmark, Cop. 1918): "Ev'rybody Ought to Know How to Do the Tickle Toe," "If You Look in Her Eyes."

OH LOOK! (w., Joseph McCarthy. m., Harry Carroll; McCarthy & Fisher Inc., Cop. 1918): "I'm Always Chasing Rainbows."

SINBAD (w., Sam M. Lewis & Joe Young. m., Jean Schwartz; Waterson, Berlin & Snyder Co., Cop. 1918): "Hello, Central! Give Me No Man's Land" (introduced in), "I'll Say She Does" (w., m., Bud DeSylva, Gus Kahn & Al Jolson, Remick, Cop. 1918) (introduced in).

SOMETIME (w., Rida Johnson Young. m., Rudolf Friml; Schirmer, Cop. 1918): "Sometime."

THE VELVET LADY (w., Henry Blossom. m., Victor Herbert; Witmark, Cop. 1918): "Spooky Ookum."

ZIEGFELD FOLLIES (w., Sidney D. Mitchell. m., Archie Gottler; Feist, Cop. 1918): "Would You Rather Be a Colonel with an Eagle on Your Shoulder, or a Private with a Chicken on Your Knee?" (introduced in).

1919

ANGEL FACE (w., Robert Bache Smith. m., Victor Herbert; T. B. Harms & Francis, Day & Hunter, Cop. 1919): "I Might Be Your 'Once-in-a-While'," "Someone Like You."

APPLE BLOSSOMS (w., William LeBaron. m., Fritz Kreisler; T. B. Harms & Francis, Day & Hunter, Cop. 1919): "I'm in Love," "Letter Song," "Little Girls, Good Bye!," "Who Can Tell?," "You Are Free."

BUDDIES (w., m., B. C. Hilliam; Witmark, Cop. 1919): "My Buddies."

EAST IS WEST (w., m., Robert Hood Bowers; Schirmer, Cop. 1919): "Chinese Lullaby."

IRENE (w., Joseph McCarthy. m., Harry Tierney; Feist, Cop. 1919): "In My Sweet Little Alice Blue Gown," "Castle of Dreams," "Irene."

LADIES FIRST (w., m., Seymour B. Simons & Nora Bayes; Remick, Cop. 1919): "Just Like a Gypsy."

THE MAGIC MELODY (w., Alexander Gerber. m., Sigmund Romberg; Witmark, Cop. 1919): "The Little Church Around the Corner."

NOTHING BUT LOVE (w., Frank Stammers. m., Harold Orlob; T. B. Harms & Francis, Day & Hunter, Cop. 1919): "Ask the Stars," "I'll Remember You."

THE PASSING SHOW OF 1918 (w., m., Jean Kenbroin & John William Kellette; Remick, Cop. 1919 by Kendis-Brockman Music, assigned to Remick): "I'm Forever Blowing Bubbles."

THE ROYAL VAGABOND (w., Stephen Ivor Szinnyey & William Cary Duncan. m., Anselm Goetzel; Witmark, Cop. 1919): "When the Cherry Blossoms Fall."

SINBAD (w., Irving Caesar. m., George Gershwin; T. B. Harms & Francis, Day & Hunter, Cop. 1919): "Swanee."

ZIEGFELD FOLLIES OF 1919 (w., Gene Buck, m., Dave Stamper T. B. Harms & Francis, Day & Hunter, Cop. 1919): "Sweet Sixteen," "Tulip Time;" 2 interpolations, "Mandy" and "A Pretty Girl Is Like A Melody," both by Irving Berlin (Cop. 1919 by Berlin Inc.).

1920

AS YOU WERE (w., Alfred Bryan. m., E. Ray Goetz; Remick, Cop. 1920): "Who Ate Napoleons with Josephine When Bonaparte Was Away?"

BROADWAY BREVITIES (w., Francis DeWitt. m., Robert Hood Bowers; Shapiro, Bernstein, Cop. 1920): "The Moon Shines on the Moonshine."

GOOD MORNING, DEARIE (w., Bud De Sylva. m., Jerome Kern; T. B. Harms, Cop. 1920): "Look for the Silver Lining" (later introduced in SALLY).

THE HALF MOON (w., William Le Baron. m., Victor Jacobi; T. B. Harms & Francis, Day & Hunter, Cop. 1920): "Deep in Your Eyes"

MARY (w., Otto Harbach. m., Louis A. Hirsch. Victoria Pub. Corp., Cop. 1920): "The Love Nest," "Mary."

THE NIGHT BOAT (w., Anne Caldwell. m., Jerome Kern; T. B. Harms, Cop. 1920): 'Left All Alone Again Blues," "Whose Baby Are You?"

SALLY (w., Clifford Grey. m., Jerome Kern; T. B. Harms, Cop. 1920): "Wild Rose."

SHUBERT GAIETIES OF 1919 (w., Charles Bayna. m., Maceo Pinkard; Shapiro, Bernstein, Cop. 1920): "Jazz Babies Ball."

SINBAD (w., Joe Young and Sam Lewis. m., Walter Donaldson; Berlin Inc., Cop. 1920): "My Mammy."

SOME COLONEL (w., Robert B. Smith. m., Victor Herbert; T. B. Harms & Francis, Day & Hunter, Cop. 1920): "The Wooing of the Violin."

ZIEGFELD MIDNIGHT FROLICS (w., Ballard MacDonald. m., James F. Hanley; Shapiro, Bernstein, Cop. 1920): "Rose of Washington Square."

ZIEGFELD FOLLIES OF 1920 (w., m., King Zany, MacEmery, Van & Schenck; Harry Von Tilzer Music, Cop. 1920): "All She'd Say Was 'Umh Hum'"; (w., m., Art Hickman & Ben Black; Remick, Cop. 1920 by Sherman, Clay, San Francisco; assigned to Remick & Co.): "Hold Me"; (w., Gene Buck. m., Victor Herbert; T. B. Harms & Francis, Day & Hunter, Cop. 1920): "The Love Boat."

1921

BLOSSOM TIME (w., Dorothy Donnelly. m., Sigmund Romberg; Feist, Cop. 1921 by Karczag Pub Co.): "Song of Love."

BOMBO (w., Bud G. DeSylva. m., Louis Silvers; Sunshine Music Co., Harms, Cop. 1921): "April Showers" (w., m., Gus Kahn, Ernie Erdman & Dan Russo; Feist, Cop. 1922): "Toot, Toot, Tootsie!"; w., Jack Yellen, m., Milton Ager; Ager, Yellen & Bornstein, Cop. 1922); "Who Cares?"

GOOD MORNING, DEARIE (w., Anne Caldwell. m., Jerome Kern; T. B. Harms, Cop. 1921): "Ka-lu-a."

KIKI (w., Schuyler Greene. m., Zoel Parenteau; Harms, Cop. 1921): "Some Day I'll Find You."

MAKE IT SNAPPY (w., Harry B. Smith & Francis Wheeler. m., Ted Snyder; Waterson, Berlin & Snyder Co., Cop. 1921): "The Sheik of Araby."

THE MIDNIGHT ROUNDERS (w., Sidney Clare. Con Conrad; Fred Fisher Inc., Cop. 1921): "Ma—He's Making Eyes at Me," "My Sunny Tennessee."

MUSIC BOX REVUE (w., m., Irving Berlin; Berlin, Inc. Cop. 1921): "Say it with Music."

THE O'BRIEN GIRL (w., Otto Harbach. m., Louis A Hirsch; Harms, Cop. 1921): "Learn to Smile."

SALLY (w., Clifford Grey. m., Jerome Kern; T. B. Harms, Cop. 1921): "Sally," "Whip-Poor-Will."

SHUFFLE ALONG (w., m., Noble Sissle & Eubie Blake; Witmark, Cop. 1921): "Bandana Days," "I'm Just Wild About Harry," "Love Will Find a Way," "Shuffle Along."

TANGERINE (w., Howard Johnson. m., Frank Crumit & Dave Zoob; Feist, Cop. 1921): "Sweet Lady."

ZIEGFELD FOLLIES OF 1921 (French words, Albert Willemetz & Jacques Charles; English words, Channing Pollock; m., Maurice Yvain; Feist, Cop. 1920 by Francis Salabert, Paris; American version Cop. 1921 by Feist): "My Man" (Mon Homme); w., Grant Clarke. m., James F. Hanley; Shapiro, Bernstein, Cop. 1921): "Second Hand Rose."

1922

THE FRENCH DOLL (w., B. G. De Sylva. m., George Gershwin. Harms, Cop. 1922): "Do It Again."

GREENWICH VILLAGE FOLLIES (w., Lew Brown. m., Ray Henderson; Shapiro, Bernstein, Cop. 1922): "Georgette"; (w., Irving Caesar & John Murray Anderson; m., Louis A. Hirsch; Victoria Pub. Co., Cop. 1922): "60 Seconds Every Minute, I Think of You."

THE LADY IN ERMINE (w., Cyrus Wood. m., Alfred Goodman; Harms, Cop. 1922): "The Lady in Ermine," "When Hearts Are Young" (m. also Sigmund Romberg).

LITTLE NELLIE KELLY (w., m., George M. Cohan. Witmark, Cop. 1922): "Nellie Kelly, I Love You," "You Remind Me of My Mother."

MUSIC BOX REVUE (w., m., Irving Berlin; Berlin Inc., Cop. 1922): "Crinoline Days," "Lady of the Evening."

ORANGE BLOSSOMS (w., Bud G. De Sylva. m., Victor Herbert; Harms. Cop. 1922): "A Kiss in the Dark."

PASSING SHOW OF 1922 (w., Gus Kahn. m., Walter Donaldson; Remick & Co., Cop. 1922): "Carolina in the Morning."

ZIEGFELD FOLLIES of 1922 (w., m., Ed Gallagher & Al Shean; Mills, Cop. 1922 by Gallagher & Shean) "Mister Gallagher & Mister Shean"; (w., Gene Buck. m., Louis A. Hirsch & Dave Stamper; Harms, Cop. 1922): "My Rambler Rose." " 'Neath The South Sea Moon," "Throw Me a Kiss" (w., m., also Maurice Yvain).

1923

FRASQUITA (original German words, Dr. A. M. Willner & Heinz Reichert; English words, Sigmund Spaeth; m., Franz Lehar. E. B. Marks Music, Cop. 1922 by Joseph Weinberger; assigned 1923 to Edw. B. Marks Music): "My Little Nest of Heavenly Blue," "Hab' ein Blaues Himmelbett" (Frasquita Serenade).

LITTLE JESSIE JAMES (w., Harlan Thompson. m., Harry Archer; Feist, Cop. 1923): "I Love You."

LITTLE MISS BLUEBEARD (w., Buddy G. De Sylva and Arthur Francis. m., George Gershwin; Harms, Cop. 1923): "I Won't Say I Will But I Won't Say I Won't."

RUNNIN' WILD (w., m., Cecil Mack & Jimmy Johnson; Harms. Cop. 1923): "Charleston."

THE STEPPING STONES (w., Anne Caldwell. m., Jerome Kern; T. B. Harms, Cop. 1923): "Raggedy Ann."

TOPSY & EVA (w., m., Duncan Sisters. Berlin Inc., Cop. 1923): "Rememb'ring."

THE WILDFLOWER (w., Otto Harbach & Oscar Hammerstein 2d. m., Vincent Youmans & Herbert Stothart; Harms. Cop. 1923): "Bambalina," "Wild Flower."

ZIEGFELD FOLLIES OF 1923 (w., Gene Buck. m., Dave Stamper & Louis A. Hirsch; Harms, Cop. 1923): "Some Sweet Day."

1924

BIG BOY (w., Al Jolson & B. G. De Sylva. m., Lewis Gensler; Harms, Cop. 1924): "Keep Smiling at Trouble."

CHARLOT'S REVUE OF 1924 (w., Douglas Furber. m., Philip Braham; Harms, Cop. 1922 by Ascherberg, Hopwood & Crew, Ltd., London): "Limehouse Blues."

CHAUVRE SOURIS (w., L. Wolfe Gilbert. m., Richard Fall; Feist, Inc., Cop. 1924 by Wiener Boheme Verlag, Vienna): "O, Katharina!", "Parade of the Wooden Soldiers" (w., Ballard MacDonald, m., Leon Jessel; E. B. Marks, Cop. 1922, first edition of "Chauve Souris").

THE DREAM GIRL (w., Rida Johnson Young. m., Victor Herbert; Harms, Cop. 1924): "My Dream Girl."

GEORGE WHITE'S SCANDALS (w., Ballard MacDonald & B. G. De Sylva. m., George Gershwin; Harms, Cop. 1924): "Somebody Loves Me."

LADY BE GOOD! (w., Ira Gershwin. m., George Gershwin; Harms, Cop. 1924): "Fascinating Rhythm."

MUSIC BOX REVUE (w., m., Irving Berlin; Berlin Inc., Cop. 1924): "What'll I Do?"

NO, NO, NANETTE (w., Irving Caesar. m., Vincent Youmans; Harms, Cop. 1924): "I Want to Be Happy," "Tea for Two."

ROSE MARIE (w., Otto Harbach & Oscar Hammerstein 2d. m., Rudolf Friml; Harms, Cop. 1924): "Indian Love Call," "Rose Marie."

THE STUDENT PRINCE (w., Dorothy Donnelly, m., Sigmund Romberg; Harms, Cop. 1924): "Deep in My Heart, Dear," "Drinking Song," "Serenade."

1925

CHARLOT'S REVUE OF 1926 (w., Billy Rose & Al Dubin. m., Joseph Meyer; Harms, Cop. 1925): "A Cup of Coffee, A Sandwich and You."

CHAUVRE SOURIS (w., L. Wolfe Gilbert. m., Abel Baer; Feist, Cop. 1925): "I Miss My Swiss."

DEAREST ENEMY (w., Lorenz Hart. m., Richard Rodgers; Harms. Cop. 1925): "Bye and Bye," "Here in My Arms."

GARRICK GAIETIES (w., Lorenz Hart. m., Richard Rodgers; Marks Music, Cop. 1925): "Manhattan," "Sentimental Me."

GAY PAREE (w., Bud Green. m., Wright & Bessinger; Shapiro, Bernstein, Cop. 1925): "Oh! Boy, What a Girl."

MY FAIR LADY (w., Bud G. De Sylva & Ira Gershwin. m., George Gershwin; Harms, Cop. 1925): "Why Do I Love You?"

NAUGHTY CINDERELLA (w., E. Ray Goetz. m., H. Christine and E. Ray Goetz; Francis Salabert, Inc., Cop. 1923 & 1925): "Do I Love You."

SONG OF THE FLAME (w., Otto Harbach & Oscar Hammerstein 2d. m., George Gershwin & Herbert Stothart; Harms, Cop. 1925): "Song of the Flame," "Cossack Love Song."

SUNNY (w., Otto Harbach & Oscar Hammerstein 2d. m., Jerome Kern; T. B. Harms, Cop. 1925): "D'Ye Love Me," "Sunny," "Who?"

TIP-TOES (w., Ira Gershwin. m., George Gershwin; Harms, Cop. 1925): "Looking for a Boy," "Sweet and Low-Down." "That Certain Feeling."

THE VAGABOND KING (w., Brian Hooker. m., Rudolf Friml; Waterson Inc., Cop. 1925): "Only a Rose," "Some of the Vagabonds," "Waltz Huguette."

1926

AMERICANA (w., Ira Gershwin. m., Philip Charig; Harms, Cop. 1926): "Sunny Disposish."

BIG BOY (w., m., Lew Brown & Cliff Friend. Berlin, Cop. 1926): "How I Love You."

THE DESERT SONG (w., Otto Harbach & Oscar Hammerstein 2d. m., Sigmund Romberg; Harms, Cop. 1926): "The Desert Song," One Alone," "The Riff Song."

COUNTESS MARITZA (w., Harry B. Smith. m., Emmerich Kalman; Harms, Cop. 1924 by W. Karczag; Cop. 1926 Harms); "Play Gypsies—Dance Gypsies."

GARRICK GAIETIES (2d edition) (w., Lorenz Hart. m., Richard Rodgers. Harms, Cop. 1926: "Mountain Greenery."

GEORGE WHITE'S SCANDALS (w., B. G. De Sylva & Lew Brown. m., Ray Henderson; Harms, Cop. 1926): "Black Bottom," "The Birth of the Blues," "The Girl Is You and the Boy Is Me," "Lucky Day."

THE GIRL FRIEND (w., Lorenz Hart. m., Richard Rodgers, Harms, Cop. 1926): "The Blue Room," "The Girl Friend," "Why Do It?"

HONEYMOON LANE (w., m., Eddie Dowling & James F. Hanley; Shapiro, Bernstein, Cop. 1926): "The Little White House at the End of Honeymoon Lane."

PEGGY-ANN (w., Lorenz Hart. m., Richard Rodgers; Harms, 1926): "A Little Birdie Told Me So," "A Tree in the Park."

OH, KAY! (w., Ira Gershwin. m., George Gershwin; Harms, Cop. 1926): "Clap Yo' Hands," "Do-Do-Do," "Some One to Watch Over Me."

OH, PLEASE! (w., Anne Caldwell. m., Vincent Youmans; Harms, Cop. 1926): "I Know That You Know."

QUEEN HIGH (w., B. G. DeSylva. m., Lewis E. Gensler; Harms, Cop. 1926): "Cross Your Heart."

THE RAMBLERS (w., Bert Kalmar. m., Harry Ruby; Harms, Cop. 1926): "All Alone Monday."

RIO RITA (w., Joseph McCarthy. m., Harry Tierney; Feist, Cop. 1926): "Following the Sun Around," "The Ranger's Song," "Rio Rita."

EARL CARROLL'S VANITIES, 5th EDITION (w., Raymond Klages. m., Jesse Greer; Robbins-Engel, Cop. 1926); "Climbing Up the Ladder of Love."

THE WILD ROSE (w., Otto Harbach & Oscar Hammerstein 2d. m., Rudolf Friml; Harms, Cop. 1926 by Arthur Hammerstein): "We'll Have a Kingdom."

ZIEGFELD'S AMERICAN REVUE OF 1926 (w., Gene Buck. m., Rudolf Friml; Harms, Cop. 1926): "Florida, The Moon and You."

1927

AIN'T LOVE GRAND (w., Cyrus Wood. m., Dave Stamper & Harold Levy; Shapiro, Bernstein, Cop. 1927): "Lovely Lady."

A CONNECTICUT YANKEE (w., Lorenz Hart. M., Richard Rodgers; Harms, Cop. 1927): "My Heart Stood Still," "Thou Swell."

THE CIRCUS PRINCESS (w., Harry B. Smith. m., Emmerich Kalman; Harms, Cop. 1926 by Emmerich Kalman, Julius Brammer & Alfred Grunewald; Cop. 1927 by Harms): "Dear Eyes That Haunt Me," "We Two Shall Meet Again." "You Are Mine Evermore."

THE FIVE O'CLOCK GIRL (w., Bert Kalmar. m., Harry Ruby; Harms, Cop. 1927): "Up in the Clouds."

FUNNY FACE (w., Ira Gershwin. m., George Gershwin; New World Music Corp., Cop. 1927): "Funny Face," "My One and Only," " 'SWonderful."

GOOD NEWS (w., m., Bud G. De Sylva, Lew Brown & Ray Henderson; De Sylva, Brown & Henderson Inc., Cop. 1927): "The Best Things In Life Are Free," "Lucky in Love," "The Varsity Drag."

HIT THE DECK (w., Leo Robin & Clifford Grey, m., Vincent Youmans; Harms, Cop. 1927): "Hallelujah!" (w., Irving Caesar), "Sometimes I'm Happy."

LUCKY (w., m., Otto Harbach, Bert Kalmar & Harry Ruby; T. B. Harms, Cop. 1927): "Dancing the Devil Away," "The Same Old Man."

MY MARYLAND (w., Dorothy Donnelly. m., Sigmund Romberg; Harms, Cop. 1927): "Mother," "Silver Moon," "Your Land and My Land."

SHOW BOAT (w., P. G. Wodehouse & Oscar Hammerstein, 2d; m., Jerome Kern. T. B. Harms, Cop. 1927): "Bill," "Can't Help Lovin' Dat Man," "Make Believe," "Ol' Man River," "Why Do I Love You?"

STRIKE UP THE BAND (w., Ira Gershwin. m., George Gershwin; New World Music, Cop. 1927): "Soon,"

(Continued on page 361)

U. S. Musicals & Operettas

Continued from page 360

"Strike Up the Band," "The Man I Love" (Cop. 1924, originally in LADY BE GOOD.)

ZIEGFELD FOLLIES OF 1927 (w., m., Irving Berlin; Berlin Inc., Cop. 1927): "Shaking the Blues Away."

1928

BLACKBIRDS OF 1928 (w., Dorothy Fields. m., Jimmy McHugh; Mills, Cop. 1928): "Diga Diga Doo," "I Can't Give You Anything But Love."

CHEE CHEE (w., Lorenz Hart. m., Richard Rodgers; Harms, Cop. 1928): "Moonlight of My Delight."

FOLLOW THRU (w., m., Bud G. De Sylva, Lew Brown & Ray Henderson; De Sylva, Brown & Henderson, Cop. 1928): "Button Up Your Overcoat," "My Lucky Star."

GOOD BOY (w., Bert Kalmar. m., Herbert Stothart & Harry Ruby; Harms, Cop. 1928): "I Wanna Be Loved By You."

HERE'S HOWE (w., Irving Caesar. m., Joseph Meyer & Roger Wolfe Kahn; Harms, Cop. 1928): "Crazy Rhythm."

HOLD EVERYTHING (w., m., Bud G. De Sylva, Lew Brown & Ray Henderson; De Sylva, Brown & Henderson, Cop. 1928): "Don't Hold Everything."

PARIS (w., m., Cole Porter; Harms, Cop. 1928): "Let's Do It."

THE NEW MOON (w., Oscar Hammerstein 2d. m., Sigmund Romberg; Harms, Cop. 1928): "Lover, Come Back to Me," "Softly as in the Morning Sunrise."

THE THREE MUSKETEERS (w., Clifford Grey. m., Rudolf Friml; Harms, Cop. 1928): "Ma Belle," "The Three Musketeers."

TREASURE GIRL (w., Ira Gershwin. m., George Gershwin; New World Music, Cop. 1928): "Feeling I'm Falling," "K-ra-zy For You."

THE WHITE EAGLE (w., Brian Hooker. m., Rudolf Friml; Waterson, Berlin & Snyder, Cop. 1928): "Gather The Rose," "Give Me One Hour."

WHOOPEE (w., Gus Kahn. m., Walter Donaldson; Donaldson, Douglas & Gumble, Coo. 1928): "I'm Bringing A Red, Red Rose," "Making Whoopee."

1929

BITTER SWEET (w., m., Noel Coward; London: Chappell, Ltd., Cop. 1929): "I'll See You Again," "Zigeuner."

50 MILLION FRENCHMEN (w., m., Cole Porter; Harms, Cop. 1929): "Paree," "You Do Something to Me," "You Don't Know Paree."

FORTUNIO (original French words, Alfred de Musset; English words, Adrian Ross; m., Andre Messager; London: Chappell, Ltd., Cop. 1907 by Choudens, Paris; Cop. 1929 by Chappell, Ltd., London): "Fortunio's Song."

GREAT DAY (w., William Rose & Edward Eliscu. m., Vincent Youmans; Youmans Inc., Cop. 1929): "Great Day," "More than You Know," "Without a Song."

HEADS UP! (w., Lorenz Hart. m., Richard Rodgers; Harms, Cop. 1929): "A Ship Without a Sail."

HOT CHOCOLATES (w., Andy Razaf. m., Thomas Waller & Harry Brooks; Mills, Cop. 1929): "Ain't Misbehavin'."

JUNE MOON (w., m., Ring Lardner & George S. Kaufman; Harms, Cop. 1929): "June Moon."

LOAD OF COAL (w., Andy Razaf. m., Thomas Waller; Santly, Cop. 1929): assigned 1938 to Santly-Joy-Select, assigned 1942 to Santly-Joy, Inc.): "Honeysuckle Rose."

THE LITTLE SHOW (w., Paul James. m., Kay Swift; Harms, Cop. 1929): "Can't We Be Friends?"

NINA ROSA (w., Irving Caesar. m., Sigmund Romberg; Harms, Cop. 1929): "Nina Rosa," "Serenade of Love."

SHOW GIRL (w., Gus Kahn & Ira Gershwin. m., George Gershwin; New World, Cop. 1929): "Liza."

SHOW OF SHOWS (w., m., Ray Perkins; Witmark, Cop. 1929): "Lady Luck Show," "Singin' in the Bathtub."

SONS O' GUNS (w., m., Arthur Swanstrom, Benny Davis & J. Fred Coots; Davis, Coots & Engel, Cop. 1929): "Cross Your Fingers," "Why?"

SPRING IS HERE (w., Lorenz Hart. m., Richard Rodgers; Harms, Cop. 1929): "Why I Can't I?", "With a Song in My Heart," "Yours Sincerely."

SWEET ADELINE (w., Oscar Hammerstein 2d. m., Jerome Kern; T. B. Harms, Cop. 1929): "Don't Ever Leave Me," "Here Am I," "Why Was I Born?"

WAKE UP AND DREAM (w., m., Cole Porter; Harms, Cop. 1929): "She's Such A Comfort to Me."

1930

EARL CARROLL VANITIES (w., Ted Koehler. m., Harold Arlen; Remick, Cop. 1930): "The March of Time."

FINE AND DANDY (w., Paul James. m., Kay Swift; Harms, Cop. 1930): "Can This Be Love?"

GIRL CRAZY (w., Ira Gershwin. m., George Gershwin; New World Music, Cop. 1930): "Bidin' My Time," "Embraceable You," "I Got Rhythm."

LEW LESLIE'S INTERNATIONAL REVUE (w., Dorothy Fields. m., Jimmy McHugh; Shapiro, Bernstein, Cop. 1930): "Exactly Like You," "On the Sunny Side of the Street."

THE NEW YORKERS (w., m., Cole Porter; Harms, Cop. 1930): "Love For Sale," "Where Have You Been?"

THE SECOND LITTLE SHOW (w., Howard Dietz. m., Arthur Schwartz; Harms, Cop. 1930): "Lucky Seven," "Sing Something Simple."

SWEET AND LOW (w., Ira Gershwin & Billy Rose. m., Harry Warren; Remick, Cop. 1930): "Cheerful Little Earful," "Overnight," "Would You Like to Take a Walk?"

THREE'S A CROWD (w., Howard Dietz. m., Arthur Schwartz; Harms, Cop. 1930): "Something to Remember You By," "Body and Soul" (w., Edward Heyman, Robert Sour & Frank Eyton. m., John W. Green), "All The King's Horses" (w., m., Alex Wilder, Edward Brandt & Howard Dietz).

YOU SAID IT (w., Jack Yellen. m., Harold Arlen; Ager, Yellen & Bornstein, Cop. 1930): "Sweet and Hot."

WAKE UP AND DREAM (w., m., Cole Porter; Harms, Cop. 1930): "What Is This Thing Called Love?"

1931

AMERICA'S SWEETHEART (w., Lorenz Hart. m., Richard Rodgers; Harms, Cop. 1931): "I've Got Five Dollars."

THE BAND WAGON (w., Howard Dietz. m., Arthur Schwartz, Harms, Cop. 1931): "Dancing in the Dark," "I Love Louisa," "New Sun in the Sky."

BILLY ROSE'S CRAZY QUILT (w., Billy Rose & Mort Dixon. m., Harry Warren; Remick, Cop. 1931): "I Found a Million Dollar Baby In a Five and Ten Cent Store."

THE CAT AND THE FIDDLE (w., Otto Harbach. m., Jerome Kern; T. B. Harms, Cop. 1931 by Jerome Kern): "The Night Was Made For Love," "She Didn't Say 'Yes'," "Try to Forget."

EARL CARROLL'S VANITIES (w., m., Ray Noble, James Campbell & Reg Connelly; American Version by Rudy Vallee; Robbins, Cop. 1931, Campbell, Connelly, London; assigned to Robbins) (introduced in): "Goodnight, Sweetheart."

GEORGE WHITE'S SCANDALS (11th Edition) (w., m., Lew Brown & Ray Henderson; DeSylva, Brown & Henderson, Cop. 1931): "Life Is Just a Bowl of Cherries," "My Song," "That's Why Darkies Were Born," "This Is the Mrs.," "The Thrill Is Gone."

THE LAUGH PARADE (w., Mort Dixon & Joe Young. m., Harry Warren; Harms, Cop. 1931): "Ooh That Kiss," "The Torch Song," "You're My Everything."

OF THEE I SING (w., Ira Gershwin. m., George Gershwin; New World Music, Cop. 1931): "Love Is Sweeping the Country," "Of Thee I Sing," "Who Cares?", "Wintergreen for President"

PRIVATE LIVES (w., m., Noel Coward; London: Chappell Ltd., Cop. 1931): "Someday I'll Find You."

RHAPSODY IN BLACK (w., Mann Holiner. m., Alberta Nichols; Shapiro, Bernstein, Cop. 1931): "Till The Real Thing Comes Along."

RHYTHMANIA (w., Ted Koehler. m., Harold Arlen; Mills, Cop. 1931): "Between the Devil and the Deep Blue Sea."

THE THIRD LITTLE SHOW (w., m., Herman Hupfeld; Harms, Cop. 1931): "When Yuba Plays the Rumba on the Tuba," "You Forgot Your Gloves."

THROUGH THE YEARS (w., Edward Heyman. m., Vincent Youmans, Cop. 1931 by Miller Music, and Youmans Inc.): "Drums in My Heart," "Through the Years."

WONDER BOY (w., Irving Caesar. m., Robert Katscher; Cop. 1931 by Ludwig Doblinger (Bernard Hermansky), Vienna; Cop. 1931, Harms): "Elizabeth."

ZIEGFELD FOLLIES OF 1931 (w., m., J. P. Murray, Barry Trivers & Ben Oakland; Miller Music, Cop. 1931): "Do The New York."

1932

AMERICANA (w., E. Y. Harburg. m., Jay Gorney; Harms, Cop. 1932): "Brother, Can You Spare a Dime."

EARL CARROL VANITIES (w., Ted Koehler. m., Harold Arlen; Harms, Cop. 1932) "I Gotta Right to Sing the Blues."

FACE THE MUSIC (w., m., Irving Berlin; Berlin Inc., Cop. 1932): "Let's Have Another Cup o' Coffee," "On a Roof in Manhattan," "Soft Lights and Sweet Music."

FLYING COLORS (w., Howard Dietz. m., Arthur Schwartz; Harms, Cop. 1932): "Alone Together," "Louisana Hayride," "A Shine on Your Shoes."

GAY DIVORCE (w., m., Cole Porter; Harms, Cop. 1932): "Night and Day."

HOLD YOUR HORSES (w., J. P. Murray. m., Ben Oakland; Harms, Cop. 1932): "If I Love Again."

MUSIC IN THE AIR (w., Oscar Hammerstein, 2d. m., Jerome Kern; T. B. Harms. Cop. 1932): "I've Told Ev'ry Little Star," "The Song is You," "In Egern By The Tegeon Sea," "There's a Hill Beyond a Hill.

STRIKE ME PINK (w., m., Lew Brown & Ray Henderson; Elar Music (Harms, selling agents), Cop. 1932): "Let's Call It a Day."

TAKE A CHANCE (w., B. G. DeSylva. m., Richard Whiting & Nacio Herb Brown; Harms, Cop. 1932 by George G. DeSylva): "Eadie Was a Lady," "Rise 'n Shine," "So Do I," "Turn Out the Light," "You're an Old Smoothie."

WALK A LITTLE FASTER (w., E. Y. Harburg. m., Vernon Duke (pseud. of Vladimir Dukelsky); Harms, Cop. 1932): "April in Paris."

1933

AS THOUSANDS CHEER (w., m., Irving Berlin; Berlin, Inc. Cop. 1933): "Easter Parade," "Heat Wave," "Not for all the Rice in China."

LET 'EM EAT CAKE (w., Ira Gershwin. m., George Gershwin; New World, Cop. 1933): "Let 'Em Eat Cake," "Mine."

ROBERTA (w., Otto Harbach. m., Jerome Kern; T. B. Harms, Cop. 1933 by Jerome Kern): "Smoke Gets in Your Eyes," "The Touch of Your Hand," "Yesterdays," "Let's Begin," "You're Devastating."

THE STEPPING STONES (w., Anne Caldwell. m., Jerome Kern; T. B. Harms, Cop. 1933): "Once in a Blue Moon," "Raggedy Arm."

1934

ANYTHING GOES (w., m., Cole Porter; Harms, Cop. 1934): "All Through the Night," "Anything Goes," "Blow, Gabriel, Blow," "I Get a Kick Out of You," "You're the Top."

CONVERSATION PIECE (w., m., Noel Coward; London: Chappell Ltd., Cop. 1934): "I'll Follow My Secret Heart," "Nevermore."

LIFE BEGINS AT 8:40 (w., Ira Gershwin & E. Y. Harburg; m., Harold Arlen; Harms, Cop. 1934): "Fun to be Fooled," "Let's Take a Walk Around the Block," "You're a Builder Upper."

THE NEW ZIEGFELD FOLLIES (w., Billy Hill. m., Peter DeRose; Shapiro, Bernstein, Cop. 1934): (introduced in) "Wagon Wheels."

REVENGE WITH MUSIC (w., Howard Dietz. m., Arthur Schwartz; Harms, Cop. 1934): "If There Is Someone Lovelier Than You," "You and the Night and the Music."

1935

AT HOME ABROAD (w., Howard Dietz. m., Arthur Schwartz; Chappell, Cop. 1935): "Love Is a Dancing Thing."

JUBILEE (w., m., Cole Porter; Harms, Cop. 1935): "Begin the Beguine," "Just One of Those Things," "Why Shouldn't I."

JUMBO (w., Lorenz Hart. m., Richard Rodgers; T. B. Harms Co. and Max Dreyfus, Cop. 1935): "My Romance," "The Most Beautiful Girl in the World," "Little Girl Blue."

MAY WINE (w., Oscar Hammerstein 2d. m., Sigmund Romberg; Chappell, Cop. 1935): "Dance, My Darlings."

PORGY AND BESS (w., DuBose Heyward and Ira Gershwin. m., George Gershwin; Gershwin Pub. Corp., Cop. 1935 by George Gershwin): "Bess, You Is My Woman," "I Got Plenty o' Nuttin'," "It Ain't Necessarily So," "Summertime," "A Woman Is a Sometime Thing."

SPREAD IT AROUND (w., Holt Marvell. m., Jack Strachey and Harry Link; Berlin Inc., Cop. 1935 by Boosey Ltd., London): "Thanks a Million."

THUMBS UP (w., m., James F. Hanley; Harms, Cop. 1935): "Zing! Went the Strings of My Heart."

WORDS AND MUSIC (w., m., Noel Coward; London: Chappell Ltd., Cop. 1935): "Mad About the Boy."

1936

ON YOUR TOES (w., Lorenz Hart. m., Richard Rodgers; Chappell, Cop. 1936): "On Your Toes," "Glad To Be Unhappy," "It's Got To Be Love," "There's a Small Hotel."

RED, HOT AND BLUE (w., m., Cole Porter; Chappell, Cop. 1936): "It's De-Lovely," "Ridin' High."

ZIEGFELD FOLLIES OF 1936 (w., Ira Gershwin. m., Vernon Duke (pseud. of Valdimir Dukelsky); Chappell, Cop. 1936): "I Can't Get Started With You."

1937

BABES IN ARMS (w., Lorenz Hart. m., Richard Rodgers; Chappell, Cop. 1937): "Johnny One Note," "The Lady Is a Tramp," "Where or When," "I Wish I Were In Love Again," "My Funny Valentine."

BETWEEN THE DEVIL (w., Howard Dietz. m., Arthur Schwartz; Crawford, Cop. 1937): "I See Your Face Before Me," "By Myself."

ME AND MY GIRL (w., m., Noel Gay & Douglas Furber; Mills, Cop. 1937 by Cinephonic Music Ltd., London. (On the subject of his song and dance, consult—Percy A. Scholes, "The Oxford Companion to Music," Oxford University Press, 1942, 2d American Edition, p. 1114.)): Lambeth Walk."

RIGHT THIS WAY (w., Irving Kahal. m., Sammy Fain; Marlo Music, Cop. 1937): "I Can Dream, Can't I?"

VIRGINIA (w., Albert Stillman & Laurence Stallings. m., Arthur Schwartz; Robbins, Cop. 1937): "An Old Flame Never Dies."

1938

THE BOYS FROM SYRACUSE (w., Lorenz Hart. m., Richard Rodgers; Chappell, Cop. 1938): "Falling in Love With Love," "Sing for Your Supper," "This Can't Be Love."

I MARRIED AN ANGEL (w., Lorenz Hart. m., Richard Rodgers; Robbins, Cop. 1938): "I Married an Angel."

KNICKERBOCKER HOLIDAY (w., Maxwell Anderson. m., Kurt Weill; Crawford, Cop. 1938): "September Song."

LEAVE IT TO ME (w., m., Cole Porter; Chappell, Cop. 1938): "Get Out of Town," "My Heart Belongs to Daddy," "Most Gentlemen Don't Like Love," "From Now On."

SING OUT THE NEWS (w., m., Harold J. Rome; Chappell, Cop. 1938): "F.D.R. Jones."

1939

DuBARRY WAS A LADY (w., m., Cole Porter; Chappell, Cop. 1939): "Do I Love You?," "Friendship," "But In the Morning, No," "It Was Written in the Stars," "Katie Went To Haiti."

SWINGIN' THE DREAM (w., Eddie DeLange. m., Jimmy Van Heusen; Bregman, Vocco & Conn, Inc., Cop. 1939): "Darn That Dream."

TOO MANY GIRLS (w., Lorenz Hart. m., Richard Rodgers; Chappell, Cop. 1939): "I Didn't Know What Time It Was," "You're Nearer," "Love Never Went To College," "I Like To Recognize the Time," "Give It Back to the Indians," "All Dressed Up (Spic and Spanish)."

1940

CABIN IN THE SKY (w., John Latouche & Ted Fetter. m., Vernon Duke; Feist, Cop. 1940): "Taking a Chance on Love."

LOUISIANA PURCHASE (w., m., Irving Berlin; Berlin Inc., Cop. 1940): "It's a Lovely Day Tomorrow."

TWO FOR THE SHOW (w., Nancy Hamilton. m., Morgan Lewis; Chappell, Cop. 1940): "How High the Moon."

1941

BEST FOOT FORWARD (w., Ralph Blaine. m., Hugh Martin; Chappell, Cop. 1941): "Buckle Down Winsocki."

LADY IN THE DARK (w., Ira Gershwin. m., Kurt Weill; Chappell, Cop. 1941): "This Is New," "Jenny," "My Ship," "Girl of the Moment," "The Princess of Pure Delight."

PAL JOEY (w., Lorenz Hart. m., Richard Rodgers; Chappell, Cop. 1941): "Bewitched," "I Could Write a Book," "You Mustn't Kick It Around."

1942

THIS IS THE ARMY (w., m., Irving Berlin; This Is the Army, Inc., Cop. 1942): "I Left My Heart at the Stage Door Canteen," "This Is the Army, Mr. Jones."

BY JUPITER (w., Lorenz Hart, m., Richard Rodgers; Chappell, Cop. 1942): "Ev'rything I've Got," "Nobody's Heart."

1943

OKLAHOMA (w., Oscar Hammerstein 2d. m., Richard Rodgers; Marlo Music, Cop. 1943): "Oh What a Beautiful Mornin'," "Oklahoma," "People Will Say We're in Love," "The Surrey With the Fringe on Top," "Out of My Dreams."

ONE TOUCH OF VENUS (w., Ogden Nash. m., Kurt Weill; Chappell, Cop. 1943): "Speak Low," "That's Him."

1944

BLOOMER GIRL (w., E. Y. Harburg. m., Harold Arlen, Crawford, Cop. 1944): "Right as the Rain," "Evalina," "When the Boys Come Home."

MEXICAN HAYRIDE (w., m., Cole Porter; Chappell, Cop. 1944): "I Love You," "There Must Be Someone for Me."

UP IN CENTRAL PARK (w., Dorothy Fields. m., Sigmund Romberg; Williamson Music, Cop. 1944): "Close as Pages in a Book," "When You Walk In The Room," "The Big Back Yard," "April Snow."

SEVEN LIVELY ARTS (w., m., Cole Porter; Chappell, Cop. 1944): "Ev'rytime We Say Goodbye."

SONG OF NORWAY (w., m., Robert Wright and George Forrest. m., Edvard Grieg; Chappell, Cop. 1944): "Strange Music," "I Love You."

1945

CAROUSEL (w., Oscar Hammerstein, 2d. m., Richard Rodgers, Williamson Music, Cop. 1945): "If I Loved You," "June Is Bustin' Out All Over," "A Real Nice Clambake," "Soliloquy," "What's the Use of Wond'rin'," "You'll Never Walk Alone."

1946

ANNIE GET YOUR GUN (w., m., Irving Berlin; Berlin Music, Cop. 1946 by Irving Berlin): "Doin' What Comes Natur'lly," "The Girl That I Marry," "I Got the Sun

(Continued on page 362)

U.S. Musicals & Operetta

Continued from page 361

in the Morning," "There's No Business Like Show Business." "They Say It's Wonderful."

CALL ME MISTER (w., m., Harold Rome; Witmark, Cop. 1946): "Along With Me," "South America, Take It Away."

FINIAN'S RAINBOW (w., E. Y. Harburg, m., Burton Lane; Crawford, Cop. 1946 by Players Music Corp.): "How are Things in Glocca Morra," "If This Isn't Love," "Old Devil Moon," "When I'm Not Near the Girl I Love."

ST. LOUIS WOMAN (w., Johnny Mercer, m., Harold Arlen; A-M Music Corp., Cop. 1946): "Come Rain or Come Shine," "I Had Myself a True Love," "Legalize My Name," "A Woman's Prerogative."

1947

ALLEGRO (w., Oscar Hammerstein, 2d, m., Richard Rodgers; Williamson, Cop. 1947): "A Fellow Needs a Girl," "The Gentleman Is a Dope," "So Far," "You Are Never Away."

BRIGADOON (w., Alan Jay Lerner, m., Frederick Loewe; Sam Fox Pub., Cop. 1947 by Lerner & Loewe): "Almost Like Being in Love," "There But for You Go I."

HIGH BUTTON SHOES (w., Sammy Cahn, m., Jule Styne; Edwin H. Morris, Cop. 1947): "Papa, Won't You Dance With Me?"

1948

AS THE GIRLS GO (w., Harold Adamson, m., Jimmy McHugh; Sam Fox, Cop. 1948 by McHugh & H. Adamson): "You Say the Nicest Things."

INSIDE U. S. A. (w., Howard Dietz, m., Arthur Schwartz; Chappell, Cop. 1948 by Schwartz & Dietz): "Haunted Heart," "Rhode Island Is Famous For You."

KISS ME, KATE (w., m., Cole Porter; Buxton Hill Music, Cop. 1948 by Cole Porter): "So In Love," "Always, True To You In My Fashion," "Too Darn Hot," "Were Thine That Special Face," "Why Can't You Behave," "Wunderbar."

LOVE LIFE (w., Alan Jay Lerner, m., Kurt Weill; Chappell, Cop. 1948 by Lerner & Weill): "Here I'll Stay," "Green-Up Time."

WHERE'S CHARLEY? (w., m., Frank Loesser; Edwin H. Morris & Co., Cop. 1948 by Susan Publications): "My Darling, My Darling," "Once in Love with Amy," "Make A Miracle."

1949

GENTLEMEN PREFER BLONDES (w., Leo Robin, m., Jule Styne; J. J. Robbins, Cop. 1949): "Diamonds Are a Girl's Best Friend," "Little Girl From Little Rock."

MISS LIBERTY (w., m., Irving Berlin; Berlin Music, Cop. 1949 by Irving Berlin): "Let's Take an Old-Fashioned Walk," "Home-Work."

SOUTH PACIFIC (w., Oscar Hammerstein 2d, m., Richard Rodgers; Williamson Music, Cop. 1949 by Rodgers & Hammerstein, 2d): "Bali Ha'i," "Some Enchanted Evening," "There's Nothing Like A Dame," "Im'a Gonna Wash That Man Right Out of My Hair," "Honey-Bun," "Bloody Mary," "You Gotta Be Taught."

1950

CALL ME MADAM (w., m., Irving Berlin; Berlin Music, Cop. 1950 by Irving Berlin): "It's a Lovely Day Today," "You're Just In Love," "The Ocarino."

GUYS AND DOLLS (w., m., Frank Loesser; Susan Publications, Cop. 1950, Frank Loesser): "A Bushel and a Peck."

1951

KING AND I (w., Oscar Hammerstein 2d., m., Richard Rodgers; Williamson, Cop. 1951, Rodgers & Hammerstein): "Hello, Young Lovers," "Getting to Know You," "Shall We Dance," "I Have Dreamed."

A TREE GROWS IN BROOKLYN (w., Dorothy Fields, m., Arthur Schwartz; Chappel, Cop. 1951): "Make the Man Love Me," "If You Haven't Got a Sweetheart," "Love Is the Reason."

PAINT YOUR WAGON (w., Alan Jay Lerner, m., Frederick Loewe; Chappell, Cop. 1951): "I Talk to the Trees," "They Call the Wind Maria."

1952

WISH YOU WERE HERE (w., m., Harold Rome; Chappell, Cop. 1952): "Wish You Were Here," "Where Did the Night Go So Soon?"

1953

HAZEL FLAGG (w., Bob Hilliard, m., Jule Styne; Chappell, Cop. 1953): "How Do You Speak to an Angel?" "Every Street's a Boulevard in Old New York," "The World Is Beautiful Today."

WONDERFUL TOWN (w., Betty Comden, Adolph Green, m., Leonard Bernstein; Chappell, Cop. 1953): "A Quiet Girl," "Ohio."

CAN-CAN (w., m., Cole Porter; Chappell, Cop. 1953, Cole Porter): "C'est Magnifique," "I Love Paris," "It's All Right With Me," "Allez Vous En," "I Am in Love."

ME AND JULIET (w., Oscar Hammerstein 2d., m., Richard Rodgers; Williamson, Cop. 1953, Rodgers & Hammerstein): "No Other Love," "Keep It Gay," "Marriage Type Love," "Big Black Giant."

KISMET (w., m., Robert Wright, George Forrest; music based on a theme by A. Bordoini; Frank Music, Cop. 1953): "And This Is My Beloved," "Baubles, Bangles and Beads," "Stranger in Paradise."

1954

FANNY (w., m., Harold Rome; Chappell, Cop. 1954): "Fanny," "Be Kind to Your Parents," "Welcome Home."

HOUSE OF FLOWERS (w., Truman Capote, Harold Arlen, m., Harold Arlen; Edward H. Morris; Cop. 1954): "A Sleepin Bee," "Two Ladies in De Shade of de Banana Tree," "House of Flowers."

PETER PAN (w., Carolyn Leigh, m., Mark Charlop; Edward H. Morris, Cop. 1954): "Tender Shepherd," "I've Got to Crow," "Neverland" by w., Adolph Green, Betty Comden, m., Jule Styne.

THE GIRL IN PINK TIGHTS (w., Leo Robin, m., Sigmund Romberg; Chappell, Cop. 1954): "Lost in Loveliness," "In Paris and in Love," "When I Am Free to Love."

THE GOLDEN APPLE (w., Jerome Moross, m., John Latouche; Chappell, Cop. 1954): "Lazy Afternoon," "It's the Going Home Together."

THE PAJAMA GAME (w., m., Richard Adler, Jerry Ross; Frank Music, Cop. 1954): "Hey There," "Hernando's Hideaway," "Steam Heat," "There Once Was a Man," "I'll Never Be Jealous Again."

1955

DAMN YANKEES (w., m., Richard Adler, Jerry Ross; Frank Music, Cop. 1955): "Whatever Lola Wants, Lola Gets," "Heart," "Two Lost Souls," "Near to You," "Shoeless Joe from Hannibal, Mo."

PIPE DREAM (w., Oscar Hammerstein 2d, m., Richard Rodgers; Williamson, Cop. 1955): "All At Once You Love Her," "The Next Time It Happens," "Everybody's Got A Home But Me," "Sweet Thursday."

PLAIN AND FANCY (w., Arnold B. Horwitt, m., Albert Hague; Chappell, Cop. 1955): "Young and Foolish," "Follow Your Heart," "Plain We Live," "It Wonders Me."

SILK STOCKINGS (w., m., Cole Porter; Chappell, Cop. 1955): "All of You," "Without Love," "Silk Stockings."

50 Years of Jerome Kern Music

Continued from page 352

slapped one another over the back and I think we gleefully went into an apothecary's to have a couple of ice-cream sodas. We hardly could realize that we were to have the featured song of this forthcoming Casino Theatre production.

The show, which as I have said, was in rehearsal, opened in Chicago in about two weeks. Jerry went out and a wire to me told of the song's enormous hit. It swept this entire country and then on to England and all the rest of the English singing world, and despite Alf Hayman's skepticism about the word "spoon," it then became a well known term throughout Great Britain and the song was a stupendous hit. In fact I received a charming letter from Jerry's window in response to my condolence when he passed just 10 years ago, in which she told me how she met Jerry when she was 17, and when he mentioned that he had composed "How'd You Like To Spoon With Me?", she thought he was jesting, for since her childhood she had known it and always thought it was an old English song. Sweetly she added that the little song had been a great part of the beginning of their 35-year romance.

"How'd You Like To Spoon With Me?" was introduced in the "London Gaieties" and it led to Kern doing songs for Charles Frohman's English importations in New York.

Bolton, Wodehouse & Kern

From this writing of several songs only for an English production, he gradually got to do a complete score to the lyrics of an English author he had encouraged to come to America, and who has remained here intermittently since then, none other but the great humorist and novelist, P. G. Wodehouse. The book was done by Guy Bolton, and Bolton, Wodehouse & Kern soon became a famous triumvirate for many years at the little Princess Theatre under the management of my old friend F. Ray Comstock & Morris Gest.

After a half dozen Princess Theatre successes Jerry did some shows for Ziegfeld and later collaborated mainly with the two fabulous O. H.'s—Otto Harbach and Oscar Hammerstein 2d, mainly represented respectively by "Smoke Gets In Your Eyes" and Ol' Man River." Among his other famed lyricists were Dorothy Fields, "The Way You Look Tonight"; with Michael E. Rourke whose nom-de-plume was Herbert Reynolds, "They Didn't Believe Me"; and Buddy De Sylva did "Look For The Silver Lining" with him.

One interesting fact about Kern that is perhaps only known to a few from those early years, is that his definite early idol was the late Leslie Stuart, the English composer of the famous "Floradora."

Also might it be interesting to note that Kern was the cornerstone of the music publishing empire of the Dreyfus brothers, Max and Louis, and that Max with his uncanny instinct for discerning musical composition genius, was greatly responsible for developing the progress of nearly all the great American musical comedy and operetta composers of the past 30 to 40 years. Richard Rodgers, Sigmund Romberg, Cole Porter, George Gershwin and many others. And it was greatly due to Kern's enormous success that, like the Pied Piper of Hamelin, composers followed him to Max Dreyfus for his great advice and guidance.

Kern's mother passed while he was very young and never even knew that he was to become a composer. His dad at least saw his early song successes. I once remarked to Dick Rodgers, whose family were friends of mine, and I had known Dick since his infancy, how tragic it is that, as in his case, his lovely mother never lived to know the great success he was to make—as I recall she had only seen the "Garrick Gaieties" and "Dearest Enemy." In the case of Kern, his own mother never knew anything at all of the great composer she had given to the world.

So now we have had exactly 50 years of Kern music, and I feel sure that many of his greatest songs will live forever. Little did we think that day when we wrote "How'd You Like To Spoon With Me?," that it was the beginning of a great composer's career.

Varying 'Speeds' an Old Story

When 33s and 45s first came out, harassed dealers said they wished they were back in the good old days when all records had a uniform speed of 78.

But, from the invention of the phonograph to the introduction of electric recording, there was no uniform speed. The first disks made by Emile Berliner ran at around 70. Many early Victors, instead of being recorded at 78, were made at anywhere from about 72 to 81. Company itself was not always sure what speed to recommend. Although most catalogs said "all Victor records are recorded at 78 revolutions per minute and should be played at the same speed," the 1916 record compendium advised that platters be spun at 76. Next year's catalog returned to 78 advice, but, as has been said, speeds on different records varied widely.

British Music

Continued from page 352

Buck & Dave Stamper, writing mainly for Florenz Ziegfeld's revues, gave us "Daddy Has a Sweetheart" and "Some Boy"; they also came to London in 1917 to do the music and lyrics for a de Courville show.

Irish songs, always in favor, came from Ernest Ball with "Mother Machree" and "A Little Bit of Heaven." Jack Norworth, writing lyrics for Al Von Tilzer, came through with "Shine On Harvest Moon," "Honey Boy" and "Take Me Out to the Ball Game." From the pen of Gus Edwards, mainly with Will D. Cobb, came "School Days," "Sun Bonnet Sue" and "Jimmy Valentine." A new writer, Nat D. Ayer, gave the public a hit song in "Oh, You Beautiful Doll." He soon afterwards took up residence in London, doing the music for hit productions like "The Bing Boys." His song, "If You Were the Only Girl in the World," is still as popular today as ever. Others that should be mentioned are Harry H. Williams who, with Egbert Van Alstyne, wrote "In the Shade of the Old Apple Tree' and Percy Wenrich with "Moonlight Bay"—most of these became hits on both sides of the Atlantic.

Following the war vaudeville and variety declined in favor of dancing, accentuated later by radio and the sound-films. Songs with any hope of achieving popularity had to have a dance rhythm, whether it be waltz, foxtrot or any form that caught the public fancy at the moment. The No. 1 waltz success of 1918-1919 was "Missouri," followed by "The Naughty Waltz" and "Till We Meet Again," whilst Berlin, in a different mood due to a great romance, gave us the waltz series, "What'll I Do," "Always," "All Alone" and "Remember."

U.S. Versus British Writers

Walter Donaldson, a new promising writer, provided "My Blue Heaven," "My Buddy" and the music for "Whoopee." George Gershwin, whom Max Rreyfus discovered as a piano player at Remick's, blossomed out with "Swanee," "Lady Be Good" and a work that will remain a standard, "Rhapsody in Blue." Once again death cut short a musical genius.

British writers were doing their best to keep their end up with "Broken Doll," "Ev'ry Little While," and later "Red Sails in the Sunset," "Isle of Capri" and "South of the Border" but the tide certainly seemed to be swinging in favor of the Yankee works.

With the introduction of radio, hits came thick and fast but often with such a brief span of life they were soon forgotten. The musical comedy field also has undergone remarkable changes. In the early years of the 20th century, America was an importer of shows like "Havana," "Peggy," "Girls from Gothenburg" and "Dairy Maids," with music by Leslie Stuart, Ivan Caryll and Lionel Monckton. Then came the switch to the Continental productions, commencing with "The Merry Widow," "The Dollar Princess," "The Girl in the Taxi," but these had to give way in turn to American native talent, and England had become importers. Most of them had not only good scores, but the plays generally had a dramatic appeal, particularly "Rose-Marie" ("Indian Love Call" and "Rose-Marie"), "Desert Song" ("One Alone" and "The Riff Song"), "Show Boat" ("Ol' Man River," "Can't Help Loving That Man," "No! No! Nanette" ("Tea for Two" and "I Want to Be Happy"), "Sally" ("Look for the Silver Lining" and "Rio Rita," provided by composers Romberg, Kern, Harry Tierney, Vincent Youmans, and others. Since World War II we have had "Oklahoma," "Carousel," "Annie Get Your Gun," "Kiss Me Kate," "Guys and Dolls," "Can-Can," "South Pacific," "The King and I" and to keep the record up to date, "The Pajama Game" and "Kismet," truly an overwhelming tribute to such writers as Rodgers & Hammerstein, Cole Porter and Irving Berlin.

The contribution for this class of entertainment by British writers seems rather meagre by comparison. Noel Coward had at least two big successes in "Bitter Sweet" and "Cavalcade." Unfortunately, I think he turned more towards revue, and although some were brilliant and had good musical scores like "This Year of Grace" ("A Room With a View" and "Dance Little Lady") they lacked the solid lasting quality of "Bitter Sweet." A great loss to the British stage was the death of Ivor Novello who had a solid public following for his Ruritania type of shows like "Dancing Years." The English composer Vivian Ellis scored with "Bless the Bride" and "Big Ben" and has the current success, "Walter Gipsies." Harry Parr Davies provided the music for "The Lisbon Story." "Love from Judy" and "Salad Days" are both doing nicely but none likely to make the Atlantic crossing.

The greatest benefit by far to the industry was the passing of two main Copyright Acts. The first in the U. S. in 1909, followed by the English Act of 1911. Both provided for royalties on phonograph records or similar kinds of mechanical devices by means of which music could be performed and also protection against public performance without the sanction of the owner of that right.

With dwindling sales of sheet music both of these were necessary to provide a steady income for writers.

There were marked differences in the two Acts. In America the royalty on a phonograph record is 2c per side, whether it sells for 25c or $5, with nothing payable on pre-Act works. In the English Act it is 6¼% on the retail selling price of the record, with a fixed minimum and a payment of half royalties on works published prior to the Act.

Other weaknesses in the U. S. Act is the short period of copyright, a first term of 28 years with a renewal right for a further period of 28, so that it would be possible for a composition to run out of copyright during the life of its author. Against this the British Act gives a period of the Author's life plus 50 years. Secondly, performing fees can only be callected if performed in public for profit. In Britain it is sufficient if publicly performed. Thirdly, the exemption of the reproduction of a musical composition by a coin-operated machine. This, of course, gives the escape to thousands of jueboxes.

Phonograph records which suffered a decline in the early days of radio are now up to the high water mark.

The biggest source of revenue now comes from performing fees collected by the American Society of Composers, Authors & Publishers in America and the Performing Rights Society in England. Both societies were started in 1914 against tremendous opposition from users. Today, with the increase in use of music, particularly from radio and television ASCAP's collection is nearly $25,000,000 whilst the take of P.R.S. is coming up to about $6,000,000.

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COMPOSERS, AUTHORS
AND
PUBLISHERS
(ASCAP)

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VARIETY

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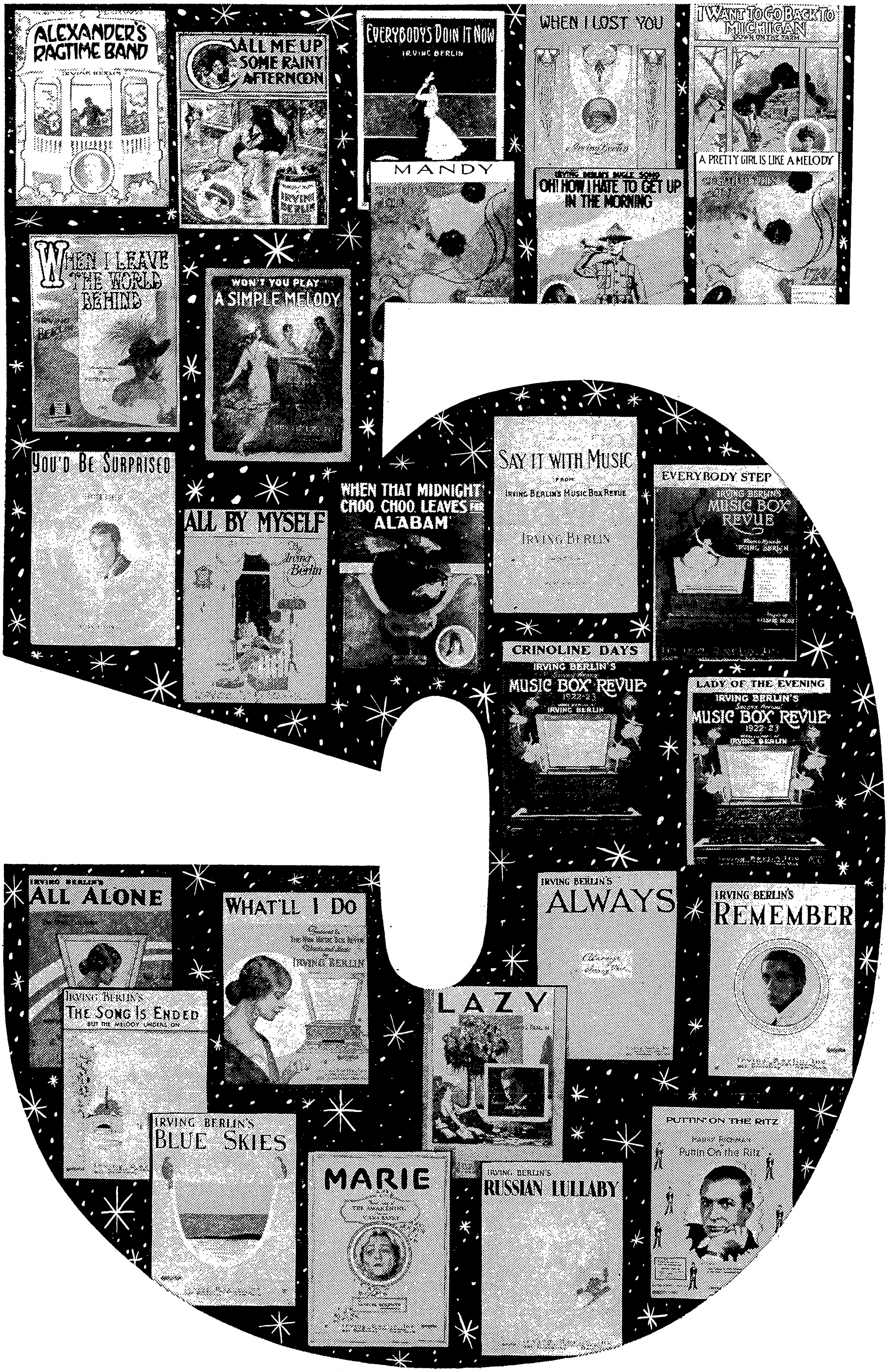
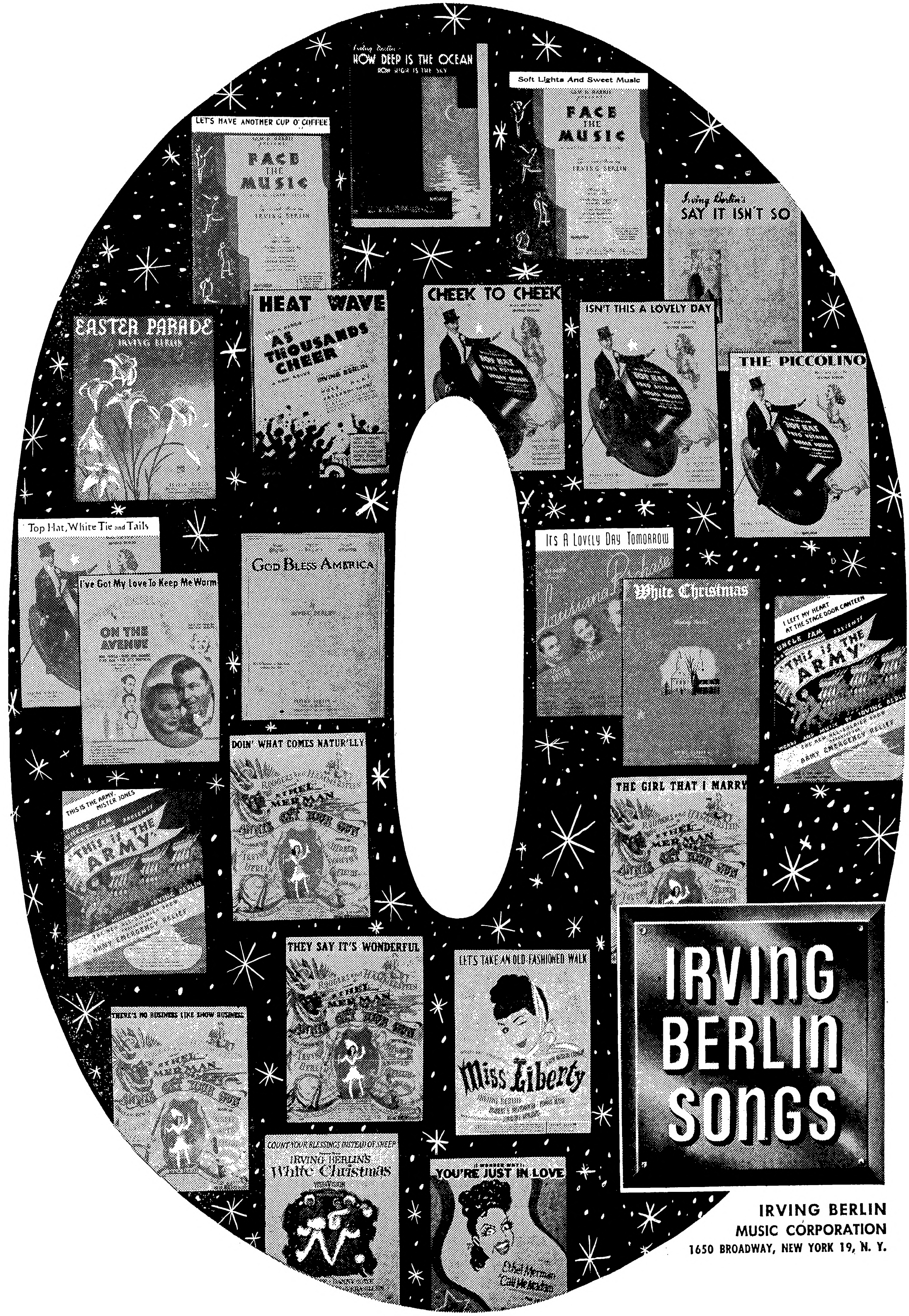

ALEXANDER'S RAGTIME BAND
CALL ME UP SOME RAINY AFTERNOON
EVERYBODY'S DOIN IT NOW
IRVING BERLIN
WHEN I LOST YOU
I WANT TO GO BACK TO MICHIGAN DOWN ON THE FARM
MANDY
IRVING BERLIN'S BUGLE SONG
OH! HOW I HATE TO GET UP IN THE MORNING
A PRETTY GIRL IS LIKE A MELODY
WHEN I LEAVE THE WORLD BEHIND
WON'T YOU PLAY A SIMPLE MELODY
YOU'D BE SURPRISED
ALL BY MYSELF
By Irving Berlin
WHEN THAT MIDNIGHT CHOO, CHOO LEAVES FOR ALABAM'
SAY IT WITH MUSIC
FROM IRVING BERLIN'S MUSIC BOX REVUE
IRVING BERLIN
EVERYBODY STEP
IRVING BERLIN'S MUSIC BOX REVUE
CRINOLINE DAYS
IRVING BERLIN'S MUSIC BOX REVUE 1922-23
LADY OF THE EVENING
IRVING BERLIN'S MUSIC BOX REVUE 1922-23
IRVING BERLIN'S ALL ALONE
WHAT'LL I DO
IRVING BERLIN
IRVING BERLIN'S ALWAYS
IRVING BERLIN'S REMEMBER
IRVING BERLIN'S THE SONG IS ENDED BUT THE MELODY LINGERS ON
LAZY
IRVING BERLIN'S BLUE SKIES
MARIE
THE AWAKENING
IRVING BERLIN'S RUSSIAN LULLABY
PUTTIN' ON THE RITZ
HARRY RICHMAN
Puttin On the Ritz


HOW DEEP IS THE OCEAN
Soft Lights And Sweet Music
LET'S HAVE ANOTHER CUP O' COFFEE
FACE THE MUSIC
SAY IT ISN'T SO
EASTER PARADE
HEAT WAVE
AS THOUSANDS CHEER
CHEEK TO CHEEK
ISN'T THIS A LOVELY DAY
THE PICCOLINO
Top Hat, White Tie and Tails
I've Got My Love To Keep Me Warm
ON THE AVENUE
GOD BLESS AMERICA
It's A Lovely Day Tomorrow
White Christmas
I LEFT MY HEART AT THE STAGE DOOR CANTEEN
THIS IS THE ARMY
DOIN' WHAT COMES NATUR'LLY
THE GIRL THAT I MARRY
THIS IS THE ARMY, MISTER JONES
THEY SAY IT'S WONDERFUL
LET'S TAKE AN OLD-FASHIONED WALK
Miss Liberty
THERE'S NO BUSINESS LIKE SHOW BUSINESS
COUNT YOUR BLESSINGS INSTEAD OF SHEEP
YOU'RE JUST IN LOVE

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Commodore Music Corp.

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Johnny Moore, Ewart Abner
Tollie Music, Inc.

THE BALLAD OF DAVY CROCKETT
George Bruns, Tom Blackburn
Wonderland Music Company, Inc.

BLACK DENIM TROUSERS
Michael Stoller, Jerry Leiber
Quintet Music, Inc.

THE BREEZE AND I
Ernesto Lecuona
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DANCE WITH ME, HENRY
Etta James
Modern Music Publishing Company

DOMANI
Ulpio Minucci, Anthony Velona
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DON'T BE ANGRY
Napoleon Brown, Rose Marie McCoy, Fred Mendelssohn
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Curtis Williams
Dootsie Williams Publications

HE
Richard Mullan, Jack Richards
Avas Music Publishing Company

HEARTS OF STONE
Rudy Jackson, Edward Wiley Ray
Granite Music Company — Regent Music Corp.

IF I MAY
Rose Marie McCoy, Charles Singleton
Roosevelt Music Company, Inc.

I HEAR YOU KNOCKING
Pearl King, David Bartholomew
Commodore Music Corp.

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Vernon Haven Porter, Eunice Levy, Forrest Wilson
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Henry Glover
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Boyd Bennett, John Young, Jr., Chuck Gorman
Lois Music Publishing Company

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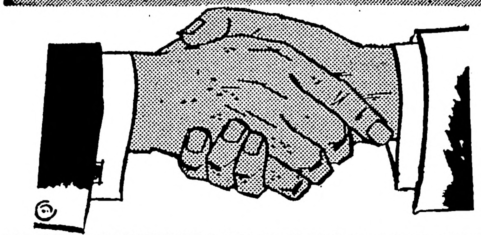

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A

- ALABAMY BOUND *(from musical: 'Big Boy')*
- ALL THAT I ASK OF YOU IS LOVE
- ALMA, WHERE DO YOU LIVE? *(from musical: 'Alma, Where Do You Live?')*
- ALONE AT A TABLE FOR TWO *(Dinah Shore)*
- AN APPLE BLOSSOM WEDDING
- AND MIMI
- AND THEY SAY HE WENT TO COLLEGE *(Eddie Foy in musical: 'The Orchid')*
- ANNABELLE
- ANNIVERSARY SONG *(from picture: 'The Jolson Story')*
- ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL IS THE RIGHT LITTLE GIRL FOR ME
- AT THE CLOSE OF A LONG, LONG DAY
- AWAY DOWN SOUTH IN HEAVEN *(Harry Warren)*

B

- BABY SHOES
- BACK HOME AGAIN IN INDIANA *(also see under 'Indiana')*
- BALTIMORE RAG *(Ralph Flanagan)*
- BAMBOO *(Vic Damone)*
- BE ANYTHING (But Be Mine)
- BEAUTIFUL OHIO
- BEAUTIFUL TEXAS *(Ex-Gov. O'Daniel)*
- BECAUSE I'M MARRIED NOW
- BEER BARREL POLKA (Roll Out the Barrel)
- THE BEER THAT I LEFT ON THE BAR *(Vaughn Monroe)*
- BELL BOTTOM BLUES *(Teresa Brewer)*
- BESSIE COULDN'T HELP IT *(Louis Armstrong)*
- A BLOSSOM FELL *(Nat "King" Cole)*
- BOND STREET *(Fats Waller) (piano solo)*
- BOO-HOO
- BREEZE, BLOW MY BABY BACK TO ME *(Al Hibbler)*
- BRIDGET O'FLYNN
- BRING BACK THOSE MINSTREL DAYS *(from musical: 'LeMaire's Affairs')*
- THE BUTCHER BOY (Oh! Ma-Ma!) *(Dean Martin)*
- BYE, BYE, PRETTY BABY
- BY THE BEAUTIFUL SEA
- BY THE RIVER OF THE ROSES

C

- THE CALL OF THE CANYON *(Billy Hill)*
- CANZONETTA
- CARLE BOOGIE *(piano solo) (Frankie Carle)*
- CAROLINA LULLABY
- CASEY JONES
- CHEROKEE *(Ray Noble)*
- CHOPSTICKS
- CINDERELLA BROWN *(McHugh-Fields) (from musical: 'International Revue')*
- CINDERELLA, STAY IN MY ARMS
- CLEMENTINE (from New Orleans) *(Harry Warren)*
- THE CLOUDS WILL SOON ROLL BY *(Billy Hill)*
- CLOVER BLOSSOMS *(country tune standard)*
- COLLEGIATE
- COME, JOSEPHINE, IN MY FLYING MACHINE
- COMES A-LONG A-LOVE *(Kay Starr)*
- COME WHAT MAY *(Patti Page)*
- CONCERTO FOR TWO *(Tchaikovsky)*
- THE CONVICT AND THE ROSE *(country tune standard)*
- CROCE DI ORO *(Cross of Gold) (Patti Page)*
- CROSS MY HEART, MOTHER, I LOVE YOU
- CRY, BABY, CRY

D

- DANCE WITH A DOLLY (With a Hole in Her Stockin')
- DARLING *(Sigmund Romberg) (from musical: 'The Melting Of Molly')*
- DAWN OF TO-MORROW
- THE DEATH OF FLOYD COLLINS *(country tune standard)*
- THE DEVIL IS AFRAID OF MUSIC *(Willard Robison)*
- DID YOU MEAN IT? *(Phil Baker) (from musical: 'A Night In Spain')*
- DIXIE DAN *(from musical: 'The Gay White Way)*
- DON'T BE LIKE THAT
- DON'T CRY, LITTLE GIRL, DON'T CRY
- DON'T DO IT, DARLING
- DON'T GO IN THE WATER, DAUGHTER *(Julian Eltinge in musical: 'The Fascinating Widow')*
- DON'T WAKE ME UP, I AM DREAMING
- DOWN BY THE WINEGAR WOIKS
- DOWN HOME RAG *(Joe "Fingers" Carr)*
- DOWN IN BOM-BOMBAY
- DOWN ON THE FARM (They All Ask For You)
- THE DREAM OF THE MINER'S CHILD *(country tune standard)*
- A DREAMER'S HOLIDAY
- DRIFTING TEXAS SAND *(country tune standard) (Webb Pierce)*
- DUMMY SONG (I'll Take the Legs From Off the Table)

E

- EGYPTIAN-ELLA
- EMPTY SADDLES *(Billy Hill) (from Bing Crosby picture: 'Rhythm On The Range')*
- THE ENGINEER'S CHILD *(country tune standard)*
- ESPECIALLY FOR YOU
- EXACTLY LIKE YOU *(McHugh-Fields) (from musical: 'International Revue')*

F

- FACE TO FACE WITH THE GIRL OF MY DREAMS
- FIGHT, BLUE DEVILS, FIGHT *(Duke University March)*
- FILIPINO BABY *(country tune standard)*
- FOR THE FIRST TIME (I've Fallen In Love)
- FRESHIE
- FRANKIE AND JOHNNY *(lyric by Boyd Bunch) (passed for broadcasting by the chains)*
- FROM MONDAY ON *(Bing Crosby)*
- FUNNY (Not Much) *(Nat "King" Cole)*

G

- THE GABY GLIDE *(Louis A. Hirsch) (from musical: 'Vera Violetta')*
- GEE! BUT I HATE TO GO HOME ALONE
- GEE! BUT THIS IS A LONESOME TOWN
- THE GENTLEMAN OBVIOUSLY DOESN'T BELIEVE
- GEORGETTE *(Ted Lewis)*
- GERTIE FROM BIZERTE *(World War II)*
- GIRLS, GIRLS, GIRLS *(from musical: 'The Boys And Betty')*
- THE GLORY OF LOVE *(Billy Hill)*
- THE GOLD-DIGGER (Dig a Little Deeper)
- GO LONG, MULE *(country tune standard)*
- GOOD-BYE, DOLLY GRAY
- GOOD BYE, MA—GOOD-BYE, PA—GOOD-BYE MULE WITH YER OLD HEE-HAW *(also see under 'Long Boy')*
- GOOD-BYE, ROSE
- GOOD-NIGHT, HARVARD *(Yale March)*
- GOOD-NIGHT, I'LL SEE YOU IN THE MORNING
- GOOD-NIGHT, WHEREVER YOU ARE
- GREEN PASTURES *(from musical: Lew Leslie's 'Blackbirds')*
- GUITAR BOOGIE *(Arthur Smith)*

H

- HALF A MOON IS BETTER THAN NO MOON *(from musical: 'Honeymoon Lane')*
- HARLEM NOCTURNE
- HAVE YOU EVER BEEN LONELY? *(Billy Hill-Peter De Rose)*
- HE GOES TO CHURCH ON SUNDAY *(Eddie Foy in musical: 'The Orchid')*
- HERE COMES THE NAVY *(tune: Beer Barrel Polka)*
- HERE COMES THE SHOW BOAT *(from musical 'Africana') (from picture: 'Show Boat')*
- HERE COMES THAT TIGER *(Princeton March)*
- HERE IT IS MONDAY AND I STILL HAVE A DOLLAR
- HE WEARS A PAIR OF SILVER WINGS
- HIGH-HIGH-HIGH UP IN THE HILLS
- HONEY BUNCH
- HOBO, YOU CAN'T RIDE THIS TRAIN *(Louis Armstrong)*
- HONKY TONK TRAIN *(piano solo) (Les Elgart) (boogie-woogie standard)*
- HOO-OO, AIN'T YOU COMING OUT TONIGHT?
- HOW DO YOU DO, MISS RAGTIME? *(Louis A Hirsch) (from musical: 'Whirl of Society')*

I

- I AIN'T GONNA GIVE NOBODY NONE O' THIS JELLY ROLL
- I AIN'T NOBODY'S DARLING
- I CAN'T GET OVER A GIRL LIKE YOU (Loving A Boy Like Me) *(from musical: 'LeMaire's Affairs')*
- ICE CREAM (I Scream, You Scream, We All Scream, For Ice Cream)
- I COULDN'T BELIEVE MY EYES
- I DON'T WORK FOR A LIVING
- I DOUBLE DARE YOU
- IF *(ballad)*
- IF YOU HADN'T GONE AWAY
- IF YOU KNEW SUSIE *(Eddie Cantor's trade-mark) (from musical: 'Kid Boots') (from picture: 'If You Knew Susie')*
- I JUST CAN'T MAKE MY EYES BEHAVE *(Anna Held's flirtation song) (from musical: 'A Parisian Model')*
- I'LL ALWAYS BE IN LOVE WITH YOU
- I LOVE MY BABY, MY BABY LOVES ME *(Harry Warren)*
- I LOVE YOU, I LOVE YOU, I LOVE YOU, SWEETHEART OF ALL MY DREAMS *(also see under 'Sweetheart of All My Dreams') (from picture: 'Thirty Seconds Over Tokyo')*
- I'M A LONESOME LITTLE RAINDROP *(from musical: 'Greenwich Village Follies')*
- I'M GONNA LOCK MY HEART AND THROW AWAY THE KEY
- I'M JUST A POOR BACHELOR *(Frankie Laine)*
- I'M MARCHING HOME TO YOU
- IN A LITTLE GARDEN
- INDIANA (Back Home Again in Indiana)
- IN MY GONDOLA *(Harry Warren)*
- IN THE BLUE OF EVENING
- IN THE CHAPEL IN THE MOONLIGHT *(Billy Hill)*
- IN THE MOOD *(Glen Miller's all-time novelty dance hit)*
- I SCREAM, YOU SCREAM, WE ALL SCREAM FOR ICE CREAM *(also see under 'Ice Cream')*
- IT'S ALL OVER BUT THE MEMORIES *(Tony Martin)*
- IT'S THE SAME OLD SHILLELAGH
- I'VE LOST YOU (So Why Should I Care) *(famous torch ballad)*
- I WANT A LITTLE GIRL *(Kay Starr)*
- I WANT MY MAMMY *(from musical: 'The Midnight Rounders')*
- I WANT YOU ALL TO MYSELF *(Kitty Kallen)*
- I WANT YOU—I NEED YOU *(from picture: 'I'm No Angel')*
- I WISH I HAD DIED IN MY CRADLE (Before I Grew Up To Love You) *(country tune standard)*
- I WISH THAT I COULD HIDE INSIDE THIS LETTER

J

- JIMMY HAD A NICKEL
- JUST A LITTLE FOND AFFECTION
- JUST A NIGHT FOR MEDITATION
- JUST ANOTHER DAY WASTED AWAY
- JUST A PRAYER AWAY
- JUST LIKE A RAINBOW

K

- KEEP IT A SECRET *(Jo Stafford)*
- KEEP YOUR SKIRTS DOWN, MARY ANN

L

- LAST NIGHT ON THE BACK PORCH (I Loved Her Best Of All)
- THE LAST ROUND-UP *(Billy Hill) (from musical: 'Ziegfeld Follies')*
- LAWD, YOU MADE THE NIGHT TOO LONG
- LENA FROM PALESTEENA *(also see under 'Palesteena')*
- LET ME CALL YOU SWEETHEART
- LET THERE BE LOVE
- LIBERTY BELL (It's Time to Ring Again)
- LIES *(Harry Barris)*
- LIGHTS OUT *(Billy Hill)*
- LINDBERGH (The Eagle of The U.S.A.)
- THE LITTLE HOUSE UPON THE HILL
- THE LITTLE TIN SOLDIER (And the Little Rag Doll) *(from musical: 'Pins And Needles')*
- THE LITTLE WHITE HOUSE (At The End Of Honeymoon Lane) *(from musical: 'Honeymoon Lane')*
- LONELY ACRES *(Willard Robison)*
- LONESOME LITTLE DOLL
- LONG AGO DAY *(Stephen C. Foster copyright)*
- LONG BOY *(World War I Hit)* (Good-Bye Ma, Good-Bye Pa, Good-Bye Mule With Yer Old Hee-Haw)
- LOST (A Wonderful Girl)
- LOVE BIRD
- LOVE IS LIKE A CIGARETTE
- LOVING YOU THE WAY I DO *(from musical: 'Hot Rhythm')*

M

- MAMMY O' MINE
- THE MAN FROM THE SOUTH (With A Big Cigar In His Mouth)
- A MARSHMALLOW WORLD
- MEET ME IN ROSETIME, ROSIE
- MEET ME TO-NIGHT IN DREAMLAND *(Leo Friedman)*
- MELODY OF LOVE *(Four Aces)*
- THE MELODY THAT MADE YOU MINE
- ME TOO (Ho-Ho, Ha-Ha)
- MEMORIES OF YOU *(from musical: Lew Leslie's 'Blackbirds') (from picture: 'The Benny Goodman Story')*
- MISSISSIPPI MUD *(Harry Barris)*
- MISTER AND MISSISSIPPI *(Patti Page)*
- THE MISTLETOE KISS
- MOONLIGHT MASQUERADE
- MOONLIGHT ON THE COLORADO
- MY BOLERO *(Vic Damone)*
- MY GUY'S COME BACK *(Benny Goodman)*
- MY HAT'S ON THE SIDE OF MY HEAD
- MY LOVE AND DEVOTION *(Doris Day)*
- MY MARIUCCIA TAKE A STEAMBOAT
- MY MELANCHOLY BABY
- MY OLD GAL (Somebody Else Must Be Teasing My Old Gal) *(standard torch ballad)*
- MY PRAYER
- MY STORY OF LOVE *(Stephen C. Foster copyright)*
- MY SUMURUN GIRL *(Louis A. Hirsch) (from musical: 'Whirl of Society')*
- MY SWEETHEART IS SOMEWHERE IN FRANCE *(World War I hit)*

N

- NAUGHTY! NAUGHTY! NAUGHTY! *(from musical: 'Show Of Wonders')*
- NEVER LET NO ONE MAN WORRY YOUR MIND
- NIGHTFALL *(Peter De Rose) (from 'Inspiration')*
- A NIGHTINGALE SANG IN BERKELEY SQUARE
- NO WEDDING BELLS FOR ME

O

- OCTOBER TWILIGHT *(Song) (Henry Hadley)*
- THE OFFICIAL WEST POINT MARCH
- OH! BOY, WHAT A GIRL *(from musical: 'Gay Paree')*
- OH! MA-MA *(The Butcher Boy)*
- OH! MY PA-PA *(Eddie Fisher)*
- OH! THAT YANKIANA RAG *(from musical: 'Miss Innocence')*
- OH! YOU DEVIL
- THE OLD LAMP-LIGHTER
- THE OLD SPINNING WHEEL *(Billy Hill)*
- OLE FAITHFUL *(country tune standard) (Will Rogers' favorite song)*
- ON A LITTLE STREET IN SINGAPORE *(Frank Sinatra)*
- ON, BRAVE OLD ARMY TEAM *(West Point March)*
- THE ONE ROSE (That's Left In My Heart)
- ONE SWEET LETTER FROM YOU *(Harry Warren)*
- THE ONLY, ONLY ONE FOR ME *(Harry Warren)*
- ON THE MISSISSIPPI
- ON THE SUNNY SIDE OF THE STREET *(McHugh-Fields) (from musical: 'International Revue')*
- THE OREGON TRAIL *(Billy Hill-Peter De Rose)*
- OUTSIDE *(Rudy Vallee) (from picture: 'Sweet Music')*

P

- PADDLIN' MADELIN' HOME *(from musical: 'Sunny')*
- PALESTEENA
- PANAMA *(Rhumba)*
- PAPA LOVES MAMBO *(Perry Como)*
- PENNSYLVANIA POLKA
- A PENNY A KISS, A PENNY A HUG
- PENNY SERENADE
- PETER PAN (I Love You)
- PLAY THAT BARBER SHOP CHORD *(Bert Williams' trade-mark)*
- POOR LITTLE RHODE ISLAND *(from picture: 'Carolina Blues')*
- THE PRINCETON CANNON SONG *(Princeton March)*
- THE PRISONER'S SONG
- PUT ON AN OLD PAIR OF SHOES

R

- RAIN (Shower Your Blessings On Me)
- RAINBOW AT MIDNIGHT *(country tune standard)*
- RED SAILS IN THE SUNSET *(from muscial: 'Provincetown Follies')*
- RIVER STAY 'WAY FROM MY DOOR
- ROLL ME OVER *(World War II)*
- ROLL ON, MISSISSIPPI, ROLL ON
- ROLL OUT THE BARREL *(also see under 'Beer Barrel Polka')*
- RO-RO-ROLLIN' ALONG *(from picture: 'Near The Rainbow's End')*
- ROSE OF WASHINGTON SQUARE *(from musical: 'Ziegfeld Midnight Frolic') (from picture: 'Rose of Washington Square')*
- ROSES BRING DREAMS OF YOU
- ROYAL GARDEN BLUES *(the 'daddy' of all modern blues)*
- RUGGED BUT RIGHT *(Bonnie Windsor) (famous cafe song)*

S

- SAY IT WITH A UKULELE
- SAVE YOUR SORROW (For To-Morrow)
- SCHOOL DAYS *(Cobb-Edwards)*
- SECOND HAND ROSE *(Fanny Brice) (from musical: 'Ziegfeld Follies')*
- SEMINOLA *(Harry Warren)*
- SEVEN OR ELEVEN (My Dixie Pair O' Dice) *(from musical: 'Make It Snappy')*
- SHE IS THE SUNSHINE OF VIRGINIA
- SHE SANG ALOHA TO ME *(famous Hawaiian standard)*
- S-H-I-N-E *(Frankie Laine)*
- SHUT THE DOOR (They're Comin' Thru The Window)
- SIDE BY SIDE *(Kay Starr)*
- SIERRA SUE
- SITTING BY THE WINDOW
- SKOKIAAN *(Ralph Marterie)*
- SLEEPY HEAD
- SOFT SHOE SONG (Give Me The Old Soft Shoe) *(Dinah Shore-Tony Martin)*
- SO LONG
- SO MANY MEMORIES
- SOMEBODY ELSE IS TAKING MY PLACE
- SOMEBODY ELSE—NOT ME *(Pee Wee Hunt) (Bert Williams' famous circus song)*
- SOUND OFF (Duckworth Chant)
- SOUTH OF THE BORDER (Down Mexico Way)
- SPAGHETTI RAG
- STEPPIN' IN SOCIETY
- SUNBONNET SUE *(Cobb-Edwards)*
- SWEET ELOISE
- SWEET HAWAIIAN CHIMES
- SWEETHEART OF ALL MY DREAMS *(from picture: 'Thirty Seconds Over Tokyo')*
- SWEET SUE—JUST YOU

T

- TEARS (For Souvenirs)
- THAT LINDY HOP *(from musical: Lew Leslie's 'Blackbirds')*
- THAT'S MY WEAKNESS NOW *(Helen Kane)*
- THAT'S THE SONG OF SONGS FOR ME
- THAT'S WHEN I LEARNED TO LOVE YOU *(Rudy Vallee)*
- THERE GOES THAT SONG AGAIN *(from picture: 'Carolina Blues')*
- THERE'S A CABIN IN THE PINES *(Billy Hill)*
- THERE'S A GIRL IN THE HEART OF MARYLAND (With A Heart That Belongs To Me)
- THERE'S A HOME IN WYOMIN'
- THERE'S A LITTLE BOX OF PINE ON THE 7:29 *(hill-billy standard)*
- THERE'S A VACANT CHAIR AT HOME SWEET HOME
- THEY'RE WEARING 'EM HIGHER IN HAWAII
- TILL WE TWO ARE ONE *(Georgie Shaw)*
- TIP-TOP TIPPERARY MARY
- TITTLE, TATTLE, TATTLE TALE
- TOO FAT POLKA
- THE TRAIL OF THE LONESOME PINE
- A TREE IN THE MEADOW
- TULIPS AND HEATHER
- TURKISH DELIGHT *(Arthur Godfrey)*
- 12th STREET RAG
- TWO DIRTY LITTLE HANDS *(Cobb-Edwards)*
- TWO LITTLE WOODEN SHOES *(from musical: 'Spice of 1922')*

U

- UGLY CHILE *(tune: You're Some Pretty Doll)*
- UNDERNEATH THE RUSSIAN MOON

W

- WAGON WHEELS *(Billy Hill-Peter De Rose) (from musical: 'Ziegfeld Follies')*
- WAKE UP AND SING
- WALTZ ME AROUND AGAIN, WILLIE *(Will D. Cobb)*
- 'WAY DOWN YONDER IN NEW ORLEANS *(from musical: 'Strut Miss Lizzie')*
- 'WAY OUT WEST IN KANSAS *(country tune standard)*
- WE DON'T WANT THE BACON (What We Want Is A Piece Of The Rhine) *(World War I hit)*
- THE WEDDING GLIDE *(Louis A. Hirsch) (from musical: 'Passing Show of 1912')*
- WEST POINT FOREVER *(West Point March)*
- WHAT A WONDERFUL MOTHER YOU'D BE
- WHAT DO I CARE *(from musical: 'Harry Carroll's Revue')*
- WHAT'S KEEPING MY PRINCE CHARMING? *(from musical: Lew Leslie's 'Rhapsody in Black')*
- WHEN I DREAM IN THE GLOAMING OF YOU
- WHEN I DREAM OF OLD ERIN (I'm Dreaming Of You) *(Leo Friedman)*
- WHEN IT'S LAMP LIGHTIN' TIME IN THE VALLEY *(country tune standard)*
- WHEN IT'S NIGHT TIME IN ITALY (It's Wednesday Over Here)
- WHEN THE POPPIES BLOOM AGAIN
- WHEN THE SNOWBIRDS CROSS THE ROCKIES *(country tune standard)*
- WHEN WAS THERE EVER A NIGHT LIKE THIS *(Louis A. Hirsch) (from musical: 'Passing Show of 1912')*
- WHEN YOU WERE SWEET SIXTEEN *(from picture: 'The Jolson Story')*
- WHERE CAN I GO? *(Leo Fuld)*
- WHERE DO YOU WORK-A, JOHN?
- THE WHITE CLIFFS OF DOVER
- THE WHITEWASH MAN *(from musical: 'The Candy Shop')*
- WHO TAKES CARE OF THE CARETAKER'S DAUGHTER? (While the Caretaker's Busy Taking Care) *(from musical: 'Lady Be Good')*
- WHY DID I KISS THAT GIRL?
- WRAP YOUR TROUBLES IN DREAMS (And Dream Your Troubles Away) *(Harry Barris)*
- THE WRECK OF THE OLD 97 *(all-time country tune standard)*

Y

- YA GOTTA KNOW HOW TO LOVE *(Harry Warren)*
- YAMA YAMA BLUES *(Clarence-Spencer Williams)*
- YES! WE HAVE NO BANANAS
- YIP-I-ADDY-I-AY *(Will D. Cobb-John H. Flynn)*
- YOU ARE THE IDEAL OF MY DREAMS
- YOU CAN'T GET LOVIN' WHERE THERE AIN'T ANY LOVE
- YOU CAN'T STOP ME FROM LOVIN' YOU *(from musical: Lew Leslie's 'Rhapsody in Black')*
- YOU'LL BE SORRY JUST TOO LATE
- YOU ONLY WANT ME WHEN YOU'RE LONESOME (And Nobody Else Wants You)
- YOU'RE A HEAVENLY THING
- YOU'RE SOME PRETTY DOLL
- YOU'RE THE ONLY STAR (In My Blue Heaven) *(Gene Autry's own song)*
- YOU WERE ONLY FOOLING (While I Was Falling In Love)

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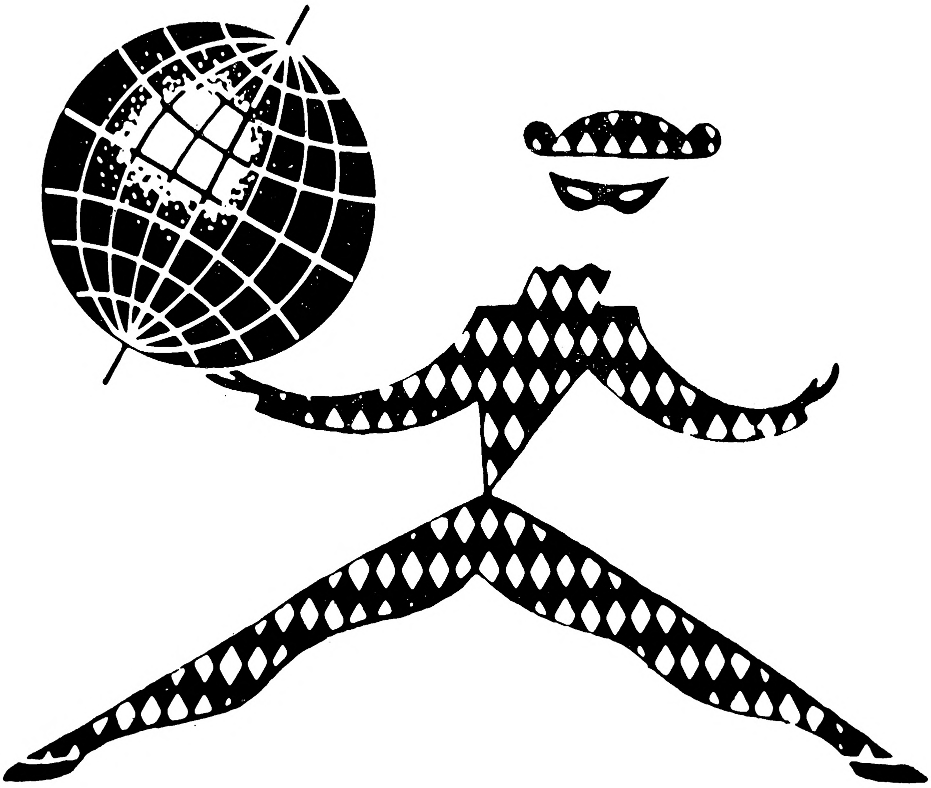

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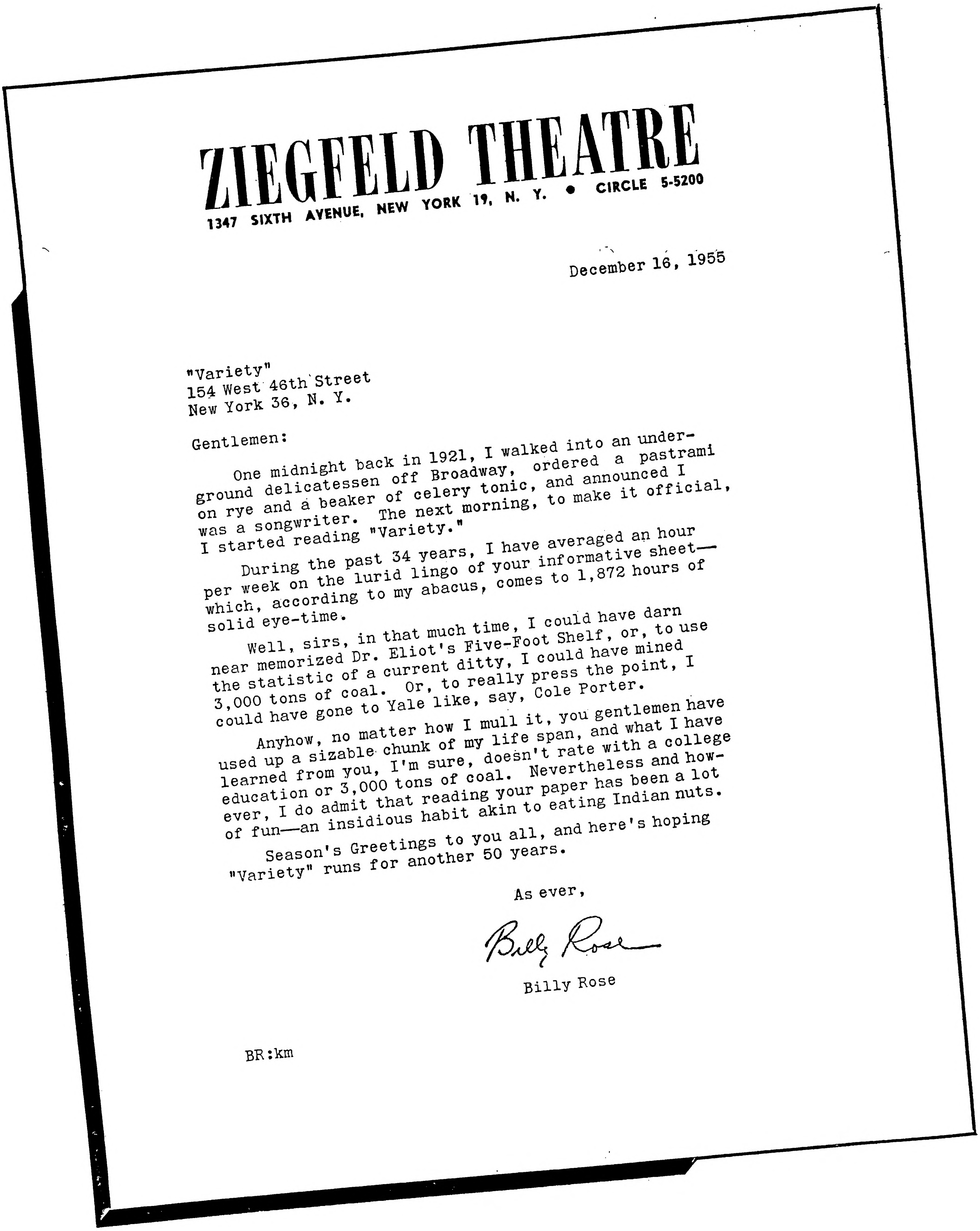

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December 16, 1955

"Variety"
154 West 46th Street
New York 36, N. Y.

Gentlemen:

One midnight back in 1921, I walked into an underground delicatessen off Broadway, ordered a pastrami on rye and a beaker of celery tonic, and announced I was a songwriter. The next morning, to make it official, I started reading "Variety."

During the past 34 years, I have averaged an hour per week on the lurid lingo of your informative sheet—which, according to my abacus, comes to 1,872 hours of solid eye-time.

Well, sirs, in that much time, I could have darn near memorized Dr. Eliot's Five-Foot Shelf, or, to use the statistic of a current ditty, I could have mined 3,000 tons of coal. Or, to really press the point, I could have gone to Yale like, say, Cole Porter.

Anyhow, no matter how I mull it, you gentlemen have used up a sizable chunk of my life span, and what I have learned from you, I'm sure, doesn't rate with a college education or 3,000 tons of coal. Nevertheless and however, I do admit that reading your paper has been a lot of fun—an insidious habit akin to eating Indian nuts.

Season's Greetings to you all, and here's hoping "Variety" runs for another 50 years.

As ever,

Billy Rose

Billy Rose

BR:km

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- AIN'T MISBEHAVIN'
- ALL IN DOWN AND OUT (Sorry I Ain't Got It, You Could Get It If I Had It)
- ALL MY LOVE
- AMERICA, I LOVE YOU
- AND HE'D SAY OO-LA LA WEE-WEE
- ANGEL BELLS
- ARRAH GO ON, I'M GONNA GO BACK TO OREGON
- AZURE
- BALTIMORE
- BELLE OF THE BALL
- BELLS OF AVALON, THE
- BETWEEN THE DEVIL AND THE DEEP BLUE SEA
- BILLY (I Always Dream of Bill)
- (What Did I Do to Be So) BLACK AND BLUE
- BLACK AND TAN FANTASY
- BLAME IT ON MY LAST AFFAIR
- BLUE (And Broken Hearted)
- BLUE LOU
- BLUE MIRAGE
- BLUE MOMENTS (Without You Dear)
- BLUE SKIRT WALTZ
- BLUE TANGO
- BOY MEETS HORN
- BRIGHT EYES
- BRING ME A ROSE
- BROWN EYES, WHY ARE YOU BLUE?
- BUBBLE, BUBBLE, BUBBLE (Pink Champagne)
- BUGLER'S HOLIDAY
- BY THE GREAT HORN SPOON
- BY THE WATERMELON VINE, LINDY LOU
- BYE-LO
- CABIN IN THE COTTON
- CALL ME BACK PAL O' MINE
- CARAVAN
- CARRY ME BACK TO THE LONE PRAIRIE
- CEMENT MIXER
- CHEW CHEW CHEW (Chew Your Bubble Gum)
- CHINA DOLL
- CLINK CLINK ANOTHER DRINK
- DADDY'S WONDERFUL PAL
- DANCING WITH A DEB
- DANNY BOY
- DAWN OF TOMORROW
- DEAR OLD SOUTHLAND
- DIGA DIGA DOO
- DINAH
- DIZZY FINGERS
- DOES YOUR HEART BEAT FOR ME?
- DOIN' THE NEW LOW DOWN
- DOIN' THE SUSI-Q
- DON'T WORRY 'BOUT ME
- DOWN AMONG THE SUGAR CANE
- DOWN BY THE STATION
- DREAM OF A DOLL
- DREAM OF OLWEN, THE
- EMALINE
- EVERYTHING IS HOTSY TOTSY NOW
- FANDANGO
- FAREWELL BLUES
- FIDDLE-FADDLE
- FLAPPERETTE
- FOR ME AND MY GAL
- FORGOTTEN DREAMS
- GATHER THE ROSE
- GIRL IN SATIN, THE
- GIRL OF MY DREAMS
- GIVE ME ONE HOUR
- GOLDEN TANGO, THE
- GOODBYE, MY LADY LOVE
- GREATEST MISTAKE OF MY LIFE, THE
- HANNAH LEE
- HANDS ACROSS THE TABLE
- HAPPY AND GO LUCKY IN MY OLD KENTUCKY HOME
- HAUNTING ME
- HAVE YOU EVER MET THAT FUNNY REEFER MAN?
- HELLO, HAWAII, HOW ARE YOU
- HE'S LIVING THE LIFE OF REILLY
- HEY MR. BANJO
- (What Has Become of) HINKY DINKY PARLAY VOO
- HOLD ME, THRILL ME, KISS ME
- HOLD TIGHT, HOLD TIGHT
- HOME (When Shadows Fall)
- HORSE AND BUGGY
- HULLABALOO
- HOW COME YOU DO ME LIKE YOU DO
- HOW'M I DOIN'?
- HOW'YA GONNA KEEP 'EM DOWN ON THE FARM?
- I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
- I CAN'T GIVE YOU ANYTHING BUT LOVE
- I CAN'T TELL WHY I LOVE YOU, BUT I DO
- I DON'T CARE WHAT YOU USED TO BE
- I DON'T MIND BEING ALL ALONE
- I DON'T STAND A GHOST OF A CHANCE
- I DON'T WANT A DOCTOR
- I JUST CAN'T MAKE MY EYES BEHAVE
- I LEFT MY SUGAR STANDING IN THE RAIN
- I LET A SONG GO OUT OF MY HEART
- I LOVE YOU FAIR DINKUM
- I MUST HAVE THAT MAN
- I SURRENDER, DEAR
- I WONDER IF YOU MISS ME
- IDAHO
- IF DREAMS COME TRUE
- IF I KNOCK THE "L" OUT OF KELLY
- IF IT'S TRUE
- IF YOU'LL SAY "YES," CHERIE
- IF YOU'RE EVER IN MY ARMS AGAIN
- I'LL BE IN MY DIXIE HOME AGAIN TOMORROW
- I'LL HAVE THE LAST WALTZ WITH MOTHER
- ILL WIND
- I'M ALL BOUND 'ROUND WITH THE MASON DIXON LINE
- I'M GETTIN SENTIMENTAL OVER YOU
- I'M JUST WILD ABOUT ANIMAL CRACKERS
- I'M LOST
- IN A SENTIMENTAL MOOD
- IN SHADOWLAND
- IT AIN'T NOBODY'S BIZ'NESS WHAT I DO
- IT DON'T MEAN A THING
- IT MUST BE TRUE
- IT WAS ONLY A SUN SHOWER
- IT'S A MAN EVERYTIME, IT'S A MAN
- IT'S RAINING
- I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER
- I'VE GOT THE WORLD ON A STRING
- JAZZ LEGATO
- JAZZ PIZZICATO
- JEALOUS
- JESSIE
- JUST A BABY'S PRAYER AT TWILIGHT
- JUST A GIRL THAT MEN FORGET
- JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE
- KENTUCKY TROTTER
- KICKIN' THE GONG AROUND
- KISSES (The Sweetest Kisses of All)
- KITTEN ON THE KEYS
- LADY WITH THE FAN, THE
- LAMBETH WALK
- LAUGHING SAMBA, THE
- LEMON DROP
- LET A SMILE BE YOUR UMBRELLA ON A RAINY DAY
- LET'S ALL SING LIKE THE BIRDIES SING
- LONESOME AND SORRY
- LOVE IS THE THING
- LOVESICK BLUES
- LYING IN THE HAY
- MADEMOISELLE DE PAREE
- MA! HE'S MAKIN' EYES AT ME
- MARGIE
- MARY LOU
- MAZIE
- MICKEY DONOHUE
- MINNIE THE MOOCHER
- MINNIE THE MOOCHER'S WEDDIN' DAY
- MISS JOHNSON PHONED AGAIN TODAY
- MISTAKES
- MOM-E-LE
- MOOCH, THE
- MOOD INDIGO
- MOONGLOW
- MOONLIGHT
- MOTHER IN IRELAND
- MR. GHOST GOES TO TOWN
- MY DADDY ROCKS ME (With One Steady Roll)
- MY DREAM OF THE BIG PARADE
- MY HONEY'S LOVIN' ARMS
- MY KID
- MY MOTHER'S ROSARY
- MY NAME IS KELLY (But I'm Living the Life of Reilly)
- MY SUNNY TENNESSEE
- MY WUBBA DOLLY
- NOBODY'S SWEETHEART
- OH! GEE, OH! GOSH, OH! GOLLY I'M IN LOVE
- OH HOW I LAUGH WHEN I THINK HOW I CRIED ABOUT YOU
- OH HOW I WISH I COULD SLEEP UNTIL MY DADDY COMES HOME
- OH HOW SHE LIED TO ME
- OH! WHAT A PAL WAS MARY
- OLD MAN OF THE MOUNTAIN, THE
- OLD PAL, WHY DON'T YOU ANSWER ME
- ONE MORNING IN MAY
- OOGIE, OGGIE, WA, WA
- ORGAN GRINDER'S SWING
- OUT WHERE THE BLUES BEGIN
- PAVANNE
- PENNY-WHISTLE SONG, THE
- PHANTOM REGIMENT, THE
- PLINK, PLANK, PLUNK!
- POPCORN MAN
- PRELUDE TO A KISS
- PROMENADE
- PYRAMID
- RAILROAD MAN
- RED ROSES TO A BLUE LADY
- REGIMENTAL SONG
- REPASZ BAND
- RIVERBOAT SHUFFLE
- ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY
- ROSE OF THE RIO GRANDE
- RUMBALERO
- SADIE THOMPSON SONG, THE
- SARABAND
- SARONG
- SAY SOMETHING SWEET TO YOUR SWEETHEART
- SCAT SONG, THE
- SCARLET RIBBONS
- SCHOOL DAYS
- SENTIMENTAL BABY
- SENTIMENTAL GENTLEMAN FROM GEORGIA
- SERENADE IN THE NIGHT
- SERENATA
- SHIEK OF ARABY, THE
- SHE'S MINE, ALL MINE
- SHOE SHINE BOY
- SIDEWALKS OF CUBA
- SINGIN' THE BLUES
- SI PETITE
- SKYSCRAPER FANTASY
- SLEIGH RIDE
- SLIPPING THROUGH MY FINGERS
- SLOW FREIGHT
- SMOKE RINGS
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- SOMETHING TO LIVE FOR
- SONG OF THE BELLS
- SOPHISTICATED LADY
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- SPRING FEVER
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- STAY ON THE SUNNYSIDE
- STEALING APPLES
- STORMY WEATHER
- STRAIGHTEN UP AND FLY RIGHT
- SUMMER SKIES
- SUNBONNET SUE
- SWEET LORRAINE
- SWEET ROSIE O'GRADY
- SYNCOPATED CLOCK, THE
- TAKE ME IN YOUR ARMS
- TAKE MY WORD
- THAT AIN'T RIGHT
- THAT'S MY DESIRE
- THAT TUMBLE-DOWN SHACK IN ATHLONE
- THERE'LL BE A GREAT DAY IN THE MORNING
- THERE'S SOMETHING ABOUT A SOLDIER
- THERE'S SOMETHING ABOUT AN OLD LOVE
- THERE'S SOMETHING NICE ABOUT EVERYONE, BUT THERE'S EVERYTHING NICE ABOUT YOU
- TORMENTED
- TRUCKIN'
- TWENTY-ONE YEARS
- TWO DIRTY LITTLE HANDS
- TYPEWRITER, THE
- UNTIL YOU CAME TO ME
- WAITIN' FOR THE EVENIN' MAIL
- WALTZING CAT, THE
- WANITA, WANNA EAT? WANNA EAT?
- WASHBOARD BLUES
- WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE
- WHAT'S THE USE OF DREAMIN'?
- WHEN IT'S SLEEPY TIME DOWN SOUTH
- WHEN MY SUGAR WALKS DOWN THE STREET
- WHEN YOU AND I WERE YOUNG MAGGIE BLUES
- WHEN YOUR OLD WEDDING RING WAS NEW
- WHEN YOU'RE SMILING
- WHERE DID YOU GET THAT GIRL?
- WHITE WEDDING
- WHO WOULDN'T BE BLUE
- WHO'S SORRY NOW?
- WONDER IF SHE'S LONELY TOO
- YAAKA HULA HICKEY DULA
- YOU NEVER HAVE TO STAND ALONE
- YOU, RASCAL, YOU
- YOU'RE A MILLION MILES FROM NOWHERE WHEN YOU'RE 1 LITTLE MILE FROM HOME
- YOU'RE NOT THE KIND

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COCKTAILS FOR TWO
COCOANUT GROVE
CONCHITA, MARQUITA, LOLITA, PEPITA LOPEZ
DAY YOU CAME ALONG
DOLORES
DOWN BY THE RIVER
DOWN THE OLD OX ROAD
DREAM LOVER
EBONY RHAPSODY
FAITHFUL FOREVER
FALLING IN LOVE AGAIN
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HAPPY TRAILS
HEART AND SOUL
HERE LIES LOVE
HILLS OF OLD WYOMING
HIS ROCKING HORSE RAN AWAY
I CAN'T ESCAPE FROM YOU
I DON'T CARE IF THE SUN DON'T SHINE
I DON'T WANT TO WALK WITHOUT YOU BABY
IF I SHOULD LOSE YOU
I GET ALONG WITHOUT YOU VERY WELL
I'LL ALWAYS LOVE YOU
I'M POPEYE THE SAILOR MAN
I'M YOURS
IN THE COOL COOL COOL OF THE EVENING
I REMEMBER YOU
I SAID NO
ISN'T IT ROMANTIC
IT COULD HAPPEN TO YOU
IT'S A HAP-HAP-HAPPY DAY
IT'S EASY TO REMEMBER
I WANNA BE LOVED
I WISHED ON THE MOON
I WISH I DIDN'T LOVE YOU SO
JINGLE JANGLE JINGLE
JUNE IN JANUARY
JUST ONE MORE CHANCE
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MY OLD FLAME
MY SILENT LOVE
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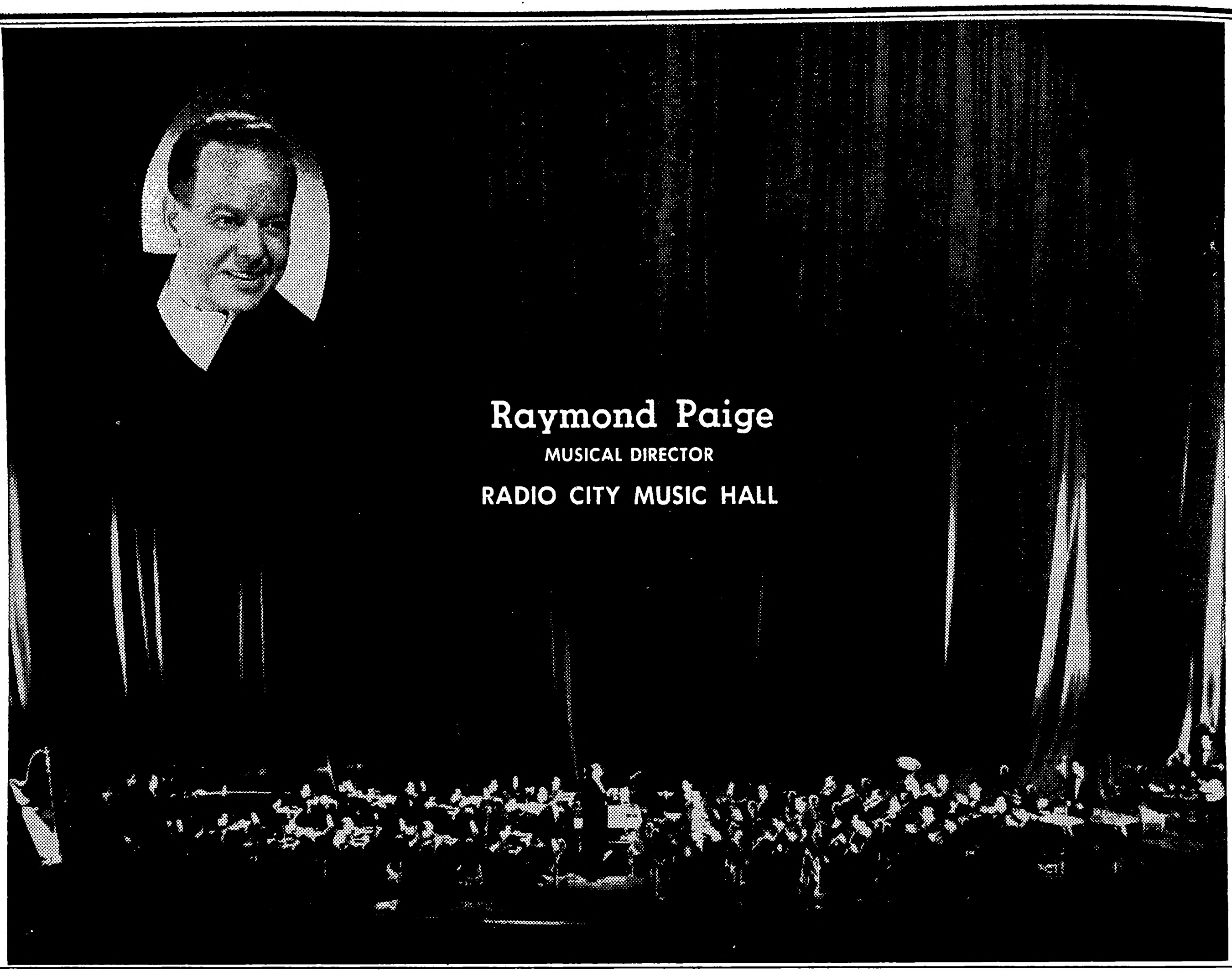

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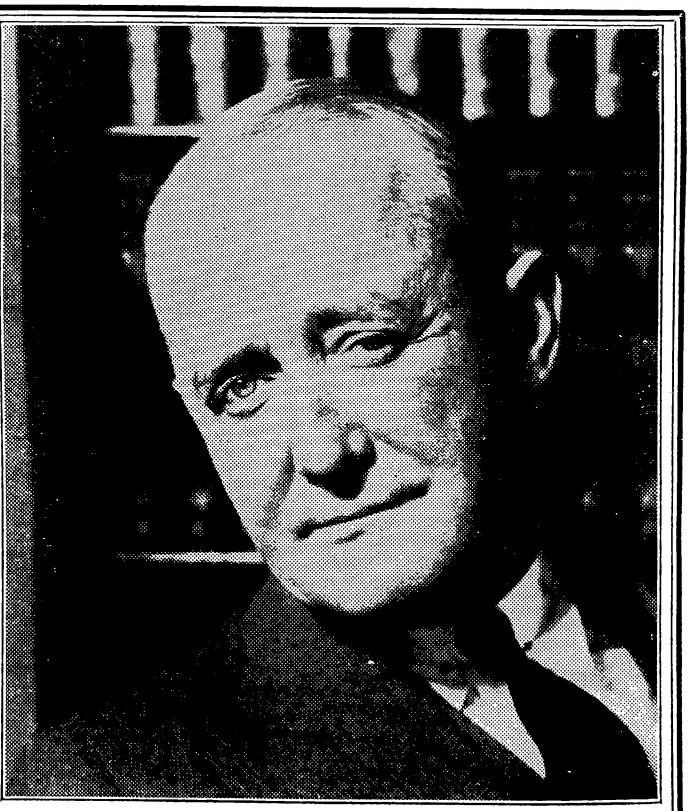

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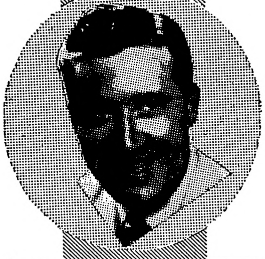
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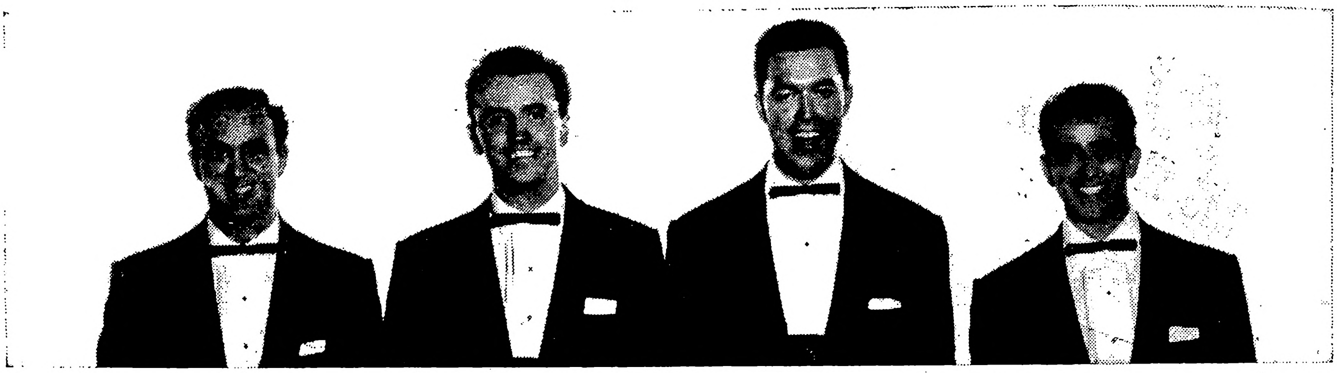

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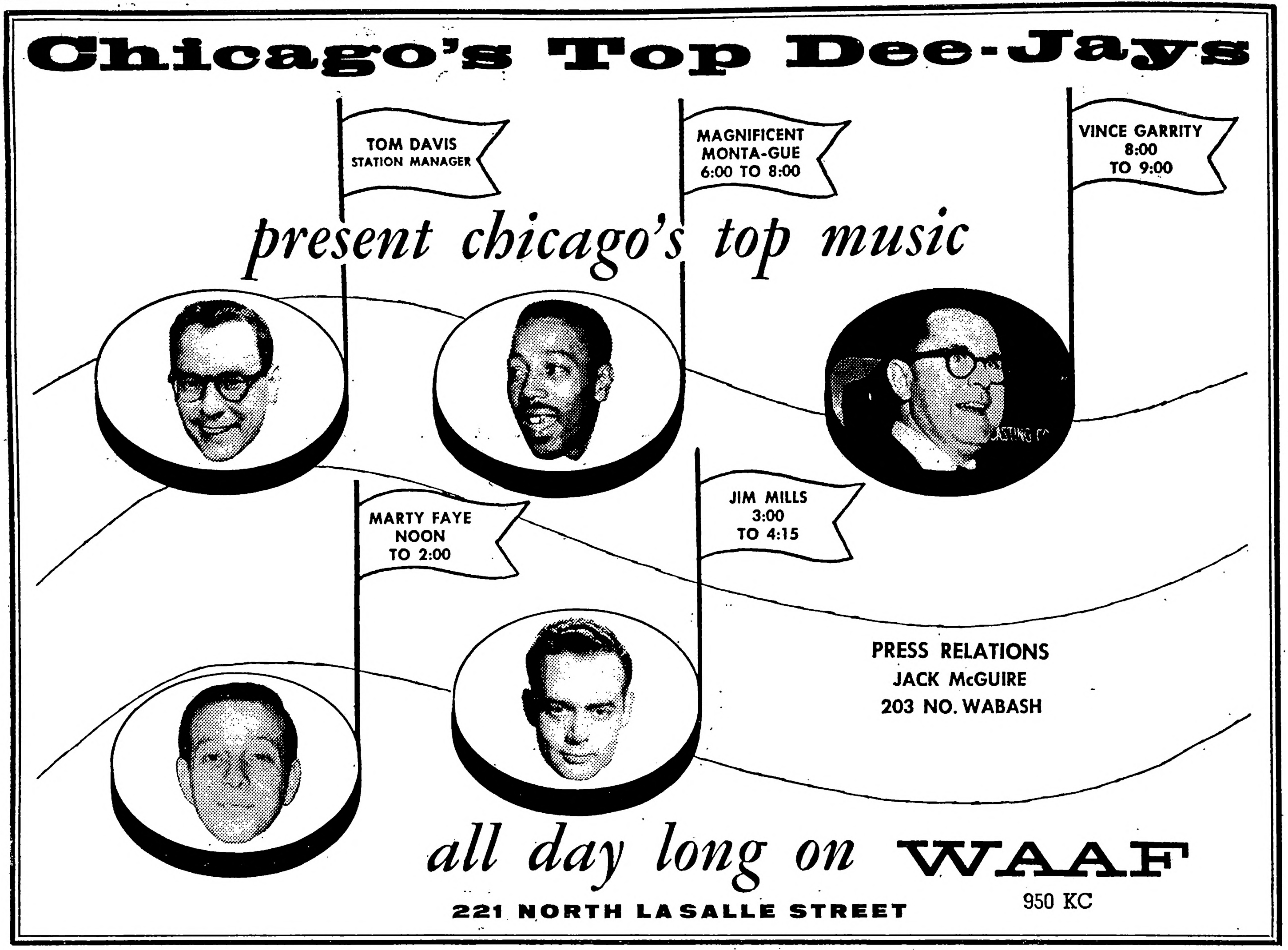

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1930 When Your Hair Has Turned to Silver
Somewhere in Old Wyoming

1931 You'll Be Mine in Apple Blossom Time
Making the Best of Each Day

1932 Somebody Loves You
Sing a Little Low Down Tune

1933 In the Valley of the Moon
Two Tickets to Georgia

1934 Goodnight Little Girl of My Dreams
Throw Another Log on the Fire

Tiny Little Finger Prints
1935 Flowers for Madame
Let's Swing It

1936 The Broken Record
Wake Up and Sing

1937 Gee But You're Swell
I'll Bet You Tell That to All the Girls

1938 Little Lady Make Believe
Is That the Way to Treat a Sweetheart?

1939 Comes Love
Little Curly Hair in a High Chair

1940 Rose O'Day
Trade Winds

1941 Miss You
I Came Here to Talk for Joe

1942 Don't Sit Under the Apple Tree
We Did It Before and We Can Do It Again

Wait for Me Mary
1943 You're Irish and You're Beautiful
I Wish That I Could Hide Inside This Letter

Just a Prayer Away
1944 Time Waits for No One
Don't Sweetheart Me

For the First Time
1945 As Long as I Live
Tomorrow Is Forever

1946 No Can Do
Coax Me a Little Bit

1947 The Old Lamplighter

1948 I Remember Mama

1949 That's Where I Came In
Rosewood Spinet

1950 Zing Zing—Zoom Zoom

1951 Faithfully Yours
If Someone Had Told Me

1952 Milwaukee Polka
Cloud Lucky Seven

1953 May I Sing to You
When I Needed You Most

1954 The Mama Doll Song

1955 Time Waits for No One

STAINED GLASS WINDOWS
1956 OH! MY LIEBER LIEBCHEN
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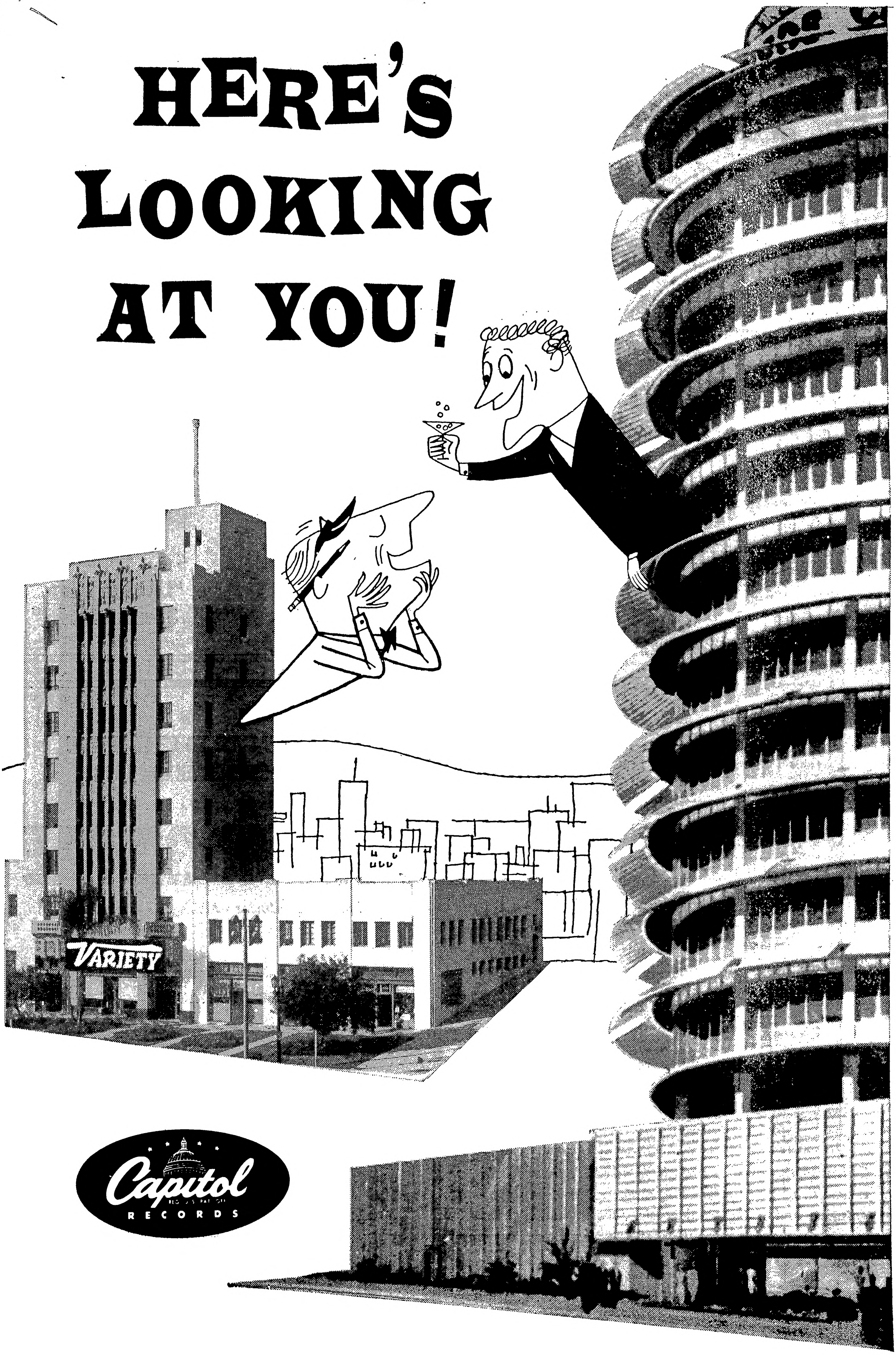
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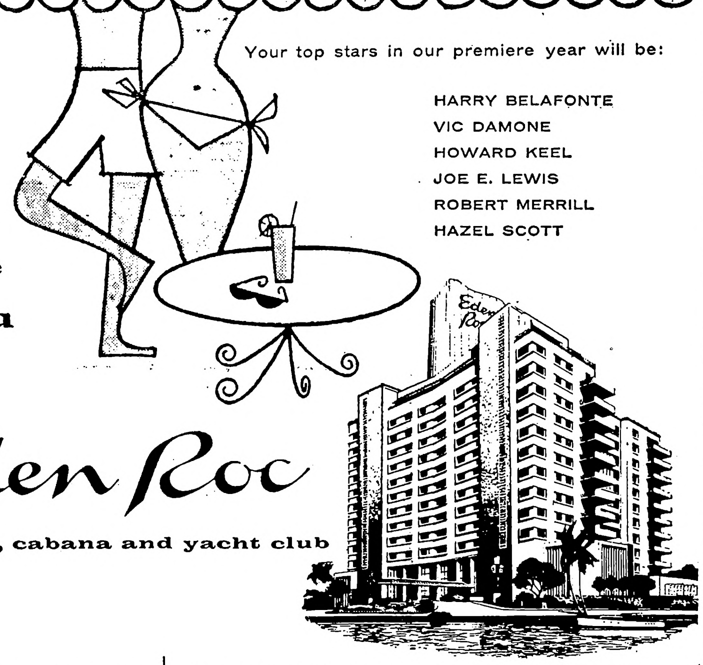

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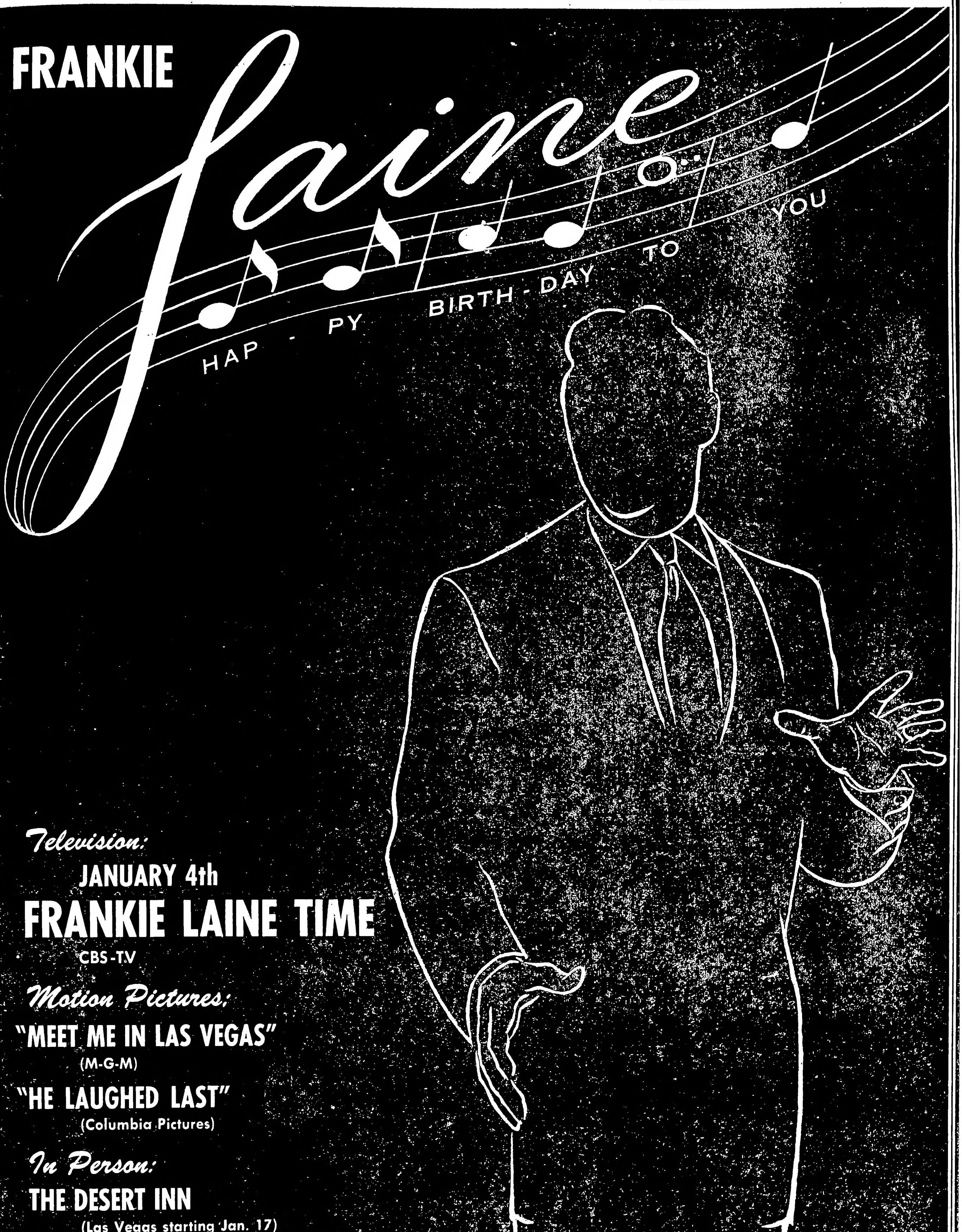
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1933-34	PLAY TO ME GYPSY*
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1935	RED SAILS IN THE SUNSET*
	Misty Islands of the Highlands
1936	SERENADE IN THE NIGHT
1936-37	DID YOUR MOTHER COME FROM IRELAND?
1937	HARBOR LIGHTS
	HOMETOWN The Coronation Waltz
1938	TEN PRETTY GIRLS
	THE CHESTNUT TREE
	Cinderella (Stay In My Arms)
1939	SOUTH OF THE BORDER*
	THE WASHING ON THE SIEGFRIED LINE
1939-40	MY PRAYER
1941	ST. MARY'S IN THE TWILIGHT
1942	THE COKEY-COKEY
1943	ALL OUR TOMORROWS
1944	AN HOUR NEVER PASSES
1945	Second Army March
1946	Forever Amber
1947	AN APPLE-BLOSSOM WEDDING —AND MIMI
1948	ON THE OLD SPANISH TRAIL
	The Mistletoe Kiss
1949	MY BOLERO
1950	HARBOR LIGHTS* (2d Time)
	THE FRENCH CAN-CAN POLKA
1951	DOWN THE TRAIL OF ACHIN' HEARTS
1952	GOD'S LITTLE CANDLES
1953	APRIL IN PORTUGAL
1953-54	ISTANBUL (Not Constantinople!)
1954	THE MAGIC TANGO
1955-56	WE'LL GO A LONG LONG WAY TOGETHER
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50 Years of Hit Parade

Continued from page 359

Girl That I Marry
The Gypsy
I Got the Sun in the Morning
It Might as Well Be Spring
Let It Snow, Let It Snow, Let It Snow
Oh, What It Seemed to Be
Ole Buttermilk Sky
Shoo Fly Pie and Apple Pan Dowdy
Sioux City Sue
South America, Take It Away
Symphony
They Say It's Wonderful
To Each His Own

1947

A, You're Adorable
Anniversary Song
Dream, Dream, Dream
How Are Things in Glocca Morra
Linda
Mam'selle
Managua, Nicaragua
Misirlou
My Adobe Hacienda
Open the Door, Richard
Zip a Dee Do Dah

1948

Ballerina
Buttons and Bows
Civilization
Far Away Places
Golden Earrings
Hair of Gold, Eyes of Blue
I'll Dance at Your Wedding
It's Magic
Manana
Nature Boy
Near You
Now Is The Hour
On a Slow Boat to China
Powder Your Face with Sunshine
Tree in the Meadow
You Call Everybody Darlin'
You Were Only Foolin'

1949

Again
Careless Hands
Cruising Down the River
Far Away Places
Forever and Ever
I'm in Love with a Wonderful Guy
Red Roses for a Blue Lady
Some Enchanted Evening

1950

All My Love
Chattaroogie Shoe Shine Boy
Enjoy Yourself — It's Later Than You Think
Goodnight Irene
Harbor Lights
Hoop-Dee-Doo
I Can Dream, Can't I?
I Wanna Be Loved
If I Knew You Were Coming I'd've Baked a Cake
It Isn't Fair
La Vie En Rose
Mona Lisa
Music, Music, Music
My Foolish Heart
Nevertheless
Old Master Painter
Sam's Song
The Thing
Third Man Theme
Tzena-Tzena-Tzena

1951

Be My Love
Because of You
Bushel and a Peck
Cold, Cold, Heart
Come-on-a My House
Down Yonder
I Get Ideas
If
(It's No) Sin
It Is No Secret
Lonliest Night of the Year
My Heart Cries for You
Mockin' Bird Hill
On Top of Old Smokey
Sound Off
Sparrow in the Treetop
Tennessee Waltz
Too Young

1952

Anytime
Auf Wiederseh Sweetheart
Be Anything
Blue Tango
Cry
Delicado
Half As Much
High Noon
I Saw Mommy Kissin' Santa Claus
I'm Yours
Jambalaya
Lady of Spain
Little White Cloud That Cried
Please Mr. Sun
Shrimp Boats
Wheel of Fortune
Wish You Were Here
Why Don't You Believe Me?
You Belong To Me

1953

April in Portugal
Changing Partners
Crying in the Chapel

(Continued on page 410)

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Hit Parade of Half Century

Continued from page 408

Doggie in the Window
Don't Let Stars Get in Your Eyes
Ebb Tide
I Believe
I'm Walking Behind You
Keep It a Secret
Many Times
No Other Love
Oh, My Papa
Rags to Riches
Ricochet
Song From Moulin Rouge
Stranger in Paradise
That's Amore
Till I Waltz Again With You
You, You, You
Vaya Con Dios

1954

Cross Over The Bridge
Happy Wanderer
Hernando's Hideaway
Hey There
High and the Mighty
I'm Walking Behind You
If I Give My Heart to You
Let Me Go, Lover
Little Things Mean a Lot
Make Yourself Comfortable
Mambo Italiano
Mister Sandman
Oh, Baby Mine
Shake, Rattle and Roll
Sh-Boom
Teach Me Tonight
This Ole House
Three Coins in the Fountain
Wanted
Young at Heart

1955

Autumn Leaves
Cherry Pink and Apple Blossom White
Davy Crockett
How Important Can It Be
Ko-Ko-Mo
Learnin' The Blues
Love Is A Many Splendored Thing
Melody of Love
Rock Around The Clock
Sincerely
That's All I Want From You
Tweedle-Dee
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U. S. Music Comedy

Continued from page 351

his work on such plays as "Rose Marie," "The Song of the Flame," a picture of the White Revolution in Russia, and "Golden Dawn," a story laid in the Tanganyika Territory of Africa, in which authentic native songs and dances were integrated with the story and score. It was this work that prepared him for songs like "Oklahoma," "The King and I," and "South Pacific."

Moss Hart's Drama & Music

Moss Hart made a good job of combining drama and music in his "Lady in the Dark." But he ducked the issue by a neat contrivance. The serious side of his story was told legitimately, the song and dance episodes were all things that had happened in the lady's dreams.

Again in "Pal Joey," where Rodgers & Hart found a book by John O'Hara in whih we met lifelike characters from a station of life not seen before in musical shows ("a young heel who made and unmade himself by capturing and losing the fancy of a bored society woman"), dances and other moments of entertainment took place in a cabaret, and so did not interfere with belief in the characters or plot.

At this point something must be said about Jerome Kern, who had a definite hand in the development of the Musical Play.

He was never so happy as when he was musicalizing sincerely in song and story.

I have referred to "Showboat." There must also be mentioned his "Music in the Air," which was definitely a desire to repeat what he'd already done in "The Cat and the Fiddle," which he wrote with me in 1932.

Broadway critics didn't like "Cat and the Fiddle." There was no low comedian, no dancing girls, no ballet or specialties usually demanded of a musical, no comedy except that which came from situations and character clashes.

But London liked it. I quote from a review written by James Agate, who at that time was the Atkinson of London: "This play about musicians held legitimate actors to their trade through the simple expedient of giving them legitimate material to trade in. . . . This then was not musical comedy, but a play with music. . . . From first to last this was an evening to delight the simple and satisfy the sophisticated . . . the high water mark of the musical play."

Evolution Is a Slow Process

Evolution is a slow and continuous progress. No one can say at this date one era ended and another began.

The day of extravaganza, burlesque, revue, musical farce, etc., is not over. They will continue to find their audience along with operettas, Cole Porter and Dorothy Fields musical comedies, R & H musical plays and plays with music, or combinations of these.

Ballet has come into its own as a pure art form. So has pantomime, Grand Opera, and drama before it.

It is when these are blended in various proportions that classification becomes difficult. Some day some one will write the perfect musical play. That will be when all forms of expression, song, dance, and drama, are blended in such a way that each moment is motivated and developed with logic and regard for reality.

A believable character will speak, dance, or sing, not at the whim of the author and composer, but in response to basic urges which I mentioned above.

What I hope for is this: that the critics of today and tomorrow will know something of what authors and composers are trying to do; that they will not judge all pieces by a single standard or set of rules. A critic may have his own idea of what a musical should be, a mince-pie of pace, bounce, girls, hit songs, dance, and laughs. By this standard many a fine musical would perforce be put down as a flop.

At a dog show what chance would a fox terrier have at the hands of a judge who boasts that the only dog worth raising is a French poodle?

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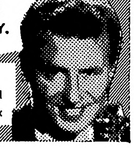

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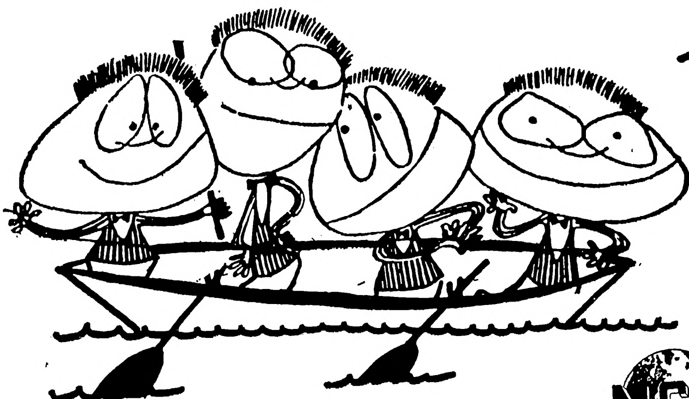

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Disk Biz From Tinfoil To Tape

A Noisy, Scratchy Infant 50 Years Ago, Disk Industry Spins Through a Permanent Revolution in Techniques Into Modern Era of New Speeds, Hi-Fi, Tapes and Multi-Million Dollar Grosses

By JIM WALSH

Jim Walsh

Although Thomas A. Edison's first experimental tinfoil phonograph was invented in 1877, the "talking machine" and record business was still considered an infant industry when the first issue of VARIETY hit the stands in 1905. However, the infant was a lusty, growing one and its sound effects — ranging from "A Scene at a Dog Fight" to Caruso's equally noisy bellowing of "Celeste Aida"—were already keeping millions of people awake at night.

Constant growth was being achieved in spite of "dog eat dog" jockeying for position which resulted in frequent law suits that usually ended in out-of-court settlements. The business was largely controlled by three firms—the Columbia Graphophone Co., the National Phonograph Co., and the Victor Talking Machine Co., usually referred to as Columbia, Edison and Victor. Columbia, oldest of the three from the standpoint of producing phonographs and records for public and home entertainment, made both flat disks and round cylinders. Edison's output was confined to cylinders. Victor, youngest but destined to become the largest of the three, restricted its activities to "platters." Columbia and Victor disks were the type with the lateral, or zigzag cut, the grooves resembling a snake's path across sand, while the Columbia and Edison cylinders, like all "rollers," were vertical cut (also known as "hill and dale") with the music at the bottom of the grooves instead of on the sides. The original tinfoil cylinder of course had long given way to the fragile wax variety, and it, in turn, was yielding ground to the harder-to-break disk, although in 1905 cylinder sales were still a great deal the larger.

The years just prior to VARIETY's advent, from 1900 to 1905, were marked by constant change, improvement and claims, similar to those that have been made throughout the phonograph's 78-year history, that the pinnacle of sound recording and reproduction had been reached.

The original disk record was introduced by Emile Berliner in the '90's. It was pretty terrible, but by 1900 it had been bettered, was known as the Improved record and was being marketed by the Consolidated Talking Machine Co. of Philadelphia, headed by Victor's founder, Eldridge R. Johnson. The one disk size was 7-inch, with less than two minutes playing time. A seven-inch Zon-o-phone record had also appeared, and the Globe Record Co. was making Climax disks of the same size.

In 1901 Johnson, whose firm was incorporated that year as the Victor Talking Machine Co., introduced a 10-inch record.

Columbia Invades Disk Field in 1902

When Columbia, which had restricted itself to cylinders, invaded the disk field in the spring of 1902, it became selling agent for the Globe Record Co. Several hundred platters already recorded by Globe were labeled Climax. Many had brass rings reinforcing the spindle hole, and the label indicated they were made by Globe for the Columbia Graphophone Co.

Double-faced records came into vogue late in 1908. In 1903 both Victor and Columbia brought out 12 and 14-inch records. The 14-inch were intended almost entirely to give a loud tone (because of more widely spaced grooves).

As early as 1900 there were plenty of pessimists who insisted the phono biz had already passed its peak and was sliding to hades on a greased chute. True, business was increasing, but, from the viewpoint of the artists who made the records, things were getting worse. It had been bad enough when the system of making half a dozen records at one time at a dollar a "round" had been supplemented, rather than supplanted, by a duplicating device which could turn out several hundred copies of an original recording. But when Columbia and Edison introduced the moulded system of making permanent cylinder masters in 1902, life was even tougher. No longer might an artist sing the same song hundreds of times to supply the demand. Now, he made several master moulds and that was it. A soloist ordinarily was paid $40. Duetists got $35 each, and members of male quartets drew $20 apiece. The late Sam Rous, who was a prominent recording soloist and baritone of the Edison and Haydn Quartets in the '90s (he afterwards became the Victor catalog editor and wrote the first Victor Book of the Opera) recalled that up to 1902 he was averaging $12,000 a year by his recorded work—a huge sum at that time and probably the equivalent of $50,000 today—but his income took a big tumble when, as he said, "Mr. Edison invented his gold moulding process by which he could turn out a million copies from one master."

Somewhat the same scale remained in effect for years afterward, as far as records by new and inexperienced singers, who still had to make a reputation for themselves, was concerned. One artist, when he started recording for Columbia in 1916, was paid only $35 for a solo, and $20 for his part in ensemble work. As he became widely known and his records acquired popularity, he gradually moved into the big money. The 1916 Columbia fee wasn't far out of line with what some beginning performers have received in recent years. It was reported the Ink Spots collected only $37.50 for their first Decca disk, less than 20 years ago.

Just what Victor and Columbia were paying singers and instrumentalists for making disks from 1902 to 1905 is a matter for speculation. The 1902 Victor record catalog said Bert Williams and George Walker had been engaged to make Victor records at "the highest salary ever paid in the history of the talking machine industry," but didn't say how much their phenomenal earnings were. John Philip Sousa complained sometime later that the "talking machine companies" were making fortunes by the sale of his recorded marches but that he wasn't getting any composer's royalties. "And," he added, "they pay Caruso thousands of dollars for making one record, but are willing to pay my star cornet soloist (Herbert L. Clarke) only $4 a record," Sousa, however, while indulging in his diatribes against "canned music" (a term he invented) was collecting handsomely from Victor and Edison for records played by his band—which he usually didn't condescend to direct for recording engagements. Such menial chores were reserved for his sub-conductor, Arthur Pryor, until Pryor formed his own band in 1904. When "Victor Herbert's Band" played for Zon-o-phone records, it meant only that the company had bought the right to use Herbert's name. Fred Hager, who is still living, naturally conducted the sessions.

Incidentally, record making was a highly specialized profession 50 years or more ago. Comparatively few voices recorded well, and there was a basketful of tricks to be mastered before the novice could make his voice register successfully. Learning how far to stand from the horn, when to draw back for high notes, thus avoiding blasting, and just how far to move one's head forward for softer tones—even acquiring the knack of giving some syllables disproportionate value ("roses," for example, was always pronounced "ro-ZEZ" on records) and when to slur others—all these things played their part in turning out a good record. Billy Murray, the comedian whose output the average record buyer esteemed as the most clearly enunciated, obtained his extreme clarity by giving what he termed a "ping" to certain words and syllables. As an example of the trouble in finding good recording voices, Columbia once announced it had tested some 20,000 singers over a period of years and found only five who had phono personalities.

At the turn of the century, cylinder prices had become pretty well established at 50 cents each for a wax "roller" that played two minutes. Seven-inch discs that played about a minute and a half also cost the same. Ten-inch platters were $1; 12-inch, $1.50, and 14-inch $2.

Death Warrant For Cylinders in 1905

The death warrant of the cylinder was written just about the time VARIETY came on the scene. In December, 1905, Victor and Columbia cut the price of seven-inch records to 35 cents; 10-inch to 60 cents, and 12-inch to $1. However, the platters still played on only one side. Columbia had brought out about a dozen 10-inch double-faced disks in 1904, but soon withdrew them because the International Talking Machine Co. of Germany, whose Odeon records were the first double-sided platters, claimed worldwide patent rights and threatened suit for infringement.

Victor grossed $12,000,000 in 1905; Columbia reported the best year of its history in 1904 and extensively enlarged its manufacturing facilities; and Edison, while still sticking to cylinders and giving no statistics, claimed to be selling more phonographs and records than all other American companies combined.

Another interesting feature of the 1905 phono picture is the question of what speeds were being used for disks—a matter that has plagued the industry almost from the beginning and never more than in the past seven years. It is generally assumed nowadays that before the days of 33's and 45's the standard disk speed always had been 78.26, but that is far from true. The seven-inch Berliners ran at a comparatively slow speed, about 70. For several years Victors, too, were generally recorded in the low 70s. By 1905, 76 appears to have been the most popular Victor speed, but there were many exceptions, as when the recording turntable was slowed to get a longer selection onto a 10-inch disk. Columbia also wandered around in the 70s. Victor seems to have settled on 78 as its standard speed late in 1908, but departed from its established norm whenever it felt like it. Meanwhile, Columbia moved up to 80 and so did virtually all the other disk manufacturers, except that imported Pathe records made in France and Belgium were recorded at 90. Only after electrical recording was introduced in 1925 did Columbia and other diskers get on the 78 side of the fence.

A few other odds and ends of early phono history come to mind: Victor began to use the world-famous "His Master's Voice" dog trademark, the work of an English artist, Francis Barraud, in 1901.

"Celebrity" disks of American origin first appeared in 1903, when Columbia issued a series of poorly recorded, 10-inch platters by singers who included Suzanne Adams, Ernestine Schumann-Heink, Marcella Sembrich and Eduoard de Reszke. Victor came along a little later the same year with its first American Red Seal recordings (by an Australian contralto, Ada Crossley), and "Red Seal" became a phrase of almost sacred classical connotation as soon as the first Caruso waxings, made in Milan, Italy, in 1902, were introduced on this side of the Atlantic.

It wasn't until 1909 that Congress got around to amending the copyright act to provide that makers of platters and rollers must pay a two-cent royalty on each side of any new records made after the law went into effect. This two cents was to be split among publisher, lyric writer and cleffer. The makers bitterly opposed the law, maintaining that sales of records gave the new pop tunes a "fine free advertisement" and increased the sale of sheet music. (It didn't.) Some resented having to pay a total of four cents on a double-faced platter, and Columbia made a brief effort, by the use of "copyrighted" stickers, to pass the extra amount on to record buyers.

Big-selling records of the first five years of this century included "The Jolly Coppersmith," which was outselling all other band and orchestral records ten to one. The best selling Edison instrumental record was "Shepherd's Dance," a violin solo by Charles D'Almaine, who became a chiropractor in later life. Victor's biggest instrumental was Titl's Serenade, played as a duet by D'Almaine and a flute virtuoso, Darius Lyons. The biggest selling Victor record of 1903 was a counter-tenor rendition of "Silver Threads Among the Gold," by Richard J. Jose. About the same time Columbia had such a run on "Tell Me, Pretty Maiden," rendered by Byron G. Harlan, Joe Belmont and Frank Stanley with the assistance of three of the original Floradora Girls that officials seriously considered restricting the factory output for a month to that one record in the hope of supplying the demand. Victor was blessed with scads of best sellers in 1905, including Billy Murray's "Yankee Doodle Boy," versions of "In the Shade of the Old Apple Tree," by the Haydn Quartet and Henry Burr; "The Preacher and the Bear" and "Rufus Rastus Johnson Brown," by Arthur Collins, and "Turkey in the Straw Medley," by Vess L. Ossman. Edison announced in June, 1905, that a comic German dialect vaudeville specialty, "Heinie," by Ada Jones & Len Spencer, which had come out the month before, had "broken all records for a single month."

For historical interest it should be mentioned that the *Talking Machine News* of London for June, 1905, contained an article headed "Talking Tapes—Are They the Record of the Future?"—a question still being asked today.

In 1906, Victor was advertising it had 25,000 dealers—more than three times the estimated 7,500 now handling the entire phono and record output in the U. S. The trend has been steadily toward fewer, but larger, retail outlets. Columbia announced the Twentieth Century Sound Magnifying Graphophone, a device invented by Daniel Higham of Boston. By means of an amber fly wheel contraption too complicated to be described here, the Twentieth Century produced huge volumes and under favorable circumstances could be heard more than a mile away. It was frequently used as a crowd-catcher in front of nickelodeons, which were soon to come into vogue.

Phonograph Landmark—Invention of 'Victrola'

A more important 1906 Victor innovation, and one of the landmarks in phono history, was the development of the first talking machine without an external horn—the Victrola. This obviated one of the objections many housewives had to phonographs, that the horns, whether morning glory, brass or wood, were unsightly. It caused a sensation. Other companies were caught off-base. Before long, Columbia came through with the Columbia Grafonola and was promptly sued for patent infringement. But, as was usually the case, the two big competitors got together and worked out an agreement that allowed the Grafonola to be sold.

The biggest selling 1906 record for all major companies seems to have been Billy Murray's rendition of George M. Cohan's "Grand Old Rag"—afterwords changed to "Grand Old Flag."

Nineteen hundred and seven was a year of longrange importance and influence in the phono-record industry. It was also the year when, for the first time, a recording was broadcast by what is now known as radio. During his experiments, Dr. Lee de Forrest played Billy Murray's Victor record of "College Life" into wireless apparatus. The sound was picked up through ear tubes by Arthur Wallis, an operator at the Brooklyn Navy Yard.

More important in the phonograph's history is the fact that 1907, a year of panic, saw a large number of phono and platter companies put out of business. Their ouster came about, however, because of patents rather than panic. The American Graphophone Co., for which Columbia was sales agent, controlled the so-called Joe Jones patent on a system of recording lateral cut vibrations in wax and making duplicates through an electrotyping process. Columbia sued other companies whom it held to be infringing this patent, and was upheld by the Appellate Division of the Federal Circuit Court. Among the manufacturers who went out of business because of losing the right to make lateral cut disks were Leeds & Catlin, the Star Talking Machine Co., the Talkophone Co., the Duplex Co. (which made a machine with two reproducers and two horns), the American Record Co., and the International Record Co., of Auburn, N. Y. (International had been trying to under-cut the market by selling a 10-inch disk for 40 cents). That left Columbia and Victor, which was licensed by Columbia, in complete control of the disk market.

In 1908, Victor issued its first Lucia Sextet, made by world-famous artists, including Caruso, and selling for $7. Toward the end of the year both Victor and Edison issued several records by the 1908 Presidential candidates—William Howard Taft, Republican, who won, and William Jennings Bryan, Democrat, who lost. Oddly enough, although Bryan was the also-ran Edison said its series of 10 cylinders by him were the biggest sellers it had ever cataloged by anybody.

Whatever the difficulties were that had made Columbia withdraw its first doublefaced records in 1904, they were cleared away in 1908. Columbia beat Victor to the double-sided punch by a few months, but on Oct. 20, Victor announced its first list of 100 10-inch and 24 12-inch platters.

By this time, thanks to lower-priced and, now, double-faced disks Edison was losing ground faster than somewhat. Much meditation at West Orange brought a decision to market a cylinder that would still be fragile but that would play from four to four and one-half minutes. The newcomer, known as the Amberol, was the same size as the two-minute roller, but it had 200 grooves to the inch instead of 100. Edison owners who wished to play the new record had to buy a gear shift attachment and a new reproducer equipped with a smaller sapphire point. The Amberols were not an unqualified success.

Victor's biggest seller in 1908 was "Red Wing," sung by S. H. Dudley and Harry Macdonough. Second place went to Billy Murray's "I'm Afraid to Come Home in the Dark." The choice of popular vocals as top sellers was a switch from 1907 when the No. 1 money maker was an accordion solo, "The Irish Boy March," by John J. Kimmel, a Brooklyn tavern operator who was known as "The Irish Dutchman," because, although of German descent, he specialized in playing Irish jigs and reels. Victor also introduced a new type of label late in 1908 to signalize its double-faced debut. This had "Victor" to the left of the spindle hole and "Record" to the right—an ar-

Continued On Following Page

Disks: Evolution of a Funny Noise

—Continued From Preceding Page—

rangement that lasted until Jan., 1914, when "Record" was dropped, and "Victor" was moved above the hole.

Speaking of spindle holes, Columbia records, almost from the company's beginning in the disk business, were pressed for private traders under a wide variety of names and with different sized spindle accommodations. Sizes of the holes varied to fit the spindles on machines turned out by the off-brand manufacturers, most of whom were domiciled in Chicago, and who had the pious hope of compelling persons who bought their machines, or received them as premiums in merchandise deals, to use only their own kind of record. One of the first off-brands was the Standard, with a spindle hole about twice the size of the regular Columbia. The United's hole was larger than the Standard and corresponded roughly to those used today on 45s — and the Aretino spindle space was twice as large as the United. There was something like two dozen of these big center records.

Victor, Edison Join Forces Via Dual Pacts

Around 1910, Victor and Edison joined forces to some extent against Columbia and began to sign popular artists such as Billy Murray to joint contracts. That is, Murray, for example, was exclusive to Victor for disks and to Edison for cylinders — but Victor also let him make Zon-o-phone disks, since Zon-o-phone was under actual, if unacknowledged, Victor control.

The two companies likewise showed increased interest during this period in engaging vaude and legit stars. Victor took on such celebrities as George M. Cohan, whose first records appeared in 1910; Nora Bayes, Jack Norworth and Blanche Ring. Harry Lauder was already one of Victor's super-attractions. He was one of the performers with a joint Victor-Edison contract, and Sousa's Band was under the same arrangement. Edison signed up Grace Cameron, Sophie Tucker, Digby Bell, Press Eldridge, Marshall P. Wilder, Marie Dressler, Lottie Gilson, Irene Franklin, Murry K. Hill and a number of others, but most of these made only a few records. Victor Herbert's Orchestra became exclusive to Edison in 1910 and for a couple of years Herbert supervised the making of many Edison records, but he departed when Victor offered him a better contract in 1912.

In November, 1912, Edison introduced the two types of records which are now generally considered the best examples of pre-electric recording. One was the virtually unbreakable Blue Amberol cylinder, which Edison proudly advertised had been played as much as 3,000 times in laboratory tests without any signs of wear. The other was the thick Diamond Disks, which had withstood 6,000 test playings with no ill effects.

Edison's equipping both his new disk and cylinder instruments with permanent diamond points set off a controversy that might well be called "the war of needles." Edison maintained the diamond point wore neither the record nor itself and never needed changing. Makers of instruments using steel needles insisted the "hard, unyielding" diamond point would quickly ruin a record and that the only way of avoiding this ruination was to use a steel needle and undergo the nuisance of changing it for each record — unless you preferred wooden fibre needles. These were first marketed in 1907 by Fred D. Hall of Chicago, who sold out to Victor in 1910.

1913-15 was a rather dull stretch in American phono history. The companies were prosperous, thanks in great part to the nation's being dance crazy and buying so many records for home dancing use that all the platter purveyors were hard put to meet the demand. The strain was especially great on Victor, which had acquired Mr. and Mrs. Vernon Castle to supervise its dance disks. Columbia had the lesser known G. Hepburn Wilson, and Pathe, which entered the American record and phono business in 1914, had Maurice and Walton.

Pathe, which had long been the dominant disk company in France and a number of other European countries, had begun as a cylinder manufacturer but switched to disks in 1906. Pathe was the second disk to be played with a permanent jewel point. The Neophone, invented by a Swiss scientist, Dr. William Michaelis, and introduced in England in 1904, was first.

Around the first of 1915, the Little Wonder record, 5½ inches in diameter, singlefaced and selling for 10 cents, appeared on the market. This throwback to the earlier days of the recording industry was made under Columbia patents. The artists included Al Jolson, who had signed an exclusive Columbia contract in 1913 after being with Victor a year.

In January, 1915, the Edison factories at West Orange were virtually wiped out by fire, but within a few months "The Old Man," as the inventor was affectionately called, was back in business and soon regained all lost ground.

Boom days arrived in the U.S. from 1916 to 1920 as orders for supplies poured in from the warring nations of Europe, and the phonograph business entered on one of its lushest periods. The woods became full of new manufacturers of machines and records. Brunswick got into the act in 1916, as did Aeolian-Vocalion. The Starr Piano Co. of Richmond, Ind., made Starr phonos and records, but soon changed the name of the platters to Gennett. The General Phonograph Co., headed by the still living Otto Heinemann, produced OkeH records. Victor Emerson, who had been Columbia's top recording expert, got the idea that what the public wanted was shorter, smaller and cheaper records and founded his own company in 1916 to turn out a single-faced, five-inch record for a dime and a double-faced seven-inch for a quarter.

May, 1917, is memorable as the month in which the first jazz records were announced. They were "The Livery Stable Blues" fox trot and "The Dixieland Jazz Band" one-step, both played by the Original Dixieland Jazz Band on Victor No. 18255. The original labels called the outfit a "jass band," but the spelling soon got changed to jazz.

1920 Big Year With War Boom Emphasis

After the U. S. entered the war, Victor and Edison assigned much of their factory space to war work and their phono and platter output was sharply curtailed. This was a great help to many of their competitors. Emerson especially sold records to hundreds of dealers who had previously stuck solely to Victor. "Slacker records" and record players were recruited to entertain the fighting forces overseas.

One of the landmark years in the phonograph industry's history is 1919. As the result of suits and counter-suits between Victor and Gennett, the courts held that the Joe Jones patent was no longer valid, and there was nothing to keep other companies from joining Victor and Columbia in the select ranks of lateral record purveyors.

The effects of the war boom continued through most of 1920 and gave the phono biz the biggest year it ever had prior to the advent of electrical recording and reproducing methods. Some 107,000,000 records were sold. But by the end of 1920, prices were falling, unemployment was setting in, and companies were folding right and left. Emerson went into bankruptcy, but its operations were continued by the receivers.

New Gadget—Radio— A Threat to Recordings

That well-known "ominous cloud, no larger than a man's hand," began to show up in 1921 as the great American public suddenly realized this new gadget, radio, would bring static-sprinkled music, news and lectures into the home simply by the turning of a dial. Droves of former record buyers began to sit up all night, trying to coax in California on the ear phones. Phono company executives also were staying awake nights, wondering if radio was going to drive them out of business. In spite of radio competition, the record business remained good through 1923, although Columbia managed to bring out a new "silent surface" platter and go into bankruptcy almost simultaneously. However, Columbia, like Emerson, stayed in business. But by 1924 conditions were undeniably bad. Brunswick, then widely regarded as the most progressive of the companies, is believed to have been the only one to make money in 1924, when Victor's volume had dropped to only about half of what it had been four years before. With a brave show of optimism, Brunswick announced it had signed Al Jolson to an exclusive four-year contract at $30.000 a month — a total of $1.400.000 for the four years. If these figures are accepted at face value they probably represent the best contract ever received by any artist up to that time. They almost certainly represented a losing proposition, for Jolson didn't have a big selling Brunswick record until he coupled "Sonny Boy" with "There's a Rainbow Round My Shoulder" in 1928.

By the end of 1924 it was clear something had to be done if the phono and the platter were not to join the dodo in unsought extinction. True, during the past 12 months Victor had profited by two of the biggest selling records in its history, Wendell Hall's "It Ain't Gonna Rain No Mo'" and Vernon Dalhart's coupling of "The Wreck of the Old 97" and "The Prisoner's Song." Additional sources of revenue were being found in hillbilly songs and blues for southern consumption, and dealers in some large cities were specializing in record sales to foreign-born men and women who couldn't hear their kind of music on radio. But, in the overall picture, record sales were bad and getting worse.

Electric Platters Make Debut in 1925

The looming sentence of execution was stayed in 1925. After an involved series of negotiations, Victor, Columbia and Brunswick all came out with electrical recordings, made possible by Western Electric experiments with the microphone. To clear the way for its Orthophonic Victrola, Victor authorized dealers during the summer to stage the first cut-rate sale of Victrolas in the company's history. The Orthophonic considerably extended the range of reproduced music and was louder than the conventional Victrola. The tone was also coarser and surface noise was greater. Columbia brought out the Viva-Tonal and Brunswick, the Prismatone. Brunswick's Panatrope, introduced about the same time, was the first all-electric record playing device to win wide attention. Victor made a deal with RCA for Radiola phono-radio combinations, and Columbia had a similar agreement with Kolster.

Side results of the advent of electrical recording included, in pop music, the rise of "crooners," who could whisper into the mike and have the sounds come out as clearly as if they really had voices, and the swift decline of veteran performers who had been "hammering" into the horn for many years and couldn't well adjust to new techniques. "Mike" recording also made it possible to record adequately the big swing bands that were popular during the '30's. In the field of classical music, symphony orchestras could now be recorded and reproduced with "atmosphere" effects and a greater semblance of the real thing than formerly.

The first company to try to do something about the need for a longplaying record was Edison. Ordinary 10-inch Diamond Disks had 150 grooves to the inch instead of the lateral cut type's 90 or 100, and consequently played four minutes or more. Edison figured that by recording 450 grooves to the inch he could still keep his 80rpm playing speed and get 12 minutes of music on one side of a 10-inch disk and 20 minutes on a 12-inch. So the Edison LP's came out in 1926. By that day's new standards they were low in volume, although they had about the same carrying power as a Blue Amberol cylinder record. Lacking tape editing techniques, it proved impossible to record 20 minutes at a stretch without goofing along the way, so instead of the complete symphonies and operas that Edison had promised, the LPs consisted of dubbings of ordinary Diamond Disks strung together to form a series of "Memories of Victor Herbert" or "Gems From Gilbert and Sullivan."

Victor tackled the problem of record breaks in a more practical way. Instead of bringing out a longplaying record, the industry's leader announced with much fanfare in 1926 the first Automatic Orthophonic Victrola. This imposing device sold at a steep $600 and had a mechanism for automatically playing 12 records and sliding them into a dust-proof compartment. The music was identical with the ordinary Orthophonic, and the changer was reasonably efficient except when it got hold of a slightly warped or off-center record. Such deviations from normal usually got tossed across the room or otherwise smashed. The Automatic Orthophonic was about half the size of some present-day houses and was too large and expensive for the average wage earner.

Late in 1927 Edison finally came around to electric recording and got fine results. In 1928 Edison acquired its own radio affiliation by obtaining control of the Splitdorf line, and this resulted in Edison radios and combinations (the latter playing both needle cut and Diamond Disk records) being announced that fall.

And so came 1929, which, be it remembered, was a prosperous year until Wall Street laid that egg in Oct., 1929. As the big egg burst, the Edison company announced it had had enough. After some 40 years of making phonos and records, the inventor of the talking machine could see no future for his product. Edison radios and combinations remained in the picture a year or two longer.

As a matter of fact, the entire phono-platter business almost went down the depression drain. Victor had been acquired by RCA, and its officials are known to have toyed longingly with the temptation to wind up what was left of its phonograph activities. Brunswick had been taken over by Warner Brothers, which also had no appetite for a losing sideline, and Columbia had become the property of Grigsby, Grunow, the Majestic radio moguls. Victor tried to help the desperate situation in 1931 by bringing out a longplaying record, running at 33⅓, but the newcomer required a gear shift, a stronger motor and a special type of needle. It was pressed on rather poor materials and the first LP's were full of pitch wavers.

Prohibition Repeal Hypos Jukes, Disk Biz

Undoubtedly the repeal of prohibition did something to hypo platter sales. There had been almost no jukebox demand for records during prohibition, but when the dry laws ended a demand for music sprang up in taverns and "beer joints" throughout the country. This the jukes provided, and record sales began to pick up. Another much needed shot in the arm was administered when Decca brought out its blue label 35c platters in 1934. There had been records selling as low as 25c during the depression years, and Grey Gull platters, disguised with a Madison sold for ten cents in Woolworth stores. But Decca was the first to bring the top recording artists of the '30's—Bing Crosby, the Boswell Sisters, Guy Lombardo, Ted Lewis, Frank Luther, Dick Robertson and many others—to the public at a mere 35 cents. Decca didn't make a fortune in its formative years, but with Jack Kapp, one of the shrewdest men in all phono history, heading its activities it stayed in business and gradually prospered. Around 1938, Victor gave a further shot in the arm by placing many of its Red Seal records on special black labels at 50c each, and by marketing a cheap device to play records through radios.

The immediate effects of the Second World War on the record and phono business were anything but beneficial. Shellac, then the most urgently needed ingredient in platter manufacture, was almost impossible to get. So dealers began making round-ups of "scrap records," paying a few cents each in the hope of obtaining a huge supply of old-timers that could be melted down and turned into the latest swing stuff. Lovers of oldtime pops and Red Seals almost swooned at the thought of their "treasures" going into the melting pot and haunted record dealers' stores in the hope of salvaging as many as possible.

Then, in 1942, the American Federation of Musicians called a strike against the record makers. Union president James Caesar Petrillo asseverated mechanical music was depriving thousands of musicians of jobs and that never again would any of his boys play for a record. The larger companies had recorded large backlogs of material they hoped would still be salable in the indefinite future, but there were slim pickings as the backlogs became depleted. Some smaller firms are strongly suspected of having imported matrices from other countries or of having some bootleg recording done on the sly. Finally, the strike was settled by an agreement to pay royalties into a union fund, and the public was regaled with "Dear Mom," "Praise the Lord and Pass the Ammunition," "Don't Sit Under the Apple Tree With Anyone Else But Me" and "Goodbye, Mama, I'm Off to Yokohama."

In 1948, Columbia tossed a bombshell into the business by presenting a new longplaying record. Essentially, the Columbia longplayer was simulating what Victor brought out 17 years before, but, though there was still room for improvement, it was so much better than the 1931 variety as to be almost beyond recognition. The public took to the 10 and 12-inch LP's at once, but for some reason the seven-inch size, playing four to five minutes, didn't strike the public fancy.

Within a few months there ensued the "war of the speeds." Victor declined to go along with the 33's, but instead brought out its seven-inch 45's, with the oversize spindle holes. At first it didn't look as if the public would go for them, but RCA Victor staged a persistent advertising campaign and finally the new "doughnut" records caught on.

High Fidelity Now Big Record Noise

For a considerable time, however, the net result of the conflict among the three speeds, 33, 45 and 78, was unfortunate. The average man wasn't sure which way the cat would jump and decided to hold off buying records until the confusion was straightened out.

Even before the improved LP's were introduced there was talk of the need for better reproducing instruments and records with a wider range of frequencies. Thus arose the cult of "high fidelity," which has been the dominant factor of the record business for the past four or five years.

Seriously speaking, there is no doubt that the long-playing record, and improved recording methods, is the best thing that has ever happened to popularize fine music among the masses. The present-day practice of making the original recording on tape instead of a large wax master makes it possible to record symphonic performances and other large-scale works with an ease and efficiency never dreamed of in the old days. Skillful editing can remove blemishes and "touch up" weak spots. Because of tape, hundreds of small LP companies have been able to challenge the industry's giants, and many have done well, recording and selling offbeat music which had escaped the attention of the larger firms.

Time will decide whether the present types of reproducing apparatus will prevail or whether pre-recorded tapes (already available to those who can afford them) will be the record of the future. And will three-dimensional, "stereophonic" methods make present types of reproduction obsolete?

Show Biz Long Proved There's No Frontier On Talent; Negro Artists' Great Progress

By JOE COHEN

There is virtually no Negro show business as such today. Whether it's a happy or a sad state of affairs is still hard to determine. Economically, certain types of entrepreneurs are sad, but enlightened community leaders are happy at this condition.

It's no longer possible, as in the Prohibition era, to go to Harlem for a hot show at the Cotton Club, Connie's Inn, Ubangi and similar cafes. The "black and tan" reviews, which abounded, no longer exist. Harlem became a white man's showcase. The economics of that era were such that the Negro community itself couldn't afford the big shows that Harlem made famous. They needed the lucrative parties that came late at night from the midtown sectors to maintain expenses. When they no longer came, Harlemese show biz all but disappeared. Today in that vast Negro community there are only the Apollo Theatre and the Baby Grand, latter a minor nitery, as the top showcases in that part of town. Virtually every attempt to establish a Negro entertainment enterprise has foundered there.

However, the enlightened community leaders point out that the colored residents need not depend on Harlem for their entertainment outlets. The midtown Manhattan spots are open to the Negroes that can afford them. Negro artists have attained showcasings at the Empire Room of the Waldorf-Astoria Hotel, the Latin Quarter, Copacabana and many minor niteries. The RKO Palace Theatre similarly shows no discrimination in the selection of its principals. Also the big borscht belt area, the most prolific area of talent employment in the summer, similarly gives work to vast number of artists.

Therefore, it's figured that the Negro and white artists must frequently compete for the same jobs and the yardstick by which all are measured is the degree of talent they have. No performer of ability wants more than that, irrespective of color line.

Show business, generally, discarded the color line so far as ability was concerned even before the U. S. Supreme Court upset the Plessy vs. Ferguson precedent. For many years, performers, irrespective of color line, shared the same stage. There were Negro headliners in virtually every field of show business. The blackface Negro by a white comic were long ago discarded in the representative spots. Uncle Tomism similarly disappeared and Negro problems have been depicted in every medium as human problems rather than that merely pertaining to a race.

Equity's D.C. Stand

The greatest impetus to the great equalization of the races in the entertainment industry was the forthright stand taken by Actors Equity which condemned discrimination before and behind the footlights. It waged a pitched battle in Washington's National Theatre, where it refused to permit any shows until the management permitted Negro playgoers to buy seats anywhere in the house. It was a battle that attracted national attention, and Equity won that fight.

It's noted that this fight could not have been won had they not had the support of the people. This battle revealed more than any other single factor that segregation was no longer the prevailing mode. In the same general period the armed forces banned segregation in its ranks. There was a new feeling in and out of show business regarding discrimination.

Other unions also tried to emulate Equity. The American Guild of Variety Artists, in its Detroit convention three years ago, attempted to pass a resolution similar to the Equity resolution. However, the delegates from the south pleaded against it. With conditions as they then existed, enforcement of that ukase would drive everyone of them out of show business. There wasn't a southern cafe that permitted mixed audiences, and therefore they couldn't work. Ultimately, the variety union watered down its initial stand and passed a motion condemning segregation and discrimination wherever it existed without putting any teeth into the act.

JAMES KOMACK

Bookings, MUSIC CORPORATION AMERICA; Management, GENIUS INC.; Records, RCA VICTOR; Press, FRANCES E. KAYE CO., Coach, HAROLD FONVILLE; Couch, DR. SKIDMORE PARNES; Wife, MRS. JIMMIE KOMACK; Credits, DAMN YANKEES (retired); currently, IN CONFERENCE.

Talent That Could Not Be Denied to the Fore

Yet despite the aid given desegregation of show business by white groups, the Negro, more than any other group, earned this aid. The race developed its own artists despite existing antagonism. From its early beginnings, gifted Negroes began to make headway in every phase of the arts. In its early days, the various touring companies brought a fresh note to the arts, there was a new vitality and a new mode of American expression. America no longer had to imitate Europe; the Negro provided a new pattern that was more expressive to America than anything borrowed from abroad.

Among the first of the great performing artists to bring a new viewpoint to the arts were the Fisk Jubilee Singers which made its first tour in 1871 to raise money for the Fisk School in Nashville (Tenn.), established as a missionary school of the Congregational church shortly after the Emancipation Proclamation. In that year, George White, the school's treasurer, conceived the idea of using some of the rich untrained voices which abounded in that institution as a means of raising funds. There were hard times during that tour but, eventually, the essential artistry was recognized nationally. First at Oberlin (O.), then at Henry Ward Beecher's church in Brooklyn, these singers brought a haunting note to American culture. The slave songs and spirituals soon found a welcome spot in American music.

Musical Immortals

Soon exponents of this new American art found that touring groups and individual performers would not be sufficient to insure a place in the new world for the Negro performer. The race developed its own composers such as W. C. Handy, James H. Bland and William Grant Still, to be followed still later by Leadbelly, Duke Ellington, and many others.

In the field of popular performers there arose such names as Bert Williams, Bill Robinson, Florence Mills, Ethel Waters, Bessie Smith, Ruby Hill, down to the present day Sammy Davis Jr., Billy Daniels, Lena Horne, Dorothy Dandridge, Ella Fitzgerald, Sarah Vaughan, Nat (King) Cole, Pearl Bailey and many others.

The field of serious artists helped in establishing the Negro as great performers. There is perhaps no more revered voice in the world than Marian Anderson. It was she who opened the Metropolitan Opera to the Negro artist. In his youth, the name of Paul Robeson was one to be reckoned with. He helped pave the way for many singers who followed him, such as Jules Bledsoe and Roland Hayes.

Among musicians, Duke Ellington is a towering figure. Ellington was able to vitalize popular American music as a composer-conductor in the '20s. Soon, he took to the more elaborate musical forms such as tone poem, but it was his songs that have become classics in their own right. He helped bring a greater amount of respect to the Negro artist. ASCAP's roster is generously studded with such melody men as Sissle & Blake, Miller & Lyles, Andy Razaf, Thomas (Fats) Waller, Cab Calloway, etc.

Hughes, Wright, Johnson

The '20s and '30s seemed to be the golden period in the development of the Negro arts. Names such as James Weldon Johnson, Langston Hughes, Richard Wright and a few others began to create a stir in American letters. That period also gave America what was practically its first American folk opera, "Porgy and Bess," which, although composed by George Gershwin, provided an outlet for many Negro performers. The original cast included Todd Duncan, Anne Brown, Buck & Bubbles and later reincarnations included Cab Calloway, LeVern Hutcherson, Leontyne Price, William Warfield and others. This folk opera is the sensation of Europe and just invaded the Soviet Union as the first American show business presentation in the cold war era.

JACKIE HELLER

After THIRTY YEARS in show business myself, I'm extremely happy to congratulate VARIETY on its Golden Anniversary.

Appropriately enough, Negro performers have been used frequently in the propaganda battle for the minds of men on the Continent. Louis (Satchmo) Armstrong has done more for the cause of America and the West, than any other individual. He has been as a pied piper to the youth of Europe and in the Bamboo Curtain orbits. He has proven more effective than battalions of diplomats in making friends for the United States. His trumpet and his All-Stars have played virtually every country on the Continent. In all situations, the reserves had to be called out to quell riots because all couldn't gain admission to his bashes.

It is perhaps appropriate that the Negro is being used so extensively in the propaganda battle between the East and the West. Formerly the symbol of oppression, the Negro has attained a high artistic stature in this country. It is now possible to show the brown and yellow races of the world that the heart and minds of America no longer tolerate the theory of white supremacy. It's a discredited dogma now that Negroes can tour the world as leading propaganda figures, and show the world to which heights a member of that race can attain.

Ever New Talents

To reach that state of distinction on the Continent, the Negro had to make his place in the United States. The great artists produced by that race have shown that there exists a great equality of opportunity. Indeed, in the past few years, there have been more top names developed among Negroes than in other races. Harry Belafonte, Sammy Davis Jr. and Dorothy Dandridge are cases in point. These performers have defied a recent American pattern — that names can only be developed via disks, pix and video.

At first, the Negro artists had to work in the dives. Names such as Jelly Roll Morton, Leadbelly, King Oliver and some of the early figures of jazz couldn't work the representative spots. Their worth was established and their reputations developed with time. Frequently they did not reap the full rewards of their pioneering. Their compositions moved from the Dixie belt barrelhouses to New York's Carnegie Hall, from the saloons to theatres, auditoriums and salons.

Rhythm Is Their Business

The Negro musicians ultimately paved the way for the band resurgence of the '30s when figures such as Benny Goodman, Artie Shaw, the Dorsey Bros. and others developed. From the Goodman band, one of the products was Lionel Hampton, who still continues as one of the top bandleaders of the day.

Although the merits are still being debated, and no verdict has yet been brought in by the American public, the Negro has been in the forefront in the development of rhythm and blues and its outgrowth, rock 'n' roll. The latter contains more boxoffice vitality in the occasional vaude appearance than any other new type of postmidcentury entertainment. A troupe of rock 'n' rollers recently scored $154,000 in a single week at the Paramount, Brooklyn, a record theatre high in recent years.

The '20s also produced another milestone in Negro show business. Late in that decade, "Blackbirds," "Shuffle Along" and kindred musicals boomed.

Noteworthy Showcase

Another development that affected the Negro artist was th founding of Cafe Society and late Cafe Society Uptown. Here was th top showcase of the boogie-woog pianist and the developing ground of many Negro singers. Amon those who attained prominenc here were Lena Horne, Haze Scott, Mary Lou Williams, Kenneth Spencer and a few other Among the ivoryers were Ammon & Johnson and Meade Lux Lewi That spot marked another phase i the development of the Negro pe former and served a vital functi in bringing together white a Negro patronage outside of Ha lem.

In many respects, the Negro a tist, musician and writer develope on his own. True, it was mo frequent that white impresari helped matters along, but noneth less the native talent had to there, and there had to be th spark that could be enlarged in a bright flame.

Show business for many yea was the most democratic of the i dustries, and one of those with th most vitality because it didn't ba gifted persons because of creed o color. Managers and produce long ago learned that the mai way of maintaining interest in th variety field was to show new face and new acts. They just had t play anyone that qualified in orde to keep drawing customers. Ther were hundreds of vaude house Cabarets were on the upswin Show biz was a come-one-come-a proposition, both before and b hind the foots.

Show biz is still an anybody welcome proposition. But toda there are very few vauderies, th number of niteries are dwindlin and there are so few spots whe a performer can make mistak without being condemned to sma time for the rest of his days. I tough for the Negro perform and it's tough for the white ente tainer as well. The same econom laws apply to white and Neg alike. The law of diminishing r turns hits all races and perfor ers of all colors. But at the sa time, the Negro and the white e tertainer have the same chance rise. Any performer can be tagg by the same conditions that crea the stars. It's completely dem cratic in that respect.

Segregation Problems

The prime blot on the genera setting is that there are still larg areas of segregation in every pa of the country. But the millenniu of non-discrimination is closer hand than it's ever been in the hi tory of show biz.

The U. S. Supreme Court is ra idly moving in on these areas. Fir segregation was ruled out of th schools, then in interstate tran portation. Many states ruled hote and restaurants to be open to al Theatres and niteries have alread ruled on segregation in their ow way. Most of them voted against and that came even before the Su preme Court started tearing dow racial barriers.

Perhaps in this new atmospher the expatriates will be comin home. Sidney Bechet, the gifte soprano saxist who has made Par his home, and the others who fin the Continental atmosphere mo conducive to their brand of arti try, will return. Perhaps even Josephine Baker and a Paul Rob son might even agree that gre progress is being made in the fie of race relations and that Amer can show biz is a leader in the ne pattern that's emerging.

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Vaudeville In Its Heyday A Many-Splendored Thing; Despite Traditions, Its Peak Spanned Only 25 Years

By JOE SCHOENFELD

My lady Vaudeville was truly a many-splendored thing. But no other high-flying beaut ever lived so fast and faded so quickly. The best years of her life—believe it or not, in face of her continuing reputation—totalled—hardly 25.

The span of bigtime vaudeville, from rise to crest, was approximately 1903-1928. The years up to 1903 represented vaudeville's metamorphosis from its cheap honkytonk beginnings to supreme entertainment status, while 1928—the year in which sound really began flooding the screens of the world but not quite penetrating the minds of some of vaudeville's autocratic tycoons until the parade had passed them by—saw vaudeville start on the toboggan from its preeminent position to virtual extinction on the American continent.

In her most glittering years, when the Palace on Broadway was a world-renowned landmark and mecca for international entertainment greats; when the Majestic in Chicago, Orpheum in San Francisco, and Orpheum in Brooklyn had subscription ticket reservations that were so precious to aficionados that they were handed down from father to son; when there were literally thousands of smalltime and family time theatres training, developing and seasoning talent to feed the bigtime two-a-day houses, vaudeville was truly the epitome of entertainment for everybody. The fact that it represented excerpts from the best art of all fields of amusement was the reason for its great hold on the public and its one-time enormous boxoffice strength.

But in reaching the heights, vaudeville had to come up from the gutter. It passed through the crucible of cheapness, dirt and smut; it came in via saloon backrooms, bawdy houses, free-and-easies, beerhalls and "museums;" its first tag was "variety" or "varieties," and under that billing it lived its notorious years while "burlesque" was the comparative family entertainment.

Eventually, in the late 1880s, showmen rather than saloonkeepers began to see the possibilities inherent in "variety" if cleaned up, dressed up and presented for the whole family rather than stags. "Variety" was replaced by the tag "vaudeville," a derivative of the French vau-de-vire, meaning convivial songs, and in the progression to more respectable status came such advertised terms as "polite vaudeville," "advanced vaudeville," "supreme vaudeville" and even "colossal vaudeville."

Out went the smutty comics. The buskers who entertained for throw money in saloons and beerhalls became a rarity as such, turning instead to filling the talent demands of the growing number of vaudeville theatres. The honkytonk hostess-singers, who usually earned more drinking in the booths with the customers than they did warbling, became the "single women" of vaude's early days, and some of them were sufficiently talented entertainers to reach headline status.

The showmen moving into vaudeville started going afield to "dress up" the medium and take the curse off its once notorious reputation. "Class acts" were recruited from the legitimate theatre, concert stage, opera and ballet. At first they were novelties to the vaudeville houses; eventually these class acts, particularly the sketches performed by top legit actors, comprised one of vaudeville's strongest assets.

Cradle of the Bigtime

There are varying opinions as to the actual cradle of bigtime vaudeville. The late Epes W. (*Chicot*) Sargent, unquestionably vaudeville's outstanding critic (Morning Telegraph, VARIETY) from the turn of the century to his death in 1938, personally believed that Tony Pastor's on 14th Street in New York, opened in 1881, was the forerunner of big-time two-a-day. The late Joe Laurie Jr., a vaudeville historian of note as well as a noted monologist, leaned to B. F. Keith's Colonial, Boston, opened in 1893, as the most likely incubator. Midwesterners, on the other hand, insist it was the Majestic, Chicago, the first million-dollar theatre (with 22-story office building), which opened Jan. 1, 1906, under the banner of J. J. Murdock, who promoted the building of the theatre with funds from the Lehman estate (owners of Chicago's Fair, the department store).

There were other notable early-day vaude theatres—the Colonial, N. Y.; Orpheum, San Francisco; Brighton, Brighton Beach, N. Y.; Hammerstein's Victoria at 42d and Broadway, etc.—but it wasn't until the N. Y. Palace opened March 25, 1913, that one vaudeville theatre transcended all others. Now, of course, with the Palace a grind vaudfilm house (,with the vaude policy constantly touch-and-go) it's the Palladium in London that's the No. 1 vaudeville champ theatre, but the Palladium didn't match the Palace — when the Palace and vaudeville were at their height—in either world reputation or continuity of great entertainment.

Palace Ruled Only 19 Yrs. As Flagship of Bigtime

Thus, even though the Palace was actually one of bigtime vaudeville's late-starters, and lasted only 19 years, the history of vaudeville — big and smalltime — is wrapped up in that theatre at Broadway and 47th street. It represented the height of bigtime vaudeville just as today, ironically, it's representative of a smalltime vaudeville house.

Nearly every great of the entertainment world in the years 1913 to 1932 appeared on the Palace stage; it created more headliners, birthed more stars and perhaps broke more entertainers' hearts than any other theatre extant. It made reputations overnight, and just as rapidly deflated pre-Broadway reputations. A flop at the Palace was an actor's nightmare and a rap that was tough to live down.

Willie Hammerstein's Boo-Boo

The Palace wasn't an instantaneous success. For a time, the Broadway skeptics believed it would go under. Willie Hammerstein, who operated his father Oscar's Victoria, which owned the United Booking Office (Keith-Albee) vaudeville franchise from 42d street up to 59th street, thus excluding the Palace from UBO acts, was so skeptical of a theatre that "far uptown" making the grade that he advised his father to accept $200,000 from Keith for a waiver on the franchise. Thus Keith-Albee, involved as 75% owners of the Palace (Martin Beck, its builder, sold them that interest after being threatened that he otherwise would be unable to get top talent for the theatre) were able to service the house with the best talent available.

Those Monday Mat Railbirds

Three years later, April 26, 1915, to be exact, the Victoria started its last week of straight vaudeville. A year before that, Willie Hammerstein, a master showman, had suddenly died at the age of 42. His brother Arthur, in conjunction with Loney Haskell and Lyle D. Andrews, operated the house for another year, but the spark was gone and the competition from the Palace proved too tough. In 1916 the Victoria was gone altogether. One of Broadway's great theatre landmarks had been torn down and in its place was built the Rialto, a film house that's still operating.

The Palace had meanwhile become a burning symbol not only to the entire vaudeville trade but also to the public at large. It was fashionable to go to the Palace regularly; it became chic to discuss the week's headliners; to know the newest gags. Monday afternoons (opening day) at Palace, with the railbirds (mostly bookers, agents and layoff acts) casing the "form" of the bill much like so many horseplayers in the paddock, were moments of great excitement. The Palace had become a vibrant theatre, amazingly steeped in tradition even before its plaster was entirely dry.

High costs and constantly diminishing number of truly boxoffice headliners were the more obvious reasons for vaudeville's demise. It was a lingering death—four years to be exact—that began to set in in 1928, when the talkies completely replaced the silents, the catalyst to the new film biz having been the fantastically successful "Jazz Singer," starring Al Jolson, which opened in 1927. E. F. Albee, beset by doubts regarding the future of vaudeville and the badgering of business associates plus his growing "disillusionment" with actors because of their dislike of him personally as well as his policies, agreed to sell out in 1928 to financier Joseph P. Kennedy and Radio Corp. of America head David Sarnoff. The once proud Keith-Albee and Orpheum circuits were renamed Radio-Keith-Orpheum, an agent named Tom Kennedy wrote a "theme song" for it, and at its helm was placed Hiram S. Brown, recruited from the presidency of the U. S. Leather Co.

Brown in place of Albee; another non-showman, Jim Turner, more or less trying to fit the shoes of Keith-Albee general manager J. J. Murdock, were segments that fit into the pattern of vaudeville's inevitable death. The great depression that followed the stock market crash of 1929 was another undeniable factor.

E. F. Albee—Ruthless Dictator

Edward Franklin Albee, vaudeville's strong man and ruthless dictator, didn't see vaudeville's most tragic setback, the eviction of two-a-day from the Palace in 1932. Albee died in 1930, out of show business and very bitter about it and towards those who helped push him out. Although his estate was estimated at $12,000,000, Albee left nothing to the American vaudeville actor, on whose backs he had literally worked his way up from circus "fixer" to theatrical tycoon. He did leave $100,000 to the Actors Fund and small bequests to a few British actors' organizations, but nary a cent to the National Vaudeville Artists, the company union he had set up in 1916 to "break" the White Rats,

Albee ran the NVA. He named its executive secretaries, he dictated its constitution, he brooked no opposition to his presidential candidates. The NVA fattened on public theatre collections and at one time it was estimated to have $2,000,000 in its treasury. Under the prodding of Sime Silverman, editor-publisher of VARIETY, the membership of the NVA questioned Albee's use of NVA funds for self-aggrandizement. Shortly thereafter Albee was out as the NVA's grand sachem.

Vaudeville's at first slow then rapid death eeriely seemed to cue the passing of its pioneer showmen. F. F. Proctor died one year before Albee. Marcus Loew died in 1931. William Morris died in 1932, to the very end Sime's closest ally in championing the right of showmen, actors and agents to act independent of dictatorship by the circuits. It's not generally known that Morris' death in a card game at the Friars Club followed by only a few hours a bitter dressing down he had given Col. E. A. Schiller, then general manager of Loew's Theatres, when Schiller threatened to blacklist Morris for selling Eddie Cantor to the Hippodrome, Baltimore, an independent house in opposition to Loew's Century in that city.

J. J. Murdock Outlived All

Only one of the great vaudeville pioneers lived to see vaude's almost complete extinction in the U. S. He was J. J. Murdock, who died in 1948 in a Los Angeles Sanitarium at the age of 85. Murdock, originally a stage electrician, was in the forefront of the building of the vaudeville trusts. He promoted the combinations of theatres that resulted in the powerful Western Vaudeville Managers Association; he masterminded the labor difficulties and the battles between management and labor; he pulled the strings in the defeat of the White Rats in 1916. He was involved in the amalgamation of the Keith-Albee and Orpheum circuits. His organization and operational genius boomed the Keith-Albee-Orpheum profits into millions of dollars annually.

Despite their ever-growing prosperity, Keith and Albee concentrated on buying actors cheaper and cheaper. To do this they had to either kill off or bring into camp all of their opposition east of the Mississippi. They enveloped F. F. Proctor, but then ran into tartars in Percy Williams and William Morris, latter a particularly potent independent entrepeneur. Williams made it a point to operate in opposition to Keith-Albee, building theatres against their houses wherever he could and thereby, by design or accident, holding up the standard of actors' salaries. For a time they nearly blocked him out by refusing him access to the United Booking Office, to which most of the good acts were committed, but the then Comedy Club, which comprised virtually every top comedy act in the business, was anxious to see an opposition circuit maintained and came to Williams' support.

Keith Buys Out Percy Williams

Unable to lick him, the Keith interests then negotiated to buy out Williams. He finally accepted their offer of $6,000,000, and the day title to the circuit changed hands, the Keith-Albee moguls instituted salary cuts for acts right down the line. So heavily and widely did they slash, the thought was expressed that Keith-Albee got the $6,000,000 purchase price back in a few years merely with the salary cuts.

The high-salaried vaudeville actors were helpless. They had virtually nowhere else to go if not accepting the cuts. By that time, except for the Pantages time (17 weeks) on the west coast, Keith-Albee-Orpheum had control of nearly all the first-grade vaude houses in the country.

As the K-A-O abuses mounted, so did the grumbling among actors. Hundreds of acts, according to the VARIETY files, refused to book on more than a week-to-week basis. Routes at cut pay were being turned down and the meetings at the White Rats headquarters on 46th St. were getting stormier and stormier. The Rats, by now holding the first actors union franchise ever issued by the American Federation of Labor, were being led by a fiery, rabble-rousing English performer named Harry Mountford.

Even though Sime Silverman had long advocated organization of actors to fight Keith-Albee and the UBO, which just as constantly tried to put VARIETY out of business, VARIETY was anti-White Rats at this time, principally due to Sime's dislike of Mountford and his tactics. Yet, when the White Rats' own publication, The Player, was killed off by Albee's ruthless blacklisting of those acts who advertised in it, Sime gave the White Rats two and more pages of free space every week in which to present their story, which was not always in accord with VARIETY's own interpretation of the situation elsewhere in the paper.

In 1916, without consulting Sime, Mountford started calling strikes. His strategy was terrible. Instead

(Continued On Following Page)

JANE FROMAN
Direction, WILLIAM MORRIS AGENCY

Vaude Had 25 Golden Years

Continued From Preceding Page

of ordering a general walkout, Mountford had the actors strike at individual, isolated theatres, which gave the theatre operators ample opportunity to get replacements. The actors' strike was soon broken, as was the Rats as an organization and union, but there was one enormous winner—the stagehands—who up to then did not have a union shop. They walked out with the actors in order to squeeze the theatre owners for union agreements, and then just as quickly walked back leaving the White Rats high and dry as they moved the scenery for the "scabs" rushed in by the UBO and Loew's, then a fledgling in the vaude world.

Though the strike was comparatively short-lived, it cost the theatre men an estimated $2,000,000. They liked money too much and decided to see to it that such a catastrophe never again happened. With Albee calling the turns, they threw full support behind the National Vaudeville Artists.

Spyglass Spotlight on Recalcitrant White Rats

Actors were openly threatened to join the NVA, and leave the Rats, or else—the "or else" meaning being placed on the K-A-O blacklist. To insure that their dictates were followed, Albee and Murdock placed "spies" with field glasses in furnished rooms directly across the street from the Rats' ornate clubhouse on West 46th street, the spies noting down the names of all actors seen entering the club and then reporting them immediately to "headquarters."

Under this type of pressure, the White Rats' membership started to dwindle away, to the point that the organization soon approached bankruptcy. Finally, under prodding from its bank, the White Rats agreed to relinquish the clubhouse property to "a certain party," who, the bank said, would pay off the White Rats' indebtedness to the bank, including a mortgage of $5,000 on the clubhouse furniture, and also buy in all the bonds on the building.

The "certain party" turned out to be Albee. The White Rats' clubhouse, a costly marble structure boasting an ornate lobby, a gymnasium, swimming pool, billiard and card rooms and 106 sleeping rooms, was completely renovated under Albee's supervision but NVA expense. It was reopened in 1917 as the NVA clubhouse.

Thus, the actors, past and present White Rats, got or regained some of their clubhouse creature comforts, but placed themselves completely at the mercy of the managers. From that day until the middle '30s, when the American Federation of Actors came into being, the vaudevillians were represented by a company union, which meant they weren't represented at all so far as collective bargaining was concerned.

George Fuller Golden

Vaudeville unionism in America was born in 1900, when George Fuller Golden, an English monologist who had recently emigrated to America, became outraged at the abuses in the trade and proposed to a small group of fellow actors that they do something about it. Their first official meeting was held June 1, 1900, in the Parker House bar. Golden proposed they adopt the name of White Rats (star spelled backwards), after an existing social club of actors in England known as The Water Rats.

Golden, who called himself Dromio, or the Fool, was named the White Rats' first Big Chief; Dave Montgomery (& Stone), Little Chief (vice-president); James J. Morton, Scat Rat (secretary); Mark Murphy, treasurer; Charles T. Aldrich, Chap Rat (chaplain); Tom Lewis, Guard Rat (sergeant-at-arms). In later years, Golden said the original eight who met that first time in the Parker House were Golden, Montgomery, Fred Stone, Sam Morton, Thomas Lewis, Sam J. Ryan, Mark Murphy, Charles Mason. James F. Dolan, a midget monologist, was, according to Golden's memoirs, out of town at that time, but was later officially named as one of the eight when Mason failed to show up for the second meeting of the Rats.

Golden spearheaded the White Rats and laid out the policies of the organization on a general basis at the very first meeting. In effect, he said it was up to the actors, working in concert, to put a stop to chiseling and cheating agents, grafting bookers and unethical practices by managers. Chief complaint against the managers was their use of "cancellation clauses" in contracts, their levy of 5% booking office commission on actors' salaries, and their propensity to switch routes.

Phoney 'Play-or-Pay'

Up to the time in 1917 that acts were finally granted the "play-or-pay" contract, [Albee's concession to make the NVA "popular"], they were completely at the mercy of the managers. It was not unusual for the theatre owners to book double the amount of acts they actually needed, then cancel half of them after the first show (usually advertised as a "bargain performance") without responsibility or compensation to the acts cancelled. Another favorite trick was to book an act on an attractive route (meaning short inexpensive jumps), then, after the act was on its way, switch it to a costly, long-jump tour that the manager was certain the act wouldn't have accepted in the first place at the salary decided upon.

After seven months of drumming up their membership, the Board of Governors of the Rats called a general meeting at the organization's clubhouse, then on West 23d street over Koster & Bial's Music Hall. The date was Feb. 21, 1901. After considerable debate, a highly articulate young monologist from the midwest, later to gain stardom as an actor and stature as a writer, got up and made the key speech that set the membership on fire to call a general strike. The speaker's name was J. C. Nugent. It was ironical that one of the prominent performers present at that meeting was the young George M. Cohan, who later broke with Actors Equity over its strike in 1919.

On Washington's Birthday, 1901, the White Rats struck.

The strike was partially successful. While the managers, led by B. F. Keith, were able to get actors to doublecross actors and replace the strikers, the White Rats were managing to get a "very good" press. For the first time, the vaudeville managers found themselves victims of public criticism of their business policies. They didn't like it and took steps to stop it.

Vacuous Victory

Keith asked for a meeting with Golden. The huddle took place March 6, 1901, in Keith's apartment at the Holland House. Keith asked Golden's terms, and the latter insisted on the abolishment of agents and cancellation of booking office commissions on actors' salaries. He said the White Rats would call off the strike if the managers would abolish such commissions and permit the White Rats to set up their own agency and booking office. Keith, knowing that the Western Vaudeville Managers Assn. had granted Golden these terms only a few days before, acceded. No contract was signed, Golden accepting Keith's word to make his capitulation known to the N. Y. press the following day. The Evening Journal carried a page one banner: "White Rats Win."

Double Cuts Out

What the actors won temporarily was freedom from double tribute —5% to agents and 5% to the managers' association's booking offices. However, the managers did not entirely give up. Led by Keith, they used every means to woo headliners and leading acts away from the Rats' booking office. Despite the use of "ferrets" by the Rats to inform on members who secretly booked through the managers, there were more and more defections from the ranks of the Rats. Golden, beset by many problems and heart-sick over the actors' failure to stick together for their common good, sickened and took to drink. In 1904 he left the presidency of the Rats and was succeeded by Ezra Kendall, followed by R. C. Mudge, then Fred Niblo.

At the time Golden left the presidency of the Rats, the organization had dwindled to 75 key members and its booking office was "broke." But by 1909, with Mountford running things, the Rats achieved a membership of several thousand strong and once again presented a strong challenge to the managers. Concessions were won, including on-again, off-again elimination of the cancellation clauses in contracts, but the Rats were never again able to eliminate the 5% booking office commission. In fact, not until the late '30s did the American Federation of Actors and its successor American Guild of Variety Artists succeed in getting the bookers to drop the "kickback" gimmick on actors' salaries.

Albee, Murdock, Beck, et al., in fact, had still another dodge, this one strictly private, that worked enormously to their financial benefit. This was the Vaudeville Collection Agency, first set up by the United Booking Office and then copied by the Western Vaudeville Managers Assn. It was strictly a "private" business for the benefit of the company heads and a few favored bookers and agents to whom Albee "owed" things. The Vaudeville Collection Agency supposedly worked in behalf of the UBO-franchised agents, collecting the agents' 5% commissions from actors and in turn charging the agents 1% of the sums collected for the VCA's service.

Considering the thousands of acts employed, that 1% ran into hundreds of thousands of dollars annually, nearly all of it net profit since the VCA had virtually no administration expense, everything being handled by the UBO and theatre bookkeepers. Those who had the major pieces of the VCA, which meant Albee, Murdock, Beck, received untold fortunes in tax-free years. The amount of money involved was so huge that, when one of the Vaudeville Collection Agency's office help absconded with a sum in excess of $50,000, it didn't even cause an internal ripple; in fact, the matter was quickly hushed up and the employe wasn't even prosecuted. Albee, Beck and Murdock didn't want their private bonanza aired in court to the trade and public.

Mountford a Firebrand

Almost from the very beginning of his association with the Rats, Mountford was a firebrand who kept calling for action against the vaudeville trusts. In some respects his constant threats—coincidental to but not coupled with Sime's unflagging campaign in VARIETY against the Keith-Albee autocracy —had some ameliorating effect on long-practiced abuses, but for the most part the actors and independent theatre operators continued to get very much the worst of it.

The independents had little chance to operate on a bigtime scale unless they booked through the UBO. Those who tried to operate and book shows on their own, either found themselves unable to buy the top acts, which feared Albee's blacklist, or else faced the possibility that K-A would build a vaudeville house in direct competition to their operation.

Scalpeling the Actors

At the same time a squeezing the independents, the circuits also put the arm on the actors. At the slightest pretext, salaries were cut. Certain theatres—often those in which some of those on the "in" had personal interests—were ruled "cut" houses, which meant that acts played them for less than their regular salaries. It was not unusual for the average 40-week route to contain as many as 10 "cut" theatres. Another pretext to cut salaries were the holidays. Lent was a "cut" period; ditto the week before Christmas. Some managers would have declared St. Swithin's Day a "cut" situation if they thought they could get away with it.

And as the trusts got more and more control by weakening or entirely eliminating any potent opposition, particularly after the smashing victory in the 1916 White Rats strike, they began to cheapen shows as another way of "saving money." It became not only a design to cut salaries but also to cut quality.

True, it took years for the loss of public confidence to be felt, but by that time the damage was too deep-seated and it was too late for the vaudeville tycoons, even if they were so inclined, to make repairs or amends. Once the public had another form of entertainment to turn to—in this case the upcoming talking pictures and radio—it quickly lost interest in vaudeville.

As business in the vaude theatres began to dwindle the gradual decline starting in 1928 becoming a landslide by 1930-31—vaudeville's best and virtually only source of talent, the Family and Smalltime, began drying up. The Gus Sun Circuit, which at one time numbered around 1,000 playing dates: the Pantages Time: Ackerman & Harris (known to actors as "The Death Trail"): Kohl & Castle: the Poli Circuit; Finn & Heiman Circuit; the Thielen Time; Interstate Circuit; Butterfield Circuit; Cox-Rinock theatres, and literally scores of other chains and theatre combinations, many of which were part of the Western Vaudeville Managers Assn., or franchised by or affiliated with the UBO, dwindled away.

New headliners became difficult to make or find. The established headliners began drifting away, lured by the catapaulting salaries in other fields. The huge picture presentation houses operated by Loew's, Paramount, Fanchon & Marco and Balaban & Katz, were able to pay the headliners two and three times the salaries that the vaudeville theatres could, and for the actors it was purely a case of economics, despite the fact that they went from two shows a day to the burden of four, five and sometimes six-a-day.

Sound shorts, then feature pictures, and finally bigtime radio variety shows also took their toll on vaudeville's headliners. They also contributed, along with the presentation houses, to the strong competition for name talent that zoomed salaries beyond the economics of the small, intimate variety houses.

Law of Diminishing Returns

When it finally got to the point that the Palace had to pay as much or more for one headline act than it once did for an entire show —both the Palace and vaudeville were finished. Martin Beck closed two-a-day at the Palace in 1932, a few weeks after he returned briefly to its direct management, his convincer being the booking of the Marx Bros. at $10,000 per week in the show up ahead of the last. Beck, with the irrefutable arithmetic of some recent theatre statements in his mind, knew that the comparatively small Palace (then seating around 1,600) couldn't gross enough even at absolute capacity to pay such salaries. Out went two-a-day vaudeville on May 13th, 1932. The next day the house opened with a six-act bill and feature pictures on a grind policy. This lasted only a few months, up to Nov. 22, 1932, when the Palace went all-film—and program pictures, at that.

A graphic illustration of the rapidity of its fall—once it completely lost its foothold—is the fact that in 1927 a vaudeville act, if it played every house in Philadelphia, much less New York, could have remained there at least 40 weeks. New York between all the circuits —Keith-Albee, Loew's, Fox, etc.—and including all the big-time, family time and small-time houses, had well over 60 weeks of stage work. Chicago was equal to Philadelphia: Detroit and Boston had 15 to 20 weeks; several of the small keys had at least 10 weeks each—and there were at least another 500 weeks of stage time scattered over the U. S. and Canada.

179 Weeks Shrink to 46

By 1932, however, the total stage playing time in the U. S. and Canada, that meant everything including the picture presentation houses, was 179 weeks. By 1934, this had shrunk to 46 scattered weeks. Today, there are only three stage theatre weeks listed in VARIETY's route lists—the Music Hall and Palace, N. Y., and Regal, Chicago. These are the only theatres playing what can now be laughingly called vaudeville on a regular basis in the U. S. and Canada.

It was paradoxical, too, that in its fading years vaudeville began to revert to the gutter from whence it sprang. There had been intermittent periods of vaudeville censorship—up through the '20s first Keith and later Albee were particularly concerned with stage smut and periodically issued strict taboos against it—but when vaudeville began to hit the toboggan the bars went down. Some managers, thinking that an injection of spice might save their business, either encouraged dirty acts or looked the other way. It had no effect on the betterment of business.

The answer to vaude's death probably lies in the ever-changing pattern of show business and public entertainment tastes. Vaudeville perhaps might have been saved by the application of showmanship, but unfortunately the pioneer showmen, to whom vaudeville might have been an everlasting monument, were gone by 1932—Pastor, Keith, Albee, Marcus Loew, F. F. Proctor, William Morris, Percy Williams, among others.

Now there's only an occasional flash of vaudeville's once greatness in an outstanding television variety show—particularly Ed Sullivan's weekly canter—but it's only a smidgin of something that once was entertainment at its best.

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THE NIGHT SPOTS

fable and fact

By ABEL GREEN

Two world wars with the resultant extensive mingling of different nationals, the shortening of distances, tourism, the convulsion of social custom implied in Prohibition and the more recent growth of the shake, rattle and roll spots—Las Vegas or wherever—and latter day saloon society all form the frame of reference for the story of the niteries during the past 50 years. Remembering that they were once known by other names—"lobster palaces," "cabarets," or whatnot.

The evolution of the niteries meshes with the evolution of the economy of the country. Diamond Jim Brady, Lillian Russell, Rector's, Churchill's, Shanley's, the Beaux Arts, Maxim's, drinking-out-of-the-slipper, the Palais Royale, the Ziegfeld Roof with its "Midnight Frolics," the Jardin de Danse, Reisenweber's, the Plantation, Irene & Vernon Castle, Murray's Roman Gardens, Jacques Bustanoby's, Earl Fuller's Jazzapators, the Original Dixieland Jazz Band, Mae Murray, Basil Durand, Valentino, the maxixe, the Bunny Hug, the Grizzly Bear, the Turkey Trot, Mouquin's, Gus Edwards' revues, Ned Wayburn, Doraldina, Gilda Gray, Bee Palmer, Sophie Tucker, Joan Sawyer, Gil Boag, Jimmy Thompson, Paul Salvin, John Steinberg, Christo, Nick Prounis, Sam Salvin, Barney Gallant, Gene Mori—these are historic, timehonored names, places, faces, sites and delights of a pre-World War I era when the night life was limited to the gilded few.

The masses hit Pabst's in Harlem, Healy's in upper Manhattan, the Hungarian joints on East Houston street (where they then didn't know that a struggling pianist called Sigmund Romberg was at the ivories); or the Chatham Square (Bowery), Coney Island and Harlem sawdust joints (where they then didn't know that Irving Berlin, Jimmy Durante and Eddie Cantor were future greats buskin' there for the "throw money"). Nor did Berlin, Durante, Cantor et al. know that the idiomatic "buskin'" term had its loftier etymology in the Shakespearean sock-and-buskin' days.

—Then Came Prohibition

Then came Prohibition and made drinking, dancing and romancing in public a mass population and popularity habit. Volsteadism turned more Americans to drinking in one decade than in the history of the country to date. The sot who was scorned became a fashionable and jovial symbol of the times, and where-did-you-get-it?—not how-come-you-got-that-way—was a pleasurably and mildly envious salutation.

In one fell swoop, Prohibition created the speakeasy, then the pseudo-membership club, and with the "exclusive" environs a fast developing brand of nitery entertainment which has survived to this day. First it was the strolling "torch" singer, viz., Tommy Lyman; or the Hawaiian groups; or the saucy uke-guitar-vocal combos (Yacht Club Boys, Chic Endor & Charles Farrell, et al.); then it was the slick personality names (Harry Richman, Helen Morgan); the sock name draws (Mae West, Sophie Tucker); the whoop-it-up hostesses (Texas Guinan); the hey-hey floor shows, staged, written and produced by Lew Brown, Sidney Clare, Billy Rose; the lavish "Continental" cabaret-restaurants (again Rose with his Casino de Paree, Clifford C. Fischer's French Casino and International Casino); along with the fast shows at the Parody, Silver Slipper, or the lavish revues at the Hollywood (NTG, Rudy Vallee, with Joe Moss as host) or the Paradise (Nicky Blair's).

In a class by themselves, of course were Clayton, Jackson & Durante, segueing from their Club Durant, then the Dover, then the Parody, with the postage-stamp dancefloors and the incessant pace and tempo and hoopla attendant to the making whoopee nervousness of the times. Then came the leveling-off, with repeal.

But to flashback again to pre-1914, back in 1907 the Cafe Boulevard dared to import Rigo Janci, a somnolent cymbalon virtuoso, and the Cafe Hungary followed with its own brand of Magyar entertainment from the Danube belt. When John Steinberg got a rhythmic piano team from Harlem called Lightfoot & Teasdale, he later thought that the Wright Quintet, which worked for "throw money" for its dansapation chores, ought to "arrange" its stuff a bit.

Lounge Lizards & Dansants

It all coincided with the new dance crazes. The Castles were exponents of their famed "Castle Walk," along with the maxixe. The term lounge lizard was getting into the language and also tea (spelled *the*) dansants, gigolos and afternoon dance classes were coming into being. When Harry Fox, who was married at the time to one of the Dolly Sisters, invented "Mr. Fox's Trot," inspired by the new ragtime tempos of a newcomer called Irving Berlin, thus the great American foxtrot was born.

But dancing in public, in class restaurants, as distinguished from Coney Island and Brighton Beach and Atlantic City and the resorts from coast-to-coast, took some years to snowball since the turn-of-the-century until Reisenweber's, Bustanoby's and the Terrace Garden incepted jazz drummers' contests. That inspired some hardy souls to essay a few steps on the floor to the then one-step and two-step tempos. The maxixe was the Castles' own import from Brazil. It sounded exotic and was an exhibition conceit anyway.

But as, once more, songsmith Irving Berlin indited "Everybody's Doing It, Doing What, the Turkey Trot," the public took the hint. Coincidentally Earl Fuller and Ted Lewis with his clarinet came on the scene. Patrons attending the Folies-Bergere and atop the Winter Garden (later the Plantation, now a Chinese restaurant; the FB idea was ahead of its time) took to the floor, and the nation became dance-minded.

As Bee Palmer challenged Gilda Gray in the shimmy and Doraldina was shaking her stack of hay in line with the post-World War I hula craze, Ned Wayburn, Gus Edwards, Percy Elkeles, George White and others were starting to put on elaborate floorshows.

Then as now the conceits in the "big shot" approach enriched the professional greeters who thrived on the *pourboire*. There were 25c and 50c couvert charges but when it was bruited about that if you were at all sophisticated the management "would always kill the covers for the spenders and the regulars," and many a $5 tip would change hands just to knock off a two-bit couvert.

From the big floor shows emerged the Sophie Tucker brand of single-woman draw. When Gilda Gray shook her shimmy (she said it derived from shaking her "chemise"; (the Harlem bunch thought it an evolution of the "Shim-Me-Sha-Wabble" song) she whammed 'em.

With the Folies-Bergere attempt came the "gigolo" motif. Dick Krantz, now Ricardo Cortez, was waltzing the ladies around at Reisenweber's which introduced the first host and hostess idea. Betty Fox was the femme counterpart for John & Christo's operation. Later Billy Rose's Casino de Paree installed six chorus boys, wearing green identification carnations, to handle the femme trade—gratis.

The "membership" idea—400 Club, Mayfair Club, etc.—was the next evolution with Joan Sawyer, Margaret Hawkesworth, Basil Durand, Moss & Fontana, et al.

The cabaret idea, despite its Gallic-sounding identification, is not originally a French idea. It originated in Germany. The Viennese coffeehouses and the Hungarian restaurants always had their schmaltzy piano-violin-cymbalom-zither interludes, but in Germany the public eateries featured "bretel and ueberbretel" motif—on the board and above the board. On the board was the food; on a little rise, "above the board," was the entertainment. Much as today's "bar of music" shows, with a podium in the centre of a circular bar.

The rest is more or less contemporaneous, for with the speaks and then the open door, the smart operators who survived, and many have, assimilated a savvy knowledge of cuisine, public catering, hospitality, the snob appeal, and all that goes with it.

The saloons knew that the femmes liked the leaning-against-the-bar habit and the cocktail lounge is a lingering vogue.

The 'Velvet Rope' Goes Up

The smart operators, divorced from their mobster ties, still retained the snob appeal and the "velvet rope" replaced the peekaboo "Benny sent me" open-sesame. VIP locations, isolated rooms as inner sanctums (Cub Room), Cafe Society—it should be called Cuffo Society, because they're really dress-extras for which the joints are smart to pay off with for-free dining-wining—have been the evolutions.

Repeal created a self-ordained "problem" for those classier of class speaks which, by their closed-door policy, could be discriminating in its clientele whom they recognized on face value or via the "membership" card dodge. The shrewd operators of the class speaks, now gone legit, liked their own standards of snobbery, and while some still indulge in the "club" atmosphere it has become technically awkward sometimes to refuse accommodations to tourists, moujiks, peasants, stags in the night, other undesirables, or even the drop-dead-listees who might suddenly get stubborn.

Cuffo Society

From this sprung the velvet rope for the undesirables, and the super-plush treatment for the Cafe Society cognoscenti. Traditionally favored and favorite customers, whether because of social, theatrical or just plain fast-buck prominence, have enjoyed open-sesame in any public place.

But Cafe Society is a post-Prohibition evolution. The late Maury H. B. Paul (Cholly Knickerbocker) is said to have coined the phrase. We'll paraphrase it into Cuffo Society because, in a large measure, it is this windowdressing element which gets the best for the least—often as not it's "no-check," as a "guest" ("maison" and "casa" are the intra-trade magic words)—because they are decorative, while the run-of-the-mill customers pay the hard way.

It's sound business from all viewpoints. The growing corps of nitery beat reporters (columnists, et al.) give automatic free space to the top spots, by identity, with the name patronage, and that's better publicity than paid space, as anybody will concede. Sometimes the newspaper publishers act up, edict no-saloon billing, or if you must name-drop say "plush bistro in the East 50s," but this order soon blows over. Thus, from coast to coast, names like Sherman Billingsley and Jimmy Hart, Hernando Courtright and Seymour Weiss, Leo Lindy and Trader Vic, John Perona and Roy Alciotore, Gene Cavallero and Owen Brennon, Jack & Charlie and Mike Romanoff, Toots Shor and Bob Cobb, Vincent Sardi and Jack's in San Francisco, and their establishments are bywords. Their bistros are meeting-eating-drinking-thinking spots for the worldly wise. It's reached around the world and, in this day and age of tourism, Max Blouet, Francois Dupre, Connie Hilton, Joe Binns, Claude C. Philippe, Maggie and Louis Vaudable, Armando Armanni, Maurice Carrere, Siegi, John Mills, have international connotations and distinction as hosts and bonifaces to the globetrotting sophisticates.

As Prohibition became accepted, the scofflaws in each community leveled off to a certain standard. There are always the "better" joints for the "good" crowds, places which behaved and which, if they were to be molested by the Feds, somehow knew when it was coming. The word "joint," incidentally, became standard.

Personalities in front and back of the operations, with "connections" or being just good guys, managed to keep rolling uninterruptedly, and if there was a padlock somehow there was always an adjacent inn, barn, enclosure, restaurant or saloon which could be opened almost immediately.

This was particularly true of the roadhouses. They boomed anew. Characters also cropped upon among the operators. There were legit restaurateurs, holdovers from the yesteryear "lobster palaces," like John & Christo, whose Pavilion Royale played Paul Whiteman and Guy Lombardo and where the latter first launched "the sweetest music this side of Heaven" as a slogan. With Lombardo played the greats—Harry Richman, the Williams Sisters, et al. Today John Steinberg is managing director of the posh Hillcrest Country Club, Beverly Hills, and Christo has been variously his own bistro op and with a brewery.

The "Crying Goldmans" were characters of another sort. Sime Silverman gave 'em the billing and since he was a prolific checkgrabber they weren't sensitive. What's more, Jack and Al Goldman knew that they were congenital worriers and if Sime and his party breezed in, after casing the number of cars, and knew that half of them belonged to the staff, the Goldmans knew that he knew practically what was in the till. (Later it got so that the sharp operators would almost literally hire extra cars to "dress" the front of a roadhouse as it became apparent that the wise bunch could tell if the joint was dead by the number of cars—and in those days, unless you were a pal and wanted to really help out, the joint with the most cars got the trade. Who wants to be alone in a roadhouse?

'Hello Sucker!' Era

The Pavillon and the Blossom Heath Inn were "down the road" from New York, i. e., on the Merrick Road. Going "up the road" meant to Pelham and Westchester—Vincent Lopez at Woodmansten Inn, the California Ramblers at the Pelham Heath Inn, Johnny Johnson at Post Lodge, etc.

In town was something else again. Larry Fay, the taxi fleet operator who was also reputed to collect a penny a quart for every milk-truck that crossed the Fordham-Bronx line for Gotham deliveries, had Texas Guinan greeting "Hello Sucker!" and "give this little girl a great big hand." Charles (Chink) Sherman at the Abbey, Ben Marden's Silver Slipper, Feet Edson, Tommy Guinan, Ruby Keeler, Big Frenchy DeMange and Owney Madden's joints (Napoleon Club, Surf Club, etc.), Sherman Billingsley, Jack & Charlie's, Billy LaHiff, Toots Shor, Leon Enken, the Kit-Kat, and other assorted ginmills, class hideouts and deadfalls of nondescript billing punctuated the Gotham scene. Jimmy Durante started at the Dover and wound up with Clayton, Jackson & at the Parody. Leon Enken left the Parody and, with Eddie Davis, flourished at Leon & Eddie's. Billy LaHiff's Tavern was an oasis of a more legit calibre; so was Billy Haas, Zani's, and assorted "hosts" too fuzzy to be remembered. Harry Richman was playing piano for Mae West in a 7th Ave. speak and when VARIETY printed a story about the "booze queue-up" at a certain popular joint, Richman (who should have known better) thought VARIETY was "tipping off." The "boys" who knew Sime knew better. Sime was never a bring-your-own customer—and the joints saw to it that he got "the best in the house" because he paid for it.

The Jazz Age

The Jazz Age, Volsteadism, the Ignoble Experiment, Prohibition, the Roaring 20s, the Era of Wonderful Nonsense—it's been called many things. But it immediately conjures up Dutch Schultz and Al Capone . . . Valentino "The Sheik") and a host of femme disciples colloquially called "shebas" . . . flappers and flippers . . . Clara Bow's "It" and Elinor Glyn's "Three Weeks" . . . Jimmy Walker, New York's "night mayor," and Sid Solomon's Central Park Casino where Leo Reisman's music held forth but where an appealing pianologist, Eddy Duchin, found himself booked for more private parties than he could handle.

It was the era of Peggy Hopkins Joyce and Greta Garbo . . . "Peaches" Heenan and "Daddy" Browning . . . Bernard Macfadden's N. Y. Graphic, yellow journalism at its most maize (and amazing) manifestation and the birth of the Broadway columnist, via Walter Winchell . . . "making whoopee" and speakeasics . . . Legs Diamond and Texas Guinan. When the arch-exponent of the "hello, sucker" greeting was booked for a film titled "September Morn" somebody on VARIETY captioned it, "Give this little girl a great big hand."

The era is memorable because so much happened, and it was happening every minute. If it wasn't Leopold & Loeb it was the Scopes "monkey trial." Gertrude Ederle swam the channel and there was another Grover Whalen

(Continued on page 428)

Vet Vaude Booker Larry Golde, Now Readying His '50 Yrs. on B'way' Memoirs, Contrasts Talent Costs

By GEORGE GILBERT

With television, motion pictures and class niteries using up new faces faster than they can be found, show business' crying need is a proving ground for fresh talent. But when vaudeville was in its heyday, retired RKO booker Lawrence Golde recalled in New York, small theatres in outlying areas were the talent incubators.

Vaude's demise brought an end to stage shows in the hinterland, Golde reminisced, and it sounded the death knell for new talent. Club dates, the Catskills and summer stock today, he said, fall far short of training and developing the young performer.

"What's the answer? The only way to fill the void," he feels, "is to revive smalltime vaude of yesteryear." But today's economics rule out the possibility of independent theatres resuming with live entertainment, he concedes.

Sole hope, as Golde sees it, is for the major circuits, such as American Broadcasting-Paramount Theatres, to meet with the theatrical unions to devise a practical method of restoring talent's proving ground. It calls for plenty of experimenting, he noted, for admittedly the faded routines of yesteryear must be modernized—the old formats can't be followed.

However, he feels the problem is certainly acute enough to prompt the circuits as well as American Guild of Variety Artists, American Federation of Musicians, the International Alliance of Theatre & Stage Employees, etc., into initiating exploratory talks. Otherwise, where can new faces be found? It's a cinch they won't be spotted at soda counters or running the elevator in some department store.

Golde, who started his theatrical career 50 years ago at Keith's Union Square Theatre, N. Y., as secretary to manager Elmer F. Rogers, was particularly noted for his discerning eye in sifting promising acts from mediocre or better bills at out-of-the-way houses. A booker for RKO for some 21 years, he also acted in that capacity for William Morris and Eddie Sherman.

Excerpts From His Memoirs

Now retired in Florida, he's writing his memoirs under the title of "My 50 Years on Broadway." The following excerpts from his incomplete manuscript help throw additional light on an era when vaude was at its peak and showmen were the epitome of the word.

"After a year at Keith's Union Square I was named secretary to P. F. Nash of the then B. F. Keith Vaudeville Exchange located in the St. James Bldg. at Broadway & 26th St. Mr. Nash was office manager and it was with him that I received my first experience of seeking new talent. It was shortly after this embryonic period that I started booking my first vaudeville theatre—a house in Camden, N. J.

"In keeping with the trend of the times, the Keith chain moved to the new Palace Theatre Bldg. at Broadway & 47th St., which Martin Beck had just completed. At this time my friend and mentor, Mr. Nash, passed on. E. F. Albee then started me on my booking career in the Greater New York area. This consisted of Keith Theatres and Proctor Theatres in N. Y., Brooklyn, Westchester and New Jersey.

"When we moved uptown I became acquainted with Willie Hammerstein whose Hammerstein's Victoria Theatre, at Broadway & 42nd St., was on the site where the Rialto now stands. Hammerstein, a real showman in that era developed a big patronage for years. He was unique in building an unorthodox show through his receptiveness to playing 'freak' attractions of national and international prominence. If he had no outstanding headliner on his show he would then play 12 or 14 acts of vaudeville.

"One of the most important theatres I booked was Proctor's Fifth Ave. Theatre at Broadway & 28th St., N. Y. In its heyday, this house became the showcase for the big showmen of the early 20th century—Charles B. Dillingham, Lee Shubert, Earl Carroll, George White, R. H. Burnside and others. Talent scouts came almost every week to catch new faces which they invariably bought for their productions and revues.

"As vaudeville was fast becoming dominant in the entertainment field, it was the responsibility of the booking scouts to seek new talent and develop this talent to become future headliners. However, as years rolled on and audiences became more discriminating we had to look into other fields for names and outstanding stage novelties.

"During the lean years vaudeville theatres were obliged to put on all sorts of contests and novelty shows. One of the more resourceful showmen was Bill Quaid, manager of Proctor's Fifth Ave. At his theatre he presented many contests such as Charleston, Turkey Trot, Tango, Big Apple, Lindy Hop, Jitterbug, Black Bottom and Charlie Chaplin. These contests, of course, were in addition to the regular show.

"In some of the theatres we also booked novelty shows that were highly successful. Among them were All-Girl Show, Gay Ninety Show, All-Irish Show, Minstrel Show (all girls with Marie and Ann Clark as end women), International Show and All-Comedy Show.

"Innovation week was one of the biggest weeks we had at Proctor's Fifth Ave. Show consisted of a line of girls, Herman Timberg with Sammy Timberg and his band, also Collins & Peterson who did double emcees, plus two or three novelty acts. This was the first time that a show was produced with an outside band on stage with girls, comedy and novelties. Its new style of presentation made it a huge success in that era. Shortly thereafter, the Paramount circuit used basically the same format for its "Publix Units."

"One of the most unique theatres was the Hudson in Union City. While it was a 'showing' theatre for bookers to cover, it was far enough from Broadway not to conflict with the Palace. Because of its nearness to New York, the theatre lured many performers there to get a firsthand reaction as to the merit and future of their respective acts.

"Quite often the booker would give his constructive criticism and invariably it would help their act for further bookings. The Five Columbians played there and was, as we termed it, a family act, out of which was developed Marilyn Miller. In their very early days, Fred and Adele Astaire played the Hudson as a brother and sister dancing act. The house also had the distinction of playing Irene and Vernon Castle who were just coming up at that time."

Those Good Ole Days

Apropos of today's rocketing costs, Golde submits some sample bills of yesteryear along with their budget:

Week of July 28, 1913
(Brighton Beach, N.Y., Music Hall)

Lynch & Zeller
Henry & Francis
Will Oakland & Co.
Nonette
Stan Stanley Trio
INTERMISSION
Bert Fitzgibbon
Valerie Bergere & Co.
Sophie Tucker
Martenettie & Sylvester
Cost: $2,600

Week of July 28, 1913
(Rockaway Beach Theatre, N.Y.)

McRae & Clegg
Bison City 4
Rice & Cohen
INTERMISSION
Linton & Lawrence
Mae West
Gus Edwards Song Revue
Cost: $2,875

CONNIE SAWYER
Currently, BON SOIR, New York
Recently: 7 Month Co-starring Engagement, VERSAILLES, New York
Direction, STAN SCOTTLAND
Mercury Artists

BILLY DE WOLFE
Direction: MCA

(From VARIETY, *April 21, 1922)*

TOMMY'S TATTLES

By THOMAS J. GRAY

Benefit season is now in full swing. There is no reason for any act to lay off, unless it has a bad benefit agent.

Some benefits are very hard to play. Two acts were cancelled for last week's benefits because one of the committee did not like the way the actor's dress suit fitted him.

This may force acts to get special benefit costumes, special benefit music and benefit acts. This will keep benefit cancellations down and give every act more chances to appear for nothing.

Benefit runners have different ways of approaching acts to appear. The favorite remark is, "Just come over for a few minutes, you don't have to do anything, just do what you do on the stage."

A few of the benefits for the coming month are as follows:
Benefit for Wooden Shoe Fund for Frozen Eskimo Dancers.
Benefit for Gordon Gin Label Printers.
Benefit for Old-Time Cork Screw Makers' Society.
Benefit for Sons and Daughters of Veteran Moon Song Writers.
Benefit for "Original" Salome Dancers' Grandchildren.
Benefit for The Shaving Fund for School Boy and Girl Act Comedians.
Benefit for Hospital in Canada for American Acts Playing the Wet Spots.
Benefit and Collection for Blackface Comedians to Purchase Dialects.
Benefits for Weekend Guests Who Take Summer Home Invitations.
Benefits for Those Who Try to Get People to Go On at Other Benefits.

Cabaret benefits seem to have fallen off. The boys finally discovered that the check was just the same whether they did their act for nothing or not.

"The Horrors of Hollywood"
Reel Two

Jasmer could not seem to get away from those horrible signs, "Used Cars for Sale." His first thought was that he made a mistake and was in Detroit instead of Hollywood. But no, that couldn't be, for there right in front of him were 200 men with movie makeup on their faces dressed in police uniforms. They were running along the street chasing a man with a funny suit and hat. Right before his eyes he was seeing a movie chase, the backbone of all comedies. He knew then it was Hollywood.

But where were the horrors? He walked about for fully 15 minutes and had not seen one person shot; he had not come across anyone sticking a hypo needle in their arm, and could not detect any one putting little white powders on their hands and raising said hands to their nose. Could his home town Deacon have been wrong? Was this really the home of the devil? Then again he thought maybe it was the dull season and the devil was laying off?

Surely there must be other horrors here! He looked at his watch, it was 10 minutes after 12; he was hungry, he must find a nice restaurant and eat. Seeing a place nearby he entered. There were 20 people on line waiting—every table was filled, he thought at first with soldiers. Most of the men wore puttees and what he called "half a pants." He tried another place but things were the same way, only in this place he noticed besides puttees the men also wore small black moustaches. What could this mean? Was there another war on that he heard nothing about?

It worried him; he saw a policeman, one without a movie makeup. Rushing up to him Jasmer said: "Tell me, is there a war going on here; what are these men with the black moustaches and puttees?" The officer answered: "They are assistant directors." Jasmer staggered back. "Assistant directors with "half a pants' and puttees!" he gasped. "Good Heavens, I am now looking at another of the horrors of Hollywood."

(This may be kept up.)

Lecturing in Europe for Americans would not be successful because no one would care what they thought about us anyhow.

Animals are treated kindly by circus managements; they fix it so they don't have to watch the clowns very much.

Circus lemonade is just about the proper henna shade to match the flappers' hair, but not quite red enough to match their lips.

NEW ACTS

(May 14, 1924)

(Editorial Note: Theatrical lore embellishes the memory of the Cherry Sisters who frequently performed with behind a protective screen to catch the vegetables. The Cherry Sisters had the same blithe approach to flat notes displayed in the 1930's by Florence Eldredge Jenkins, of Carnegie Hall recital fame. The review which follows is of the Cherry Sisters "comeback.")

CHERRY SISTERS (2)
Song and Talk
12 Mins.; One
Orpheum, Des Moines

Effie and Addie Cherry are the famous Cherry Sisters who startled Broadway in the '90s. 'Perfectly terrible' was never more applicable. As terribleness, their skit is perfection.

They have proven a great drawing card in Iowa as their home is in Cedar Rapids, and Effie recently got into the spotlight by being defeated for mayor in her home town.

Effie opens the act, appearing in a blue gown which fits tightly around her neck and sweeps the floor. She sings a song about 'Before and After Taking,' and immediately disappears.

Addie then appears in a rose colored dress and makes a short talk on the modern young man. Poor as it is, it's the best thing the sisters have.

Then Effie comes back. She is clad this time in male attire. The pants are dark colored and she wears a light colored sack coat, which looks as though it had just been taken out of a Civil War album. This time Effie sings a song about 'She Was My Sister, And Oh! How I Missed Her.'

By this time Addie has changed to her cherry red dress and they both appear to sing 'Ta-rar-rar-a-boom-de-ay.' For an encore they sing another verse of the same song.

The spectator is going to wonder whether or not the sisters are sincere, or whether they're simply trying to put on a unique act. Your reviewer talked with the sisters in an effort to determine the answer for himself, and he is firmly convinced that they are sincere — and that they have a unique act.

Effie talks fluently on everything from prohibition to the Equity strike. She wants particularly to clean up the stage and says she prefers this to closing the shows on Sunday.

If it were not for a reputation for being a bad act gained 30 years ago, the Cherry Sisters could not get a hearing. As it is, they claim they have been offered 40 weeks. The manager who happens to be punished by having them placed on his bill has only one opportunity—that of billing them as a comedy duo. He may be able to get away with it—and again he may not.

The Cherry Sisters, when here, were interviewed. Effie explained they had retired from the stage before, on account of the war. Your reporter, a young fellow, took it for granted the recent affair with Germany was referred to.

Stagehands are at odds over the question, however. Some insist that she meant the Civil War and others say it was the Spanish-American.

Wright.

Burlesque—Its Rise and Demise

Offshoot of Minstrelsy and Extravaganza, Cradle Of Comedians, Once a Family Amusement, Burlesque Succumbed To Smut and Strippers

By BARNEY GERARD

(Who wrote, produced and directed his own shows)

I am the last of the burlesque producers and show owners who were on the Western Wheel, and I'm still going. When VARIETY started in 1905, that was the year I started as a burlesque manager of Tom Miner's "Bohemian Burlesquers." During 1905, I used to visit Sime in his little cubicle in the Knickerbocker Theatre Bldg. on Broadway and 38th St. I sent in a column signed "The Big Scream" to VARIETY from every town the "Bohemians" played.

Barney Gerard

From 1900-1904 I conducted a public typewriting office on 42d Street just east of Broadway and one of my customers was a man named Willard Holcomb, a Broadway press agent and former critic of the Washington Post. I was told that he was responsible for the term, "hokum comedy" as he wrote comedy shows, among them, "Me, Him & I," starring Bickel, Watson & Wrothe. Through Holcomb I met a sub newspaperman who just came to town from Asbury Park, N. J. He and I ran a publicity bureau and we had one client, a musical conductor who was having a hassle over his interpretation of a certain passage in a classical composition. We publicized and maintained his interpretation as being the proper one and we helped prove him correct. The next time I saw this cub he was working with Sime on VARIETY, in 1905, and became, I think, the first VARIETY mugg. His name was Al Greason (*Rush*).

The question has been asked: "How old is burlesque? How many years does it date back before 1905? Was it ribald entertainment before it was cleaned up or was it family entertainment until the bumps, grinds, strippers and Minsky came along? To properly answer these questions and do justice to burlesque—the incubator of stars—would fill a book, and that's why I'm writing my memoirs which may reach publication ere long. I will endeavor to tell, in the limited space allowed, the rise and demise of burlesque in 50 years and of the many comedians, stars and others who started their careers in it.

Among executives, writers, directors and others who went into motion pictures on the executive end after cutting their eye-teeth in burlesque were Al Lichtman, Bill Koenig, Lou Anger, Seymour Felix, Harry Sauber, Al Lewis, Ben Holmes, Crane Wilbur, and Jack McGowan.

Among stars were W. C. Fields, Leon Errol, Al Jolson (was a boy singer from the gallery with Agnes Behler in Ed Rush's Burlesque Show, and later with Jolson, Palmer & Jolson; Eddie Cantor started as a "Jew comedian" (with Frank B. Carr's Show, also with Jean Bedini & Arthur, Eddie was the "Arthur"); Joe E. Brown, Buster Keaton, George Jessel, Ray Bolger, Bert Lahr, Orville Harold (he was with a quartet, Thiese's Harmonists in "Wine, Women & Song" from which he went to the Metropolitan Opera); Abbott & Costello, Phil Silvers, James Barton, Jack Pearl, Ben Bard, Clark & McCullough, Harry Fox, Fanny Brice, Sophie Tucker, the Dolly Sisters, Watson Sisters, Ed Blondell, (Joan Blondell's father), Ted Lewis, Ben Welch, Lew Kelly, Joe Penner, Anthony Caruso, George "Gabby" Hayes (I brought him to California in 1922 with my "Follies of the Day," after which he went into western pictures); Tom Howard, George Shelton, Jimmy Savo, Henry Fink, George E. Stone, Frank Orth, Red Buttons, Wallace Ford, George Beban, Harry Von Tilzer (before he became a songwriter), George Sidnew, Sr., Kolb & Dill, Joe E. Howard, Bill (Bojangles) Robinson, Cliff Gordon (brother of Max), Bobby North (sang from the gallery with Vevie Nobriga with Tom Miner's "Bohemians," before I managed it); Weber & Fields, Rogers Bros., Sam Bernard and many others.

Will Rogers Debuted in Burley

Will Rogers was always grateful for getting the chance to make his first appearance in New York with a burlesque show at the Columbia Theatre; Charley Chase was an usher at the Monumental Theatre, Baltimore, on the Western Wheel; Eddie Moran sold apples at Waldron's Casino, Boston. Joe Yule was in burlesque all his life, first as a stagehand, then as an actor until I signed him for "Bringing Up Father" and he was a perfect Jiggs. This got him a contract to appear on Broadway in "Finian's Rainbow." Mickey Rooney, as a tot, was constantly in the wings learning the burlesque tricks and one day he was put in the show and he was a big hit. When he went into pictures and was known as "Mickey McGuire," he worked just like a burlesque comic knowing all their tricks. Of course you know Joe Yule was Mickey's father.

From the sports world the following played as an extra attraction in my shows: Jack Dempsey, Jack Johnson, Stanislaus Zbyszko, Al Kaufman and Freddy Welsh; Joe Gans, Frank Gotch and George Bothner played with shows I managed.

Burlesque was first presented in this country in 1866 when Lydia Thompson came from England with a show called "Ixion." The manager was M. B. Leavitt, who produced the first American burlesque show, "Madame Rentz's Lady Minstrels," later known as the Rentz-Santley Burlesquers. I wrote my second burlesque for them in 1907.

Henry C. Miner was the first American theatre manager to play burlesque in his Miner's Bowery Theatre, built in 1878, and Miner's 8th Avenue Theatre, built in 1881. Many of the biggest names in show business played Miner's Bowery, including George M. Cohan, McIntyre & Heath and Weber & Fields. Latter played their first shows there before they opened their own Music Hall on Broadway near 29th Street where they produced burlesques on successful shows and had such stars as Lillian Russell, David Warfield, Willie Collier, Fay Templeton, Pete Daily, Ross & Fenton and others equally well known.

In 1879, Miner produced a burlesque on "Pinafore" and it was a big success. Miner had four sons: H. Clay, Jr., Tom, Eddie and George. Tom managed the Bowery, Eddie, the 8th Avenue, and George was treasurer of the Bowery Theatre. H. Clay Jr., was on the business end and when his father passed on he handled the estate, valued at $1,000,000. The elder Miner also owned legitimate theatres: Miner's Fifth Avenue, which later became Proctor's Fifth Avenue, at Broadway & 28th Street; the Newark Theatre (not the one which later became a burlesque house), in Newark, and the Columbus Theatre on 125th Street near Park Avenue. Mr. Miner also financed legitimate shows, notably James A. Herne in "Shore Acres."

'The Hook'

It was Tom Miner who invented "the hook," which became nationally famous after it was introduced on Amateur Night at Miner's Bowery and 8th Avenue Theatres. When a bad act appeared the audience shouted "get the hook." Miner's Amateur Nights became a fad and the elite attended both Miner theatres attired in "soup and fish." Major Bowes and N. T. G. years later presented amateur nights on radio, the Major amassing a fortune and all he did was to substitute the "gong" for the "hook" when an act was bad.

Among the patrons of Amateur Nights at the 8th Avenue was a furrier, named Marcus Loew, only he was called Max in those days. I knew him well. Loew spent a lot of time hanging around the theatre visiting J. H. (Jake) Lubin, the treasurer, who years later became the general booker of the Loew Circuit. One day, H. Clay Miner (he was no longer junior, his father having passed on), saw Loew in the boxoffice with Lubin and he asked his brother Eddie who the fellow was. Eddie said he "was a friend of Jake's" (Lubin), a furrier who was a good customer buying a whole box every amateur night. H. Clay said "I don't have him hanging around the boxoffice; he'll find out what business we're doing and he'll open a theatre in opposition to us." Not long after Loew opened his first picture house on West 23d St., just a few blocks away. Eddie Miner became his partner but pulled out when it wasn't an instant success. Loew then joined with Adolph Zukor in opening a nickelodeon on 14th St. & Union Square. Getting wised up around a burlesque house didn't hurt Loew.

Though the name Miner was synonymous with burlesque, the elder Miner was an ex-congressman. He operated the Miner Lithograph Co. which did the best litho work and for the best shows; he owned a drugstore, also manufactured Miner's Makeup, the popular brand with actors in that era. H. Clay Miner (the second) told me years later when we became partners, a man selling makeup in competition used to make the rounds of the theatres and call on the actors backstage. His name was Max Factor.

When the Miners gave up the makeup business it was offered to me but I foolishly declined; the theatre was in my blood and I could think of nothing else. Apropos of the Miner name being strongly identified with burlesque, I often wonder what Eddie would say if he knew his son, Edwin, named after the father, became a minister. There were frequent remarks made about the minister's family having been connected with burlesque. After several years he resigned from the ministry and is now regional secretary of the American Leprosy Missions which takes him all over the world. He recently returned from a round-the-world trip and I received a letter from him not so long ago. George Miner Jr. became a manager on the Loew Circuit until his passing some years ago.

Strippers' Billing—Circa 1955

Where Gypsy Rose Lee, Margie Hart, Hinda Wassau, et al., developed show biz identification on personality performance, these "billings" are chiefly gag names, contrived by some pressagent (usually in the Minskys' Jersey dates) to cash in on whatever topical interest inspired the not uningenious tags. The topical affinity to the $64,000 contestant, Gino Prato, "the little shoemaker," has resulted in Gina Prato, the little "showmaker"; the click of the film, "Barefoot Contessa"; the Italian film personality; the news about the Leopold Stokowskis' (Gloria Vanderbilt) split, and the like, have resulted in the following, among others:

Busty Brown
Daisy Crockett
Wilma Mays
Tempest Storm
Tummy Hawk
Ann Tenna
Eppi Dermis
Windy Gale
Ginger Ale
Gloria Vanderbuilt
Beatrice Barefax
Venus DeMilobrigida
Lilly Marlyne
The Bare Contessa
Kay Otick
Skye Scraper (6′ 2″ gal)
Fancy Ayres
The Maltease Falcon
Redhedda Hopper
Sunny Tufts!
Peppy Cola
Chase Banks
Sandy Beach
May Hem
Winnie Winkle
Lava Gardner
Hott Waters
Patti Waggin
Frosti Winters
Paprika
Scarlett O'Hara
Gay Dawn
Penny Page
Chesty Fields
Paula Malls
Venus La Doll
Pepper Powell
Brandy Martin
Gung Hai
Apple Pye *(The All American Dish)*
Bonnie Bell *(The Ding Dong Girl)*
Alky Seltzer *(The Bumps and Burps Girl)*
Gina Prato *(The Little Showmaker)*

The first burlesque shows were more like minstrel shows and extravaganzas. Burlesque evolved much later into "leg shows," consisting mainly of low comedy, some risque jokes, double-entendre but not downright smut, and vaudeville acts. There was a first part, often a farce adapted from an old "colored act." A favorite theme was the married mashers, gay old boys frolicking with the girls while the wife was away. An important feature of the show was the girls in tights and a plentiful display of legs.

Following an olio of vaudeville acts came a burlesque in which the entire cast took part. It was in this portion of the show the versatility of an actor was developed. He might some time have to play many different characters in addition to those he played in the first part. One instance I recall is that of an actor named Dave Rose who was with the "Bohemians" when I managed it. I never considered him important in the show and gave him any old place for a dressing room. When we played the Lyceum, Washington, Rose didn't show up for a matinee and while I was standing out front, the stage carpenter came running out to tell me of Rose's non-appearance and the curtain was about to go up. I had to rush back and play five different parts he played in the show, and that wasn't so bad but I had to climb a ladder, to get to a small room in the fly loft where Rose was dressing.

Frisco's Bella Union

From 1871 to 1888 burlesque shows were cropping up all over the country but chiefly in small towns. However, in San Francisco at the Bella Union, a concert hall, appeared many of the best comedians in the business. The only names I recall are Junie McCree, who became a vaudeville headliner and successful songwriter, having written many songs with Albert Von Tilzer; Matt Trayers was the other comedian, who worked with McCree at the Bella Union. In Spokane, at the Coeur d'Alene, was a very versatile comedian who wrote and produced the shows; his name was Frank Finney. He had one shortened arm that he used to good advantage in his acting. He later joined Robie's "Knickerbockers" and Charley Waldron's "Trocaderos," both on the circuit before it split up into two wheels.

By the time I got to San Francisco in 1906 the Bella Union was gone but Eddie Graney's Belvedere on O'Farrell St., was a popular spot as was the Haymarket. They were concert halls playing burlesque shows and had good comedians. At the Belvedere were Harry Fox and Leon Errol. Fox was the toast of the town and after finishing the show upstairs in the concert hall he would appear downstairs in the Grotto, starting at midnight. Tom Miner wired me to sign Fox. Fox told me he had been offered a job by nearly every manager who came through with the burlesque shows but wouldn't pay him enough. I don't know what they offered. I came prepared with a blank contract and signed him at either $75 or $100 a week. After the earthquake ("fire" to the natives) he wired me for transportation to come to New York. He was assigned by the Miners to appear with Dave Marion in the "Dreamland Burlesquers," and the following season they starred him in his own show. This was in 1909 and I took him out of that show to appear in my "Follies of the Day" when it went into the Lincoln Square Theatre for a summer run. It was in this show that Charles E. Dillingham saw him and signed him for the Gaby Deslys show and later with the Dolly Sisters; married one of the sisters and Jean Schwartz, the songwriter, married the other. When I signed Fox in Frisco I also signed the Melnotte Twins who appeared in the "Dreamland" show with him.

Road Companies Circa 1900

From 1888 to 1900 the following shows were playing, many of them continued on the road until the two wheels, which were formed later, merged. Some of the old owners leased their franchises to younger producers:

Ada Richmond's Burlesquers, Sam T. Jack's Lily Clay Co., Mme. Girard Gyer's English Novelty Co., The Night Owls, Reilly & Woods Show, Gus Hill's Novelty Co., The Night Hawks, the May Howard Co., Rose Hill's English Folly Co., Fay Foster Co., The City Club, Sam T. Jack's Creole Burlesquers, London Gaiety Girls, French Folly Co., The Black Crook Burlesquers, Rose Sydell's London Belles, Rice & Barton's Co., Razzle Dazzle Co., Harry Morris Burlesquers, Rush's White Crooks, Louis Robie's Bohemians (later Tom Miner's Bohemians); Al Reeves Beauty Show, Irwin Bros. Burlesque & Specialty Co. (cast included the Manhattan Comedy Four of which Al Shean, of Gallagher & Shean was a member), also Joe E. Howard and Ida Emerson ("I Wonder Who's Kissing Her Now").

Among the first theatres playing burlesque, beside the Miner Theatres, were the People's, Cincinnati; Standard, St. Louis; the Old Howard, Lyceum and Waldron's Trocadero Theatres in Boston; Smith's Grand Opera House, Grand Rapids, Mich.; Adelphi, Buffalo, and later the Lafayette; Theatre Comique and later Lyceum, Washington, D. C.; Olympic and later the Trocadero and Lyceum Theatres, Philadelphia; Monumental, Baltimore; Park, Detroit, later the Avenue; Buckingham, Louisville, Empire, Indianapolis; Academy of Music, Pittsburgh; Levantine's, Albany, later the Gaiety; Grand Central, Troy, later the Lyceum; Folly, Trocadero and Sam T. Jack's Theatres, Chicago; Star, Cleveland; Star, Milwaukee; Star, St. Paul; Dewey, Minneapolis; Century, Kansas City and several others.

The first burlesque shows were booked independently by each owner direct with the theatres and the jumps

(Continued On Page 420)

Burlesque—Proving Ground For Talent

Continued From Preceding Page

were large. There were more shows than theatres and in order to round out a season some shows played the same theatre two or three times.

Around 1900, the show owners organized the Travelling Variety Managers' Assn. at a meeting held at the Germania Assembly Rooms on the Bowery, to protect themselves against contract jumping by actors and to improve booking conditions. Sam A. Scribner was elected president; Harry Morris, vice-president; Maurice Jacobs, secretary, and A. H. Woodhull, treasurer. Members included Tom Miner, W. S. Campbell, Frank B. Carr, Sam Devere, Pete Clark, Jules Hurtig, Harry Seamon, Larry Weber, Al Reeves, Phil Sheridan, Abe Leavitt, Dave Kraus, Ed Rush, Charles Waldron, Fred Irwin, Billy Watson (he wasn't known as "Beef Trust" then), Bobby Manchester, Harry Martell, J. Herbert Mack, Joe Oppenheimer, Henry C. Jacobs, John G. Jermon, Louis Robie, James Hyde, W. N. Drew, Gus Hill and others. From this group developed the producing firms of Butler, Jacobs & Lowery, Whallen & Martell, Campbell & Drew; Hurtig & Seamon, Jacobs & Jermon, Rush & Weber, Hyde & Behman and Sullivan & Kraus.

Form East and West Circuits

After the show managers organized, the theatres organized an eastern branch; western circuit was known as the Empire Circuit, of which James J. Butler, of St. Louis, was president, and James E. Fennessey, of Cincinnati, secretary, and John Whallen, Louisville, the treasurer. This was a very strong organization and controlled the burlesque theatres in the west.

The powerful factors in the eastern branch of the Empire Circuit were the Miners and George W. Rife of Baltimore. The eastern and western theatres comprised a circuit that enabled a show to be able to play 35 weeks. Everything went along smoothly, the theatres were doing good business as nearly everyone of them had a bar; drinks were sold during the performance and candy was sold mostly during intermission.

The show owners were not quite satisfied with their share of the receipts, most of the theatres played on a 50/50 arrangement. By 1904 the Eastern Travelling Managers, as they were known, made a demand on the theatres for better terms. The theatre owners were powerful and they turned down the show owners' demands. Most of the show owners were hardboiled ex-circus and carnival men who decided to do something about their demands being turned down. They withdrew from the circuit and in 1905 organized the Eastern Wheel. As they owned nearly all the shows it left the theatres without attractions. This was the beginning of the two wheels, the Eastern and the Westsern—the Columbia Circuit versus the Empire Circuit.

1905 was not only the birth of the two wheels but the beginning of VARIETY and my entree into burlesque. There was a mad scramble for theatres on the part of the show owners and a scramble for shows on the part of the theatres; 70 theatres and 70 shows were needed for the two circuits. There was a great demand for writers, actors, chorus girls, stagehands, musicians, producers, and that's how I got a job as a manager. About that time I met Tom Miner who was a great hand at digging up young talent, much of it from amateur nights. He remembered my telling him I wrote and produced a show several years before called "How Old Is Ann?" and that the manager ran away with the receipts. Tom asked me how I would like to manage his "Bohemians" when he told me that the shows were going to the Coast, without asking about salary I accepted. I got $35 and after the first week was raised $5, having made good from the start. Tom may have also had in mind that I wrote a show for Rose Sydell's "London Belles" and Abe Leavitt's Rentz-Santley show the year before. The Sydell show made such a hit that I wrote a second one in which there was a "Jew comedian" named Harry Sauber, who is now assistant to Sam Katzman, Columbia Pictures producer.

The Eastern Wheel did a yeoman job and lined up a circuit of 36 theatres, many of which they leased or controlled. They routed their shows through the south to New Orleans, while the Western Wheel booked their shows to California playing many theatres controlled by John Cort in Tacoma, Spokane, Seattle, Portland, also theatres in Salt Lake City and Denver. After one season both wheels dropped the southern and western bookings, as business was not good.

The Feudin' Watsons

The Eastern Wheel had a lot of newer theatres than the Western Wheel and a great rivalry developed between the two. Feuds developed between the two Watsons—Billy "Beef Trust" on the Western Wheel and "Sliding" Billy on the Eastern. Neither of them was named Watson. "Beef Trust's" name was Isaac Levy and the "Slider's" name was Billy Kornblum. Whenever they played opposite each other in a town, "Beef Trust" was billed as "The Original" and accused the other of being an "Imitator." There would be a hot poster campaign and both shows benefited from the feud.

The outstanding show on the Western Wheel in 1905 was "Wine, Women & Song," produced by Mort Thiese with a cast of Alex Carr, Bonita, Lew Hearn, Mullen & Coogan and Thiese's Harmonists. The show was such a hit that it withdrew from the Western Wheel and had a long run at the Circle Theatre, N. Y., operated by Sullivan & Kraud and subsequently played the Stair & Havlin popular price circuit.

The most legitimate comedian on the Wheel that season was Roger Imhof, who wrote and produced the "Empire Burlesquers." He was an Irish comedian and was the first one to do away with "Galways" or "sluggers"—the whiskers under the chin and sideburns. The act of Imhof, Conn & Corinne was a headliner for years and was listed by Joe Laurie Jr. in one of his books as one of the 10 best comedy acts of all time. Imhof's versatility is a proof of a burlesquer's diversified talents for he played every kind of a character but Irish when he joined Fox Films and appeared in every Will Rogers picture after Imhof came to California. I wired him an offer to join my "Follies of the Day" in 1908 and he wired back "my salary is $200 a week and know I'm not worth it," I replied: "I admire your honesty," and signed Larry McCale for $125.

The best show on the Eastern Wheel during the first season was Jack Singer's "Behman Show" which had a great cast and great specialties. The rest of the shows on both wheels were just run-of-the-mill but the ones on the Eastern Wheel were better because they were tried and proven while the Western Wheel had to start from scratch. However, the shows on both wheels improved each year.

The Eastern Wheel insisted on their shows being clean while on the Western Wheel there were some comedians who liked to dish out double-entendre and dirt, foremost being Billy "Beef Trust" Watson. He was a master at this sort of thing but was kind of cute about it. In Cleveland, when reprimanded by Frank Drew of Campbell & Drew, owners of the Star Theatre, and told to cut out certain jokes, Watson in all seriousness and with an innocent face would say, "Why, Frank, I'm surprised at you. I could even tell that joke in a church." Mr. Drew, an old circus man and with a sense of humor, would reply smilingly, "All right Billy tell that joke in a church but not in my theatre."

Louise Dacre, a chubby English performer, a sort of rough Daisy Harcourt, sang songs which could be interpreted two ways, and weren't too bad, but it was the way she sang them. She moaned, groaned and rolled her eyes; in fact she was of the Mae West type. When Mr. Drew warned Miss Dacre about the way she sang a song and had the audience howling, Miss Dacre said in a most surprised manner, "Why Mr. Drew there's nothing dirty in that song," he promptly replied, "I know there isn't, but it's the way you sing it. You could sing 'Nearer my God to Thee' and it would sound dirty."

A theatre owner who watched his attractions closely was Col. John Whallen, at the Buckingham, Louisville. He was a stoutish, elderly southern gentleman who sat in the first entrance Sunday afternoon at every opening show. If he saw anything that didn't meet with his approval he was apt to ring down the curtain. He frequently fell asleep and didn't see the show, but at the end of the show he would wake up and say the show was rotten.

One-Handed, Two-Fisted Hub Censor

There was a tough censor in Boston named John Casey; he only had one arm but he couldn't have been tougher if he had two. He caught the shows at the Old Howard. He wouldn't allow bare legs and no costume could be shorter than knee-length.

What impressed me in 1905-06 was that three theatres were managed by elderly women: Mrs. Agnes Barry operated the Gaiety in Albany. It was a very small house and was called "the spit box." It had a bar directly in the rear of the auditorium facing the stage. The theatre was patronized by prominent politicians, state senators and assemblymen when the legislature was in session.

Mrs. Ben Leavitt, a motherly old lady, ran the Bijou, Paterson, N. J., after her husband passed away. She had two sons, A. Douglas, who started as an advance man with a burlesque show and later became an actor and writer in burlesque and then appeared in Broadway shows and in pictures. He had a younger brother Ray, who was a juvenile in one of my shows.

Mrs. Smith operated Smith's Opera House in Grand Rapids, and lived above the theatre. The western wheel played there only one season, when they went to the Coast in 1905.

In 1905-06, the Western Wheel had two theatres in Brooklyn. One was the Unique, on Grand Street in the Williamsburg section and was called "the bum." The owner and manager was a typical oldtimer who wore a big diamond horseshoe pin in his fancy waistcoat. He also owned the "Thoroughbreds" on the wheel. Georgie Jessel reminded me one day that there was a Hebrew comedian in that show whose name was Eddie Cantor. I didn't know that, but did know that he was the "Arthur" with Bedini & Arthur, a comedy juggling act. The other theatre in Brooklyn was Watson's Cozy Corner, and was in direct opposition to the Star owned by Hyde & Behman.

In 1906-07 I was appointed censor, along with Eddie Miner and Izzy Herk, as the Western Wheel wanted to improve the calibre of the shows. Herk never functioned but Miner and I working together got good results out of 35 shows; only five or six failed to attain the required standard.

The censoring of the shows improved the circuit to such an extent that the Western Wheel gave me my own franchise making me the first producer to be so honored that didn't own a theatre.

In 1908 I entered into a partnership with the Estate of Henry C. Miner which financed me in the production of "Follies of the Day," a title I had laid away for several years. It was a year earlier that Ziegfeld produced his first "Follies" and for many years we were the only producers of "Follies" shows in this country. In later years there were numerous shows using "Follies" in one way or another.

Barney Gerard's "Follies of the Day" was a click on the Western Wheel. It opened in 1908 at the Standard, St. Louis, which had one of the toughest audiences on the circuit. Jesse James' brother, Frank, was the ticket taker on the front door. I tried something new in burlesque—no tights, no double-entendre, no hells or damns. The wise ones predicted we would die, particularly in a theatre like the Standard. The show was such a hit at the first performance that the owner and president of the circuit, Jim Butler, offered to buy out the show for the week, something that never happened before.

The show was a sensation all over the circuit, breaking records, and at the end of the season we played a summer engagement at the Lincoln Square Theatre, Broadway & 66th St., N. Y., on May 10, 1909. The theatre was operated by Charles E. Blaney and had unsuccessfully tried various policies, first with dramatic shows then Advanced Vaudeville. I don't remember whether it was William Morris or Klaw & Erlanger vaudeville as both had tried such circuits. Our show put the Lincoln Square on the map. When we closed Marcus Loew took it over and continued until a few years ago. It's now a color television theatre.

I put on a big publicity campaign and on the opening night it brought out the Who's Who of Broadway, including Ziegfeld, "Diamond Jim" Brady, Joe Weber, "Honey Boy" Evans, Charles Dillingham, George Sidney and many others. Dillingham saw Harry Fox in the show and signed him to star with Gaby Deslys and later with the Dolly Sisters. The cast at the Lincoln Square included Sam Sidman, Larry McCale, Gertrude Hayes & Her Dancing Bricktops, Harry Fox & the Millership Sisters, the 18 Boys in Blue, and an augmented chorus. I wrote the book and lyrics, Albert Von Tilzer the music, and James Gorman, who staged the dances for the Cohan shows, staged ours. In the show was a scene of Congress in session and a wrestling match taking place. A similar scene was in "Of Thee I Sing" many years later. I produced 18 annual editions, the last being in 1926.

Burley's Broadway Preem

The Eastern Wheel directors, including Scribner, Mack and Lawrence Weber, watched the crowds nightly at the Lincoln Square, and seeing the class of people decided Broadway was ready for a burlesque house. The Columbia opened on Broadway the following Jan. 3, 1910. I believe Weber was the man who got the finances to build the theatre but he had some kind of a dispute and he sold out his interest and became a legit producer on Broadway. He built the Longacre Theatre on 47th Street. When Weber sold out, Rudolph K. Hynicka, an astute political boss from Cincinnati, joined and became treasurer. J. Herbert Mack became manager and he was a veritable iceberg. I hated to go around the theatre when my shows played there even though we did big business. He couldn't seem to forget that I came over from the Western Wheel.

The addition of the Columbia gave the wheel a lot of prestige and their shows improved considerably. Among the shows that year were Max Spiegel's "College Girls," the show that started Fanny Brice; Jack Singer's Show, with Lew Kelly; the Mollie Williams show; the Watson Sisters Show; Ben Welch's "Burlesquers"; Fred Irwin's "Majestics"; "The Big Banner Show" produced and owned by Gallagher & Shean; Al Reeves' "Beauty Show" and others. Two producers who joined later were my boyhood friends, Cliff Gordon and Bobby North. They formed the firm of Gordon & North; after their start in burlesque they became vaudeville headliners.

I presented them with the title for their first show, "The Merry Whirl." They gave the show a Broadway "look" by getting Aaron Hoffman, top comedy writer who later wrote "Friendly Enemies" and other hits, to do their book; Eddie Madden and Leo Edwards did the songs, and Ben Teal, stager of Broadway shows, put on the dances. They had a good cast which starred Morton & Moore, who did a sort of "Scarecrow & Thin Man" in the show and it was they who first sang "Alexander's Ragtime Band" on Broadway in this show when it played the Columbia Theatre. Gordon & North, encouraged by the success of "The Merry Whirl," produced two more shows, "Girls of the Gay White Way" and "World of Pleasure."

Max Gordon a Burley Lammister

Max Gordon, youngest of three Gordon brothers, the other being Dave who managed one of the shows, became a burlesque advance man with "Jack Singer's Show," I knew Max as a kid and when I met him in Buffalo and I already had learned how rugged it was being on the road with a burlesque show, I advised Max it was no business for him. He quit at the end of the season and with Al Lewis, another ex-burlesquer, formed Lewis & Gordon, producers of many big hits in vaudeville and in the legitimate, one of their first being "Welcome Stranger" starring George Sidney, another ex-burlesquer. (The present-day George Sidney, Metro film director, is his nephew).

With the building of the Columbia on Broadway, and the Columbia in Chicago's loop, and the addition of the beautiful Star & Garter in Chicago and the Gayety in Pittsburgh, both owned by Hyde & Behman, the circuit began to be quite formidable in the burlesque field. In the meantime the Western Wheel wasn't sitting idly by. They built two beautiful theatres in Brooklyn—the Casino and the Empire. The manager of the latter was brought from St. Louis. It was George McManus, father of the creator of "Bringing Up Father." The Miners built two beautiful theatres — Miner's-in-the-Bronx, 156th St. & Third Avenue, which in later years became a Loew house; the Miners buying Percy Williams Theatre at 149th Street and Third Avenue; Miner's Empire Theatre, Newark. The circuit also built the beautiful Palace, Baltimore, to replace the old Monumental, the theatre where Charley Chase was an usher. The Herman Fehr interests built the New Star in Milwaukee and Fred W. Stair built the New Star Theatre in Toronto. Burlesque was really on the upgrade with better edifices and better shows.

The two wheels were almost on the same level, though the Columbia was a shade better but they didn't like the idea of the Western Wheel's progress and improvement. They decided to do something about it and made an attempt to steal the best producers; in fact there were just two they wanted—Dave Marion and me. Marion was producer and star of Miner's "Dreamland Burlesquers." They offered Marion a franchise on their wheel and he accepted. A franchise was worth $5,000 a year. That's what they were later leased for when the old producers decided to retire, such as Bill Campbell, Fred Irwin and Al Reeves whose franchise I leased for my "Barney Gerard's Vanities" in 1924.

With the calibre of Western Wheel shows improved and the business too, the Eastern Wheel executives began making proposals to the westerners to get together and they did. On Aug. 13, 1913, the two wheels amalgamated, 10 of the Western shows and 10 theatres going over to the Eastern wheel, when it became known as the Columbia Circuit. That was the end of the Eastern and Western Wheel. "Follies of the Day" was the only title that was allowed to be retained by a Western Wheel show.

After the amalgamation of the two wheels I made up a list of theatres and towns including some that were left out of the combine which I thought would comprise a pretty fair circuit and might invite competition. I

(Continued On Page 421)

Burlesque Strip-Teased Into Oblivion

Continued From Preceding Page

showed the list to my partner, H. Clay Miner, and suggested that the Columbia Circuit should organize a subsidiary circuit to forestall opposition. Mr. Miner thought it an excellent idea and submitted it to Scribner who promptly turned it down, ridiculing the thought that any opposition circuit could compete with the combined Columbia-Western Wheel.

Progressive Circuit Vs. Columbia

Scribner forgot that history repeats itself and just as he and the producers years ago rebelled against the Empire Circuit, those producers who were left out in the cold when the two wheels combined weren't going to take their ousting without a battle. They got together, at the instigation of Fred Stair, of Toronto, whose theatre was left out because the Columbia had the Gayety in Toronto. In association with Tim Sullivan, producer of the "Monte Carlo Girls"; Rube Bernstein ("Follies of Pleasure"); Hughy Bernard, Sam Levey and Izzy Seidenberg, latter of Detroit; Ed Beatty, owner of the Englewood Theatre, Chicago, and several others, the Progressive Circuit was organized.

The Columbia executives, Scribner in particular, laughed at the setup of the Progressives and said they wouldn't be able to get enough theatres worth playing. However, the Progressives took the best of the discarded theatres and were able to tie up new houses that had been playing pictures such as the beautiful Victoria, in Pittsburgh, the Englewood in Chicago and the Cadillac in Detroit. It gave them a better start than either of the older circuits had. With a group of old and new theatres and fairly good shows the Progressives were off to a flying start and business was better than anyone could have hoped for.

The Columbia Circuit began to sit up and take notice. Scribner may have remembered that I had submitted just such a circuit as the Progressives organized for he sent for me and asked me to organize a circuit with the Progressive producers as a nucleus and to try and break up the Progressive Circuit. I told Scribner most of the producers were friends of mine and I wanted to be assured that the Columbia Circuit would back up any promises I made to the producers before I would approach them and make a tour of that circuit. Scribner told me he would stand behind anything I did.

I visited Chicago, Pittsburgh, Detroit and a number of other towns where the Progressives were playing and told the producers I could give them a franchise on a circuit I was going to organize and had the backing of Columbia. Being friends of mine many of the producers agreed to consider the proposition provided the Columbia Circuit guaranteed them a bona fide five-year contract. I assured them unless I was given an ironclad agreement to present to the producers I wouldn't come back to them.

I returned to New York and met with Scribner and the directors of the circuit and I presented a report of my talks with the producers. Scribner again assured me that the Columbia Circuit would back up my promises and give the producers a bona fide five-year franchise. Leon Laski, counsel for the circuit, was present and immediately informed Scribner that the Columbia Circuit could not give such a franchise as it was contrary to the bylaws to be interested in another burlesque wheel. Scribner, nonplussed, then asked me to stick around and he would send for me in a few days. They never sent for me. The next thing I knew two of the Columbia henchmen, Charles Barton and George Peck, organized the American Burlesque Circuit. The Columbia got around the bylaws somehow and made the American Circuit what I originally suggested, a subsidiary to Columbia.

American Burlesque was a weak sister, in fact I had a little show on it, and it served the purpose for which it was organized as it cut into the Progressives and that circuit eventually folded.

Shortly thereafter another group met, headed by Dave Kraus, son of George Kraus (Sullivan & Kraus) of which "Big Tim" Sullivan, Tammany Hall bigwig, was a member. However this venture was Dave's own and he organized the Mutual Circuit. Izzy Herk got into it and they hit on a plan to give the shows a guarantee to just about cover their expenses in lieu of playing on the customary percentage plan. It never developed into a big circuit. Each theatre would have a stock chorus and the principals would rotate.

In the meantime the Minskys were producing shows at the National Winter Garden downtown on Houston Street, on New York's lower east side. Not much attention was paid to them at first but reports began coming uptown about the dirty shows down there and that they had a stripteaser in the shows. That type of burlesque began spreading to other parts of the country. One stripper went over big so they began using two, and then the idea began to snowball and strippers began to be the important part of the show. With the comedians only incidental in order to make themselves a necessary portion of the show they started to dirty-up their scenes. And they *were* dirty.

Around 1922, Jean Bedini produced "Peek-a-Boo" on the Columbia Circuit with Clark & McCullough. The show was a big hit and went to London during the summer for Charles Cochran. Cochran cabled me to bring "Follies of the Day" over, but I was a poor sailor and didn't want to make the ocean trip. After several seasons with Bedini, Clark & McCullough were signed by my friend, Abe Levy, for Irving Berlin's "Music Box Revue." Bedini produced two other shows on the Columbia Circuit, "Puss Puss" and "Twinkletoes."

There were a number of very good shows on the Columbia Circuit between 1912 and 1922 which starred Ben Welch, the Watson Sisters, Lew Kelly, Leon Errol, Mollie Williams, Bert Lahr, Billy Arlington, Stone & Pillard, Ben Bard & Jack Pearl and others. The producers were Max Spiegel, Jack Singer, James E. Cooper, Jacobs & Jermon, Hurtig & Seamon and others. Pretty soon nearly all of these stars left the circuit for vaudeville and Broadway shows and as a result there were very few b.o. attractions left. Business fell off.

The biggest asset that remained was "Follies of the Day" and, as evidence of the kind of business it did, I might mention that at Waldron's Casino, Boston, we followed Sam Howe's Show that did $4,500 and we did $12,000. At the Gayety, Boston, and Miner's Empire, Newark, we did $16,000 in each house, which was about double of the previous attraction. The Boston date was a holiday but Newark was an ordinary week. Another show that was doing big business was Jimmy Cooper's "Black & White Revue."

Pix Competish Hits Col

The rest of the circuit began deteriorating, the theatres were becoming obsolete, and the shows were very ordinary. New picture houses being built all over the country were making the Columbia theatres look shabby by comparison. Besides, you could sit in one of the beautiful picture houses for 25c before noon and 40c thereafter, whereas the Columbia houses, many now obsolete, were charging $1.50 and in some cities $2 on Saturday nights.

I began to begin to think seriously about this change in the circuit and the business. At the end of the 1925-26 season Columbia notified the producers that the sliding scale percentage which prevailed that season was off and that the former 50-50 terms would prevail. Few shows hit a gross which benefited by the sliding scale, but "Follies of the Day" got 70% in Boston, Newark and Pittsburgh.

During the season 1926-27 the Columbia Circuit began tottering as I had predicted. In order to bolster its roster of shows, drama and musical comedy was tried. "White Cargo" was one of the dramatic shows and Gus Hill revived "Bringing Up Father," but this show, even when it did record-breaking business, was a "turkey." Gus Hill never believed in paying salaries to actors. He told me once he wouldn't pay any team over $75. He said when actors came to him for a job he knew they had tried every other manager's offices first. I think though he must have paid some teams more than he said he would pay. The dramas and musical comedies didn't do business and at the end of that season the Columbia Circuit, with an estimated theatre value of $22,000,000, folded.

Izzy Herk, president of the Mutual Circuit, was having tough competition from the other dirty shows popping up all over the country. When he heard that I quit Columbia he offered me a guarantee of $64,000, payable $10,000 in cash and $800 a week net to me for 80 weeks, the Mutual Circuit theatres to pay all salaries, expenses, etc. Herk said I could play "Follies of the Day" just as I did on the Columbia Circuit, meaning it would not have to be dirtied up. He realized the show would give Mutual a tremendous boost and much prestige. The star of the "Follies" was "Bozo" Snyder, whom I built into a big drawing card from the time he played in my "Some Show," which I wrote for Edmund Hayes, with whom "Bozo" appeared in "The Piano Movers." "Bozo" was getting $30 a week from Hayes. After appearing in "Some Show" for two seasons, I didn't renew Hayes' contract. I had built "Bozo's" part up to such an extent that he became a bigger favorite than Hayes, who wanted me to let him play the pantomime part and for "Bozo" to do the talking. Neither Hayes nor "Bozo" worked much the following season and at the end of it "Bozo" quit Hayes and I signed him to a long term contract with yearly increases to $425 a week and $750 if I used him in pictures.

At first I used "Bozo" in "Some Show" on the American Circuit and the following year put him with "Follies of the Day" in which I used an old "Ziegfeld Follies" production. Ziegfeld spent $200,000. I spent an additional $35,000. Of course I had to cut down the scenery to fit our circuit and built additional scenery to fit our comedy requirements. "Bozo" in his tramp makeup stood out like a million by contrast to the lavish production. The show did record business all over the circuit.

Compare the cost of this show with that of the first burlesque show I managed, Tom Miner's "Bohemians," which cost $4,500 to produce and had a payroll of around $700 a week; our salary list was around $4,000 a week. Two baggage cars were required to haul our production. Following two seasons of the Ziegfeld production I bought the "Music Box Revue" effects from Sam H. Harris and the cost equalled that of the Ziegfeld production.

Gerard Quits Burley

It can be realized why Herk would have liked to get this show for his circuit. I told Herk I would find out how "Bozo" felt about it, not that I had to consult him according to our contract. However, I did wire "Bozo," who was at his home in Maryland, and he wired back anything I did was okay with him. I then accepted Herk's proposition and contracts were being drawn.

When Columbia heard of my acceptance they sent Dave Marion after "Bozo" to get him to refuse to go on the Mutual Circuit. He was promised his own show and other inducements. "Bozo" advertised in the tradepapers that he was not going on the Mutual Circuit but would remain on the Columbia Circuit.

I got an injunction and finally settled with Columbia paying me $26,500 cash and a percentage of the "Bozo" show, but there weren't any profits. The manner in which I was doublecrossed prompted me to quit burlesque forever and I threw away all my paraphernalia, including scenery, costumes, electrical effects and said farewell to the medium.

I refused offers to produce tab shows for vaudeville, and decided to settle down in my home town, White Plains, N. Y., and went into real estate after several years of taking it easy.

In 1934 I went to Hollywood to produce a show using

(Continued On Page 422)

[From VARIETY, Feb. 18, 1931]

THE KILLER OF BURLESQUE

¶ "MINSKYS' MESS AT REPUBLIC CONTAINS EVERYTHING THAT RUINED BURLESQUE BUSINESS IN U.S. —CHEAPEST DIRT, DIRTIEST COOCHERS AND NO TALENT—JUST ROTTEN"

By SIME SILVERMAN

In the new stock burlesque show propelled by the Minskys at the Republic on 42d street, a former legit, opening on the day Lincoln was born to free the slaves, are the new slaves to stock burlesque.

Stock burlesque is the killer of all burlesque in the U. S.

The new slaves are the chorus girls. Pity them.

While in the Minsky mess at the Republic, too inelegant, too dumb and too dirty to be even called a troupe, is everything that has been pushed forward in past years to ruin the name of burlesque to the extent that no burlesque show, stock or wheel, can now live for any length of time.

On the same 42d street block is a dime museum, also a flea circus. Either calls for more skill than the projection of this thing called stock burlesque. Either at 10c is worth more than this appeal to the pinheads at $1.50 top.

For this stock burlesque of Minskys' at the Republic is just rotten, with parts of it lousy, comprising as it does the cheapest dirt, the dirtiest cookers ever forced upon a stage or platform and with no talent.

If any individual in this group is receiving more than $60 weekly, the management is cheated. What the chorus girls may receive is but a guess, but according to a dirty ballyhoo for them, they may be presumed to earn more in the alley than in the theatre.

An Invitation

A key attached to a card is being distributed around Times Square. It reads:

"This key is to the stage door at the Republic theatre. Our girls don't like to walk."

The dirt scenes, of course, are blackouts. Coarse, blatant, mongrel and usually with a bedstead. Were they less crudely written and built, they would still be crudely played by this nondescript bunch.

With two runaways for the 32 girls and for the imbeciles on 42d Street, the Republic will draw in the curious for awhile. They go to see the teasers, weavers and tossers. All there and how—in silhouette, on their feet and on their backs.

Cooching has been extended a bit in this company. It's the filthiest exhibition ever seen anywhere not excepting a stag, the original home of the coocher. And where she still belongs, although graduated to Broadway musicals and wide open cabaret floors.

These pity 'em chorus girls who perhaps believe they have to earn their living in this way, are said to have been advertised for by the Republic, as stenographers out of jobs. Most of them look like ex-piano movers. That they are inexperienced mostly is revealed through their flatfootedness. They stomp, always the sign of the incompetent chorister or stager. They can do nothing else, besides cooching, and it doesn't call for young, inexperienced girls to cooch—tramps can do it, too.

The teasing was tried by what looked like one of Billy Watson's former chief beeftrusters. She smirked as she unloosened her clothing, with half the house probably frightened that she might strip all the way. The more she smirked, the sadder it became. And she didn't strip down. Later another girl who thought she was dancing, came on wearing less than the stripper did at any time.

This girl added a little realism that must have highly pleased a couple of grey haired women in the audience, unless they had grown old in the service.

Comedians a perfect blank. No one expects any in stock burlesque. Prima donnas or soubrets? Stop kidding. This is stock burlesque, strippers and tossers, hip heavers and breast bouncers. This is stock burlesque. And a seven-piece orchestra for the rest of the noise.

"One and one make three" and the "farmer's daughter" as a couple of the gags that came out in the 50 minutes the thing was endured. While one number of the two runways was plenty.

How It Commenced

Shortly before 1910 the Western Burlesque Wheel gave dirty shows. Not as dirty as stock burlesque of the present, but dirty enough for those times, with the chief dirt the cooch as always. Only then one coocher was featured per show. Now the entire chorus cooch, to show how simple it is after all, even for the stage inexperienced.

The Western Wheel like all dirty shows saw their audiences fade to stags and from that to zero. Up came the Columbia Burlesque Wheel with its fairly successful try for years with cleaner burlesque. The Western's dirty shows made the Columbia's possible; the Columbia's cleaner burlesque made the stock burlesque possible years later; the stock burlesque will eventually make a cleaner burlesque again possible, but never in the future under the name of burlesque. Burlesque as a title for an entertainment is washed up forever. It's the name of dirt.

The Mutual Wheel

While all this was going on there arose the Mutual Burlesque Wheel, still doing business but in pretty bad shape. It believed it had to go dirty to compete with the stocks; it was dirty when it finally absorbed the Columbia Wheel and the Columbia passed out. With the Mutual retaining the title of burlesque. The only burlesque wheel remaining. And with the Mutual now trying to rival the dirty stocks.

It's anybody's quess what will be the next burlesque circuit or entertainment, under whatever name it receives. The present show, wheel or stock, can't survive. The Orpheum on State street in Chicago that made $4,000 weekly for two years with stock burlesque, finally quit.

Dirt shows narrow the audience. There is no new business. An epileptic is not born every minute.

Burlesque—Its Rise and Demise

Continued From Preceding Page

the "Follies" title at the Playhouse, on Vine Street, now known as El Capitan where NBC originates its television shows. My show opened Christmas eve, 1935, the day Santa Anita opened and the town was in hock. Every apartment house and hotel was in receivership. I brought on "Bozo" Snyder, Abe Reynolds, Joe K. Watson and had a beautiful chorus and production but there were many mishaps on the opening night. The switchboard caught fire and a panic was averted when we were able to extinguish the blaze without letting anyone out front know about it. The actors were unnerved and the show didn't go over too well. I also realized some of the oldtimers wouldn't do and the second night I injected three vaudeville acts with good comedy, and it went over better. But it was too late; business wasn't good and the show closed after two weeks. There were two bright spots; one was a girl I saw as another Eleanor Powell, excepting she was younger and prettier and could dance just as good as Miss Powell. I put her in the chorus and gave her a specialty which went over well. Her name was Lucille Collyer; you know her as Ann Miller. The other was a young boy of about 15 who played a trumpet and he went over big. His name is Leonard Sues, and he has been successful in shows with Milton Berle, in night clubs and television.

Proving Ground for Talent

On the other hand anyone who made good in burlesque could make good anywhere. The question has often been asked whether the people who made good in other fields wouldn't have become equally successful without the burlesque training and experience. I definitely say no, burlesque was the only field in which young talent could get an opportunity to develop. They couldn't get that chance in vaudeville because the big circuits like Keith, Proctor, Percy Williams and Orpheum only booked established acts. Besides, in burlesque, they developed versatility, because in addition to a specialty one had he might be called upon to play four or five different characterizations during the show. For example, I picked up Sam "Shlepperman" Hearn as a youngster in 1909 and put him with my "Town Talk." He had to play a rube constable, a Dutchman, and a crippled Italian boy who played a violin. Hearn did everyone of the characters very artistically and made a big hit.

Another case is that of a rawboned, redheaded kid who joined a stock burlesque company in Kansas City. He was so inexperienced that none of the actors in the show would do any scenes with him; that is, none but my wife's niece, Gertrude Hayes Jr., who was in the show. She felt sorry for him and did a couple of scenes and he did all right. Red Skelton has been doing pretty good ever since.

I just remembered another case of an inexperienced person who produced a burlesque show with unsuccessful results. Around 1910 or 1911, I became quite friendly with the VARIETY mugg in Chicago, Frank Wiesberg. He was pretty rough on the shows he reviewed every week. During a friendly conversation I asked Wiesberg if he knew how hard it was to produce a good burlesque show. He said he didn't think it was at all hard. I said, Some day I hope I can get you a franchise to let you produce a show. That season Campbell & Drew, who owned four shows (I was on the Western Wheel at the time), offered me their four shows to produce. I told them I couldn't accept but would try to get someone else for them. I thought of several other fellows who had expressed the wish to do a show, and suggested them but I specifically spoke for Wiesberg. He made a deal with Campbell & Drew for one of their franchises but later he had a chance to get a franchise on the Columbia Circuit so gave up the one on the Western Wheel. Wiesberg produced "The Great Star & Chicago" show and he had a very tough time trying to get on a good show. Think he lasted two years, went into a physical decline and passed away. I always attributed the worries with that show played a big part in hastening his passing.

Move for 'Clean Burlesque'

When dirty burlesque circuits began springing up all over the country there went up a cry that someone ought to start a circuit playing "clean burlesque." I was approached a number of times. On one occasion Max Wilner, who used to operate the People's Theatre on the Bowery as a Yiddish theatre, which he rented from the Miners, started a burlesque circuit of about 10 theatres, including the Irving Place Theatre, and one in Union City. Wilner learned through Mr. Miner that I was in town and said he would like to have me associated with him in expanding his circuit of 10 theatres into a big circuit, presenting clean burlesque. Mr. Miner arranged for Wilner and me to meet. Wilner invited me to see his show at the Irving Place Theatre which I found was nicely costumed and not as dirty as the Minsky and other shows. However, I didn't think I wanted to be identified with that kind of a show. He prevailed upon me to go to Union City with him to see a new show that was opening that night. Before the show started Wilner sent word to me that a friend of mine was in his office and wanted to see me. The friend proved to be Jack Johnson, who was doing an act in the show. It was the first time I saw Johnson since he jumped the country after I got a $5,400 judgment against him. He wanted to come back and work off the indebtedness. I told him I was through with burlesque and with him. Some time later he did pay me $1,000 on account but I never got the balance.

Ike Weber, a booking agent and brother of L. Lawrence Weber, wanted me to organize a circuit of refined, condensed burlesque shows to play picture houses, half the show being devoted to pictures. He said a man named Issy Hirst, who had the concessions in burlesque houses in Philadelphia, wanted to invest and join if I became interested. I turned the proposition down and Hirst then started what became the Hirst circuit, another of the kind that depended on strippers and dirty comedy.

About this time Izzy Herk found the competition with the other dirty shows was too great and Mutual folded. Herk joined Harold Minsky, who was conducting burlesque at the Gaiety in Times Square. Business was big with shows which featured two and three strippers, and comedians trying to outdo each other in dirt. The candy butchers by now were making their pitch from the stage and the general conduct was such that the clergy was aroused. Cardinal Hayes, the late Rabbi Stephen S. Wise and others filed protests with Mayor LaGuardia; and the Gaiety was closed and burlesque barred forever from New York.

There were two "Izzys" on the burlesque scene at this time and they shouldn't be confused. Issy Hirst, the Philadelphia burlesque theatre concessionaire, and Izzy Herk who first came into the picture in 1908. At that time he took a job I had refused, that of producing burlesque shows for the Herman Fehr interests which owned the burlesque houses in Milwaukee, Minneapolis and St. Paul. Fehr was attorney for the Schlitz interests and was the head of the group that owned the three northwestern burlesque houses. At one time, Mort Singer managed the theatre in Minneapolis, the Dewey. When Singer went to Chicago to produce the musical shows at the La Salle Theatre, his brother, William A. Singer, succeeded him as manager of the Dewey. It was at the Dewey that I met Bill Koenig, who was the treasurer. Koenig years later got me to California and into pictures. Koenig started at Universal, then went to Warners as studio head, then Metro and finally to Fox, where he was at the time of his passing.

This was the first year of the split in burlesque when the two wheels, Eastern and Western came into existence. As every theatre was supposed to produce a show to take up the vacancy caused by the defection of the producers who formed the Eastern Wheel, the Fehr interests had not produced shows to represent their houses. When I came along with Tom Miner's "Bohemians" in December, 1905, Bill Singer offered me a proposition to produce a show to represent each of the theatres. I didn't want to leave Tom Miner because he gave me the chance to get into show business, and the proposition was then offered to Herk. He had previously been a song book seller in the Valentine, a legitimate theatre in Toledo, and later got a job as manager of a travelling legitimate show. Herk took the job and later was identified with the Fehr-Singer interests which produced musical shows at the La Salle, Chicago, and later built the Princess and the Palace, playing musical shows and also big time vaudeville.

Herk became quite important when he produced the burlesque shows which represented the three northwestern theatres. In 1906 or 1907 when the Fehr interests built the Empire on the west side in Chicago, Herk became its manager and operated their shows from there. He became quite a power in wrestling in Chicago which caught on there after I put on several wrestling bouts between Leo Pardello, the Italian champion, who was an extra attraction with the "Bohemian Burlesquers" which I managed, and John Rooney, a Chicago policeman.

Herk's Drive to 'Rule' Burley

Many years later Herk came to New York and operated from there. When the two wheels merged in 1912, he produced shows for about two years then leased the franchises to other producers. Herk was a short, roundfaced chap with a "little Napoleon" complex. In stature he was a good deal like Abe Erlanger (Klaw &) who controlled the legitimate theatres before the Shuberts came, and also like Charles Frohman, famous legit producer whose stars were John Drew, the Barrymores, Maude Adams, William Gillette and other top stars. Herk had an ambition to rule the burlesque business, particularly the Columbia Circuit. He had a knack of starting big things but didn't make them successes after he got them. Herk had his eye on getting Sam Scribner's job as the big boss of the Columbia Circuit; failing in this he got an idea of opposing it.

For years the Shuberts wanted to muscle into the vaudeville, so Herk saw a chance to buck the Columbia Circuit by lining up Ed Beatty of Chicago, and Max Spiegel to join with the Shuberts in organizing the Shubert Vaudeville Circuit. It was Spiegel, a former Columbia producer, who promoted the building of the Strand Theatre when he got the Mark-Brock interests to build it at 47th St. and Broadway.

The Shuberts were glad to organize this circuit as it was a dream of years realized. I later learned that the Shuberts' main idea was to build up a formidable opposition to the Keith-Orpheum-United Booking Office and then sell it to them. That was just one rumor I heard. At any rate, I was one of the suckers who produced two shows that cost me around $70,000. I was sore at the Columbia people for taking away the Columbia Theatre, which they had given me for a summer run, and when Herk knew, five minutes after I had an argument in Scribner's private office that I was going to pull out of the circuit, Herk sent for me. I couldn't take "Follies of the Day" out of the circuit as the Miners were half owners and they owned theatres on the Columbia Circuit.

Herk went after some of the best producers on the Columbia Circuit to produce shows on the Shubert Circuit, figuring to help the new circuit and weaken the Columbia. Before he had even talked to me, Herk gave out confidential information that he had signed me. Scribner heard this and came to see me at Southern Pines, N.C., where we were both wintering, and offered me the Columbia Theatre on Broadway for a summer run which every producer coveted. He didn't tell me of the report Herk had circulated, but nevertheless, before I returned to New York from my southern vacation, Scribner cancelled my Columbia booking and I got angry. When Herk made me an offer I signed up to produce two shows. I was given a special contract that cost me $2,500 to be drawn up by House, Grossman, Vorhaus & Hemley, Bill Grossman, my personal friend representing me. The contract stipulated special terms and concessions not included in the other contracts they issued.

After I signed up, another Columbia producer, Jack Singer, dittoed. He always produced big shows. Other big names were announced as producers; they even mentioned Fred Stone would produce a show. Joe M. Gaites, a well known producer, presented "I'll Say She Is" with the Marx Bros.; Eddie Dowling produced a show, but he quit after two weeks; Roger Imhof, a big name in vaudeville and burlesque, was starred in a show, and quite a formidable list was lined up. The shows were not enough burlesque to be opposition to the Columbia Circuit, nor enough like a vaudeville show to compete with the Keith brand, and not sufficient as musical comedy to be opposition to the musical comedy shows.

While the shows were very good they could not make a deep enough cut into either the Columbia, Keith or legit and were too expensive to make a profit. My shows were "Town Talk," starring Johnny Dooley and big vaudeville acts, and "All in Fun," starring Jimmy Hussey. When this show played to $16,000 in Cleveland (at the State), the show made $125, and the following week we got $12,000 at the Garrick, Chicago, and we about broke even. So I closed it.

The Dooley show I closed following the Chestnut St. Theatre management when the circuit put in Nora Bayes at $2,500 as an extra attraction despite the fact that my contract did not permit putting in extra acts. I wouldn't open until Herk agreed that the theatre would pay Miss Bayes' salary. The circuit eventually had to quit and it proved just one more failure at trying to buck the powerful Keith vaudeville circuit.

Oh yes, Georgie Jessel appeared in "Troubles of 1922" produced by Rufus LeMaire, vaudeville agent who was casting director for the Shuberts at the time. It was in this show that Jessel first introduced his mama-on-the-telephone routine.

Several attempts were made to revive burlesque as previously mentioned. I was approached by Max Wilner, who already built up a circuit of about 10 theatres, and Ike Weber approached me to start a circuit. This was the first time that I had heard of Issy Hirst, whom Weber wanted to bring into the picture. Herk, who had been angling for a chance to get into the business again after the Mutual Circuit folded, joined Harold Minsky in operating the Gaiety in Times Square. The atmosphere around this theatre and others producing the "striptease" kind of shows was low. Though Herk was on the Censor Board, with Eddie Miner and me, on the old Western Wheel, he forgot anything he may ever have suggested while a censor.

Burlesque continued to be seen throughout the country. In Detroit, Irons & Clamage were doing good business at the Avenue Theatre, the old Western Wheel theatre in which the "Follies of the Day," with Jack Johnson as a special feature, did so much business we had the audience on the stage every show, playing without scenery all week. Irons & Clamage later took over the Haymarket, Chicago, which at one time was a Western Vaudeville Assn. theatre, and a theatre in Kansas City. I think Irons operated this one independently. Irons first came on the burlesque scene in 1906. He had been with carnivals but when he married Mildred Stoller, a statuesque blonde, he starred her in the "Broadway Gaiety Girls," a show I rewrote for them, which the previous year served Rose Sydell in her "London Belles." Miss Stoller was with one of my "Follies" shows on the Columbia Circuit around 1914.

It should be made clear though that these shows though masquerading as "burlesque" are anything but what has been known as burlesque during the previous 30 or 40 years. Whereas girls were the alluring factors in a burlesque show, it was the comedians who provided the yoks. Thus many great comics were developed. In the old days the girls were really the filler for the comedians, whereas in the "strip" type show, the comedians were a filler for the girls, and the type of comedy was dirt, far removed from the subtle or double-entendre type of comedy with which burlesque was identified.

After burlesque was shut at the Gaiety, Herk made another attempt to come back and was given permission to produce a show at the Ambassador, West 49th St. legit house. Max Liebman, now the tv producer, was sort of advising Herk. Georgia Sothern's "striptease" and Pinky Lee's burlesque of her act came under condemnation of the authorities and burlesque this time was closed down forever in New York City.

Tom Phillips, president of the Burlesque Artists Assn., was a straight man for a brief period in one of my shows, and later I recommended him to Seymour Felix who engaged him for "All Aboard," the show he and Bill Brandell produced on the Columbia Circuit. Felix, who became a dance director in pictures and got an Oscar for "The Great Ziegfeld," had a yen to produce a burlesque show and I got him a franchise on the Columbia Circuit. Phillips organized the burlesque union about the time I retired from burlesque. There were so many contract injustices in burlesque, as later produced, that it was necessary to organize a protective organization, just as it was necessary years ago to organize Equity for the legitimate shows. Before Equity, a Broadway musical show might rehearse 10 or 12 weeks, without pay, and some times close after being out only two weeks.

'What Killed Burlesque?'

The question has often been asked—"What killed burlesque?" I think Sime Silverman covered the subject very well in an article that appeared in VARIETY at that time. In my opinion, after the Columbia Circuit folded, all the burlesque shows became dirtier and the strippers more brazen. On the old Western Wheel, cooch dancers were occasionally used as special attractions. Millie de Leon ("The Girl in Blue") and Coocheeta were two of the most popular. Miss De Leon could be very raw, where she was allowed to cut loose; she had one very raw routine of doing a cooch while straddling a chair. One time in St. Louis she forgot to put on panties, which a spectator mentioned to the theatre manager who ran backstage and fired her. She was banned from St. Louis for many years until just before the end of her career when she pleaded with me to give her a chance in a dramatic pantomime sketch. I gave her the chance in St. Louis, but as a dramatic actress she was a better coocher.

When I first saw a burlesque show, men got a bigger kick seeing the chorus girls wearing ankle length costumes and black opera length hose, with fancy garters, than watching the strippers. While I paid no attention to the burlesque shows during the closing years I know that there were a few strippers who were more artistic than the rest, among them Gypsy Rose Lee, Ada Leonard, Rose La Rose, Ann Corio and Hinda Wassau. In California for many years, Betty Rowland ("The Ball of Fire") had been arrested for stripping in the nude.

Though the dirty shows and strippers were the killers of burlesque, another factor was that the amusement business runs in cycles of about 25 years which was another reason I decided to quit in 1926. In California they're playing burlesque in saloons, some advertising it as "burlesk." What a finale for an entertainment that gave the world some of its greatest comedians! Why wasn't it permitted like old soldiers to just fade away?

That's the story—Burlesque, its rise and demise in 50 years!

(*From* VARIETY, *Jan.* 2, 1929)

Booze, Dames and Headaches

[From the Square to the Circle, As It Was 25 Years Ago in the Hey-Hey Days of Prohibition]

By ED BARRY

Times Square, from Square to Circle, still holds its own as Racketeer's Paradise.

The sharpies have always liked the Square for easy picking. Before it was more or less under cover, handled with finesse, but now brazenly.

Every gimmick imaginable goes on the Big Street, from fake auction rooms to shell game, dame-baited speaks operating openly, creepers and badger workers with improved methods, undercover rendezvous of intermediate sex luring Freudian students, and everything else the former vice belts ever had.

Neither the Better Business nor Broadway Assn. has been able to stem the tide of the downtown gentry who moved up and all agree the take in the Square is better than it ever was downtown.

In the past year the auction racket has grown to such proportions that it will soon be necessary to establish a circuit for auctioneers and guarantee writers. It's been so good that a number of actors have gone into it.

Architecturally the Square has seen few changes, a new hotel or two, a new theatre now and then, and the usual ripping up of the streets. Landmarks standing a year ago are still there and will probably remain for a while. More bus terminals through increased operation of interurban lines to pilot home the aftertheatre mob missing trains, and most miss. Traffic worse than ever and no solution.

Also Huber's freak show on 42d St. giving that alley a 14th St. atmosphere that once was Huber's.

Crowds, plenty of crowds, promenading the slated boardwalk from 34th to 59th street night and day. A motley throng. At 34th, shoppers, sandwich men, window shoppers and idlers. Further up, the Garment Exchange with its models, arguing; business men settling deals on the curb while holding up pedestrian traffic.

From Square to Circle, sightseers, theatre patrons, unemployed actors and actresses making the rounds seeking employment; street fakers offering their wares and watching for cops; handbook men, three-card monte boys, touts, tipsters and steerers for speaks.

All of this by day. And at night another mob, more or less of the same gentry. At night a blaze of mazda lamps emblazons a beacon for the chump and his money. It's a toss whether the gyp night club, the speak or what, gets him.

Plenty of competition among the speaks with male and female steerers out nightly to grab the newcomer to their respective joints if he looks good and hasn't fallen arches. With the dame angle working for the Square the speak thing is as good as ever, for the old Tenderloin joints mostly are employing the racket.

The speaks are the main industry of the Square after dark. Few offer entertainment of any sort save the usual prop conversation of the take 'em gals who have the same routine their predecessors used to pull on grandpa when the Bowery was the Bowery.

Prohibition, if accomplishing nothing else, has made Times Square safe for speaks and ladies of the evening. And no red lights.

It's the same old Square as it has been for the past few years. Booze, dames and headaches, but they love it. On the Square.

(*From* VARIETY, *March* 26, 1930)

Gorilla Stewed, Trainer With It; Show Postponed

Thomasville, Ga., March 25.

A traveling showman arrived here, rented an unoccupied store and stuck up posters announcing the "Famous White-Face Gorilla, the Most Mar-vel-ous Creature Ever Beheld by Man" and so on.

Shortly after an automobile loaded with young men and young women from one of the large estates owned by a wealthy northerner near by came that way. The automobilists saw the posters and were interested. Forthwith surged to the ticket window.

It was closed. Only after repeated rappings did anyone appear when a young fellow who informed them the gorilla could not be seen that day. The visitors were leaving town and insisted going in anyway, but the boy would not open up.

Pressed for an explanation, the young fellow reluctantly gave it.

"It's like this," he said. "Father and the gorilla both got stewed last night and so we cannot put on the show until tomorrow.

(*From* VARIETY, *Nov* 5, 1920)

Yoks—1920 Yokage

By FRED FISHER

The baseball scandal can be explained by the title of a popular song, "Ball and the Jack."

The high cost of living is still keeping the divorce courts full; the high cost of living with somebody else.

She—I just applied for a position as a beauty model, but the artist said I was too late. He—Yes, about 20 years too late.

A hungry tramp asked an old maid, "Lady, can you give me a bite?" Old Maid: "I haven't got any teeth."

* * *

He—I wonder why I can't take a joke until I have several drinks?"
She—I suppose it's because your humor is so very dry.

* * *

Two is company and three is—divorce.

* * *

She—How old is a person born in 1876?
He—Man or woman?

* * *

Ever see Oliver Twist? No, but I've seen Fatima wiggle.

He—I believe your hair is dyed.
She—'Tis false! 'Tis false!
He—That's what I mean.

A woman's mind is much cleaner than a man's. It ought to be; she changes it much more often.

WANTED: 'How To—' Books On Comicking

By ROBT. J. LANDRY

A perusal of the abundant literature dealing with show business suggests that one area has been neglected—comedy. There are plenty of joke books, as such, but hardly anything which seriously considers the art of being funny. It may be that comedians have been jealous of their secrets. Or that each man's skills are too much his own to be imparted.

Mostly comics have been self-instructed. True they have always stolen generously from one another. A comic stands in the wings, performance after performance, observing another comic's technique. Not just a sequence of gags but an entire "style" may be lifted. This has always made bad blood, and sometimes bloody noses when the pilferee catches up with the pilferer.

Curiously enough Lupino Lane's "How To Become a Comedian" has never been reprinted on this side. It first appeared in June of 1945, right after the war's end, at a time when paper was in exceedingly short supply across the pond. Lane, whose family have been entertainers back to Thomas Frederick Lane (1796-1825), was and is one of Britain's great knockabout comics. He works neat but all over the stage. From earliest boyhood he was trained in dancing, acrobatics and comicking.

But while Lupino Lane's brief (138 pp) volume is readable and commonsensical—he advises strongly against the dangerous ease of smut—it remains true that there has apparently never been a fully detailed classic work on the venerable trade of the laugh-getter.

It is interesting to underscore the importance of physical "business" in comedy and to find Lupino Lane listing a whole array of what he calls good reliable "injury laughs." A comic can induce hilarity by such standard methods as these:

Bumping head.
Falling over mat.
Missing top or bottom step.
Tripping over own foot.
Falling downstairs.
Sitting on knitting needles.
Receiving pie-in-face.
Burning fingers on match.
Accidentally swallowing a tack or whistle.
Getting hand caught in vase.

And so on into the nightmare of Freud.

[From *'Variety,'* November 7, 1933]

Texas Guinan Helped Make B'way History During the Volstead Era

By ABEL GREEN

Volsteadism made the former female Bill Hart, the cowgirl star of the silent two-reel (and an occasional feature) flickers perhaps the best known hostess in the world. There have been hostesses in and out of society—depending in which society you traveled—but for catch-as-catch can, free-for-all, hostessing Tex was the champ.

She not only made history on Broadway but small fortunes for herself and her sundry employers in the nite clubs during the hectic pre-1929 Wall street era, when suckers were in bloom and couvert charges waved fragrantly on the Broadway subterranean air, such as it was, in the cellars where Tex held forth.

Tex not only helped make Broadway history during a decade that was variously colorful and romantic as it was profligate and insane, but she has left an impress on the contemporaneous American consciousness that will become glorified in memory with the passing of time.

A decade, and two decades, and 50 years from now—if their livers and their kidneys have managed to survive the rotgut which Volsteadism foisted on an innocent and generally well-meaning public—the A. K.'s of America will take much reminiscent and retrospective delight in reviewing the $10-a-pint booze prices they paid in Tex's joints as one of her already famous "suckers."

That Tex never drank herself is as true as her statement on the Federal witness stand that she had nothing to do with the managements of the places wherein booze was allegedly sold—she was merely an employee, not boss.

More Than a Boss

But she was boss in more than one respect otherwise. When she came into a joint, she told the lads running the place that things had to be her way, or else. She got hers, always. When payoff time came around she was well taken care of. Her own native shrewdness and the masculine cooperation of her brother Tommy Guinan, saw to it well that her own economic protection always was respected. But more than that "the boys" always were cognizant that Tex was the life and blood of their business, and as such—the fount of trade—she was to be respected in her every wish.

If they were dispensing merriment somewhat illegally, at least it wasn't unpopular. Texas made it so. They loved to come to pay $20 a quart for wine that may have come from Rheims or California vineyards; $10 a pint or $15 a quart for hard likker that may have been bonded in Canada or Mulberry Street; they loved to come to be called semi-derisively "suckers," but they came. They came back and again, and seemingly were compensated for the amount of fun which Tex's skillful pacing of a floor show, as only she could do it, gave the self-acknowledged chump customers.

Tex on a cafe floor, and Tex in relation to cafes, are subjects for Broadway history in themselves. Tex's technique in curbing a recalcitrant, obstreperous or just plain nasty drunk patron was a lovely thing to behold. It not only kept the chump under wraps, but was capitalized as an unofficial box office attraction, not in the script. For the other reasonable conscious nite lifers saw in such episodes a very likely counterpart of themselves on perhaps some other night, when the stuff they drank, too, took possession of them and made 'em amourously possessive of the sparsely clad Guinan kids parading around the cafe floor; or pugilistically assertive; or any other manifestation which nite club stews assert when under untoward influence.

Later the Better

But it was all happy-days-in-Dixie for tireless Tex. The later the frolic, the brighter her wit. Whether the midnite or the 2:30 a.m. show—or at the 5 a.m. breakfast spasm when they hung around and the wind-uppers dropped in to top off the nite in Tex's joint—she was quick on draw and flip on the lip.

The dailies already have been full of Texas Guinan anecdota. The late Larry Fay, N T G., her brother Tommy, Al Kerwin, the Guinan Alumnae who have graduated into social and histrionic prominence, and all the rest are merely substantiating evidence to what degree Tex made Broadway history.

For Tex was the epitome of Broadway. A nod or a wave of recognition from her was the stamp of inner-circle Broadway standing. It was like a knighthood; of being in the know.

That's why she could get those stiff couvert charges: $2 for gingerale; almost anything for the rest of the props. After all, in those days of everybody promoting somebody else, that sort of an investment for entertainment in her spots was cheap, in view of the bigger stakes the promoter and promotee hoped to achieve.

Waiters got rich in Tex's joints just from tips from chumps who wanted Tex to look knowingly their way and give the spender a familiar greeting. From then on Tex capitalized it plenty.

Tex was the epitome of Broadway during those bull-market 1926-1927-1928 days when even the busboys in her joints were pyramiding paper profits. When the Oct. 29, 1929, debacle marked the beginning of the end of a swift spending orgy, Tex gradually eased out of the cafe money.

But she went into the presentation houses and commenced cleaning up from a frugal bunch of suckers who paid one-tenth at a theatre boxoffice what would have been the tariff had they patronized one of her Broadway nite joints. They, too, had heard of Tex—plenty. The nation's press had made her a marquee name long ago and she was cashing in on it even until her unexpected death on Nov. 5 in Vancouver, where her revue was booked for the week. She died a trouper of course—in harness—as only befitted a trouper like Tex.

Tex's prime regret probably was that she couldn't return to her Broadway on the crest of the anticipated return wave of Broadway prominence with repeal. For Tex was slated for a large nitery, all her own, as soon as it was legal. And she meant to tell the nice people all over again what suckers they had been in the past.

LEO DE LYON
"THE VERSATILE GENTLEMAN"
Direction: GENERAL ARTISTS CORPORATION

SHOW BIZ MADE, BIG BIZ UNMADE, KEITH'S PALACE

By JOE LAURIE, JR.

[From 'Variety,' March 10, 1948]

(Look Homeward, Alumni: In 1948 the Renowned B. F. Keith's Palace Theatre in Times Square Had Already Fallen From Glory. Aged 35, the House Had a Glamorous Past and a Tawdry Outlook. The Following Reprise (Chopped Down From Encyclopedic Length) Was the Bitter-Sweet Salute of One Who Himself Had Often Headlined as a Monologist at the Two-A-Day Shrine.)

The Palace on Broadway and 47th street, New York City, will be 35 years old on March 25, 1948. It has been glorified in pictures, in novels, on the radio, and on the stage. It ceased being the throne room of the Kings of Vaudeville in 1932! It is now just a picture house.

The Palace was built by Martin Beck, taken away from him by E. F. Albee and finally taken over by Joseph P. Kennedy, the financier who later became the U. S. Ambassador to England. Kennedy placed Hiram Brown at the head of his new kingdom—he was a big leather man who knew nothing about show business except what the ticker tape told him!

Beck-Albee-Brown ... Blood-Sweat-and-Tears; It was Martin Beck's blood that built the Palace, E. F. Albee's sweat that kept it going as the world's greatest vaudeville theatre, and Hiram Brown's tears (when the stock market stopped laughing at vaude) that washed it away. Beck was the artist. Albee the showman, and Brown the business man. It was big business that ruined vaudeville—and The Palace!

The immortal Sarah Bernhardt put the Palace on its feet, and came back a few years later when she only had one leg to stand on! Her other one was amputated . . . but her ability as an actress and drawing card wasn't. She received $7,000 a week paid to her with $500 in gold after each show. It wasn't that she didn't trust the Palace, but she was a great showwoman, and although $7,000 a week was the greatest salary ever paid to an artist at that time, $500 in gold after each performance sounded bigger!

Art Over Profanity

The Palace started off with a strict check on anything that was off-color in song, dialog or pantomime. Frank Keenan, the noted dramatic actor (grandfather of Keenan Wynn), played a sketch in which an old southern gentleman is pleading with the Governor for a pardon for his son who killed a man. "Mr. Governor, he spat on the picture of Robert E. Lee, and GODDAM him my son killed him!" It was a shock to the audience who never heard such language on any vaudeville stage, but it was all done so artistically that Mr. Albee allowed Mr. Keenan to keep it in and play the entire circuit . . . Keenan and the line did plenty of business for the circuit. It was many years later, 1929 to be exact, when Beatrice Lillie sang a song at the Palace in which her finishing line was, "I see the same GODDAM faces." Lady Peel also did it artistically . . . it was not censored.

The Palace was the first and only theatre that I know of in which a funeral service was held. The fine showman, Sam K. Hodgdon who was an executive with the Keith Circuit for over 40 years, had his funeral services held at the Palace which was jammed with the children of vaudeville who deeply mourned the loss of a very good friend. During World War I there was a mass meeting held at the Palace by the greatest names in show biz with Geo. M. Cohan presiding, to organize entertainment units to be sent to the front, the hospitals and the camps. And it was the same Palace that E. F. Albee turned over on Sunday mornings for religious services.

Bookers and Managers

Carlton Hoagland was the first booker for the Palace, followed by many others: Martin Beck, Max Gordon, Arthur Willi, Bill McCaffery, George Gottleib, Bill Howard, Eddie Darling and Charlie Freeman.

Darling booked the Palace in its heyday and was liked by actors for his sense of humor and fair play. He was a great practical joker and ribber, and many a time would go backstage and drop a casual remark to the lady headliner that would cause a terrific upheaval backstage. Frank Thompson was the first manager followed by Doc Breed, William Wood and Elmer Rogers who remained throughout the palmy days of the Palace. Paul Shindler was the first musical director followed by many real greats of vaude leaders, Jules Lenzberg, Charlie Dabb and Benny Roberts. Milton Schwartzwald and guest conductors came later.

Great Single Women

The great single women who played the Palace read like a Who's Who. Nora Bayes, Belle Baker (the first single woman to close the show at the Palace), Lillian Shaw, Fritzi Scheff, Mme. Calve, Florence Moore, Stella Mayew, Helen Morgan, Kitty Doner, Valeska Suratt, Ethel Merman, Molly Picon, Lillian Russell, Margaret Young, Marion Harris, Emma Carus, Juliet, Elsie Janis, Fannie Brice, Irene Bordoni, Cecil Cunningham, Louise Dresser, Ruth Etting, Irene Franklin, Trixie Friganza, Charlotte Greenwood, Gertrude Hoffman, Nan Halperin, Grace Hayes, Anna Held, Dorothy Jardon, Annette Kellerman, Grace LaRue, Alice Lloyd, Vesta Victoria, Ruby Norton, Yvette, Ruth Roye, Aunt Jemima, Adele Rowland, Blanche Ring, Kate Smith, Aileen Stanley, Blossom Seeley, Rae Samuels, Frances White, Ethel Waters, Bee Palmer Gilda Gray, Frances Williams and of course the great Eva Tanguay and the perennial Sophie Tucker.

The Mosconi Bros. played the Palace about 40 times. They not only played it with their own acts but with Bessie Clayton and others that were held over for weeks. The dam of memory breaks and you can't write about the Palace unless you mention greats like Van Hoven, Van & Schenck, Clark & Bergman, Whiting & Burt, The Castles, Bunny Granville, Jack Pearl, J. C. Nugent, William Gaxton, Buck & Bubbles, John Steel, Collins & Hart, Jack Osterman, Ben Bernie, Bert & Betty Wheeler, Phil Baker, Paul Whiteman, Vincent Lopez, Gus Edwards, Johnny Burke, Jimmy Savo, Ted Healy, Clark & Verdi, Senator Ford, Joe Browning, Gallagher & Shean and Jack Norworth and Emma Adelphi.

Neat Hoofers

And the army of hoofers: Doyle & Dixon, Buster West, Ross Wyse, Jr., Harriet Hoctor, Bill Holbrook, Adelaide & Hughes, Slate Bros., King, King & King, Rose and Moon, Snow & Columbus, Four Fords, Tom Dingle, Jack Donahue, Bennet & Richards, Ray Bolger, Ben Blue, Billy Seabury, Sammy White, Lou Clayton, Rags Leighton, Willie Solar, Ida May Chadwick, Needham & Kelly, Pat Rooney, Ann Pennington, George White, Fred & Adele Astaire, Roscoe Ails & Kate Pullman, Riggs & Withie, 6 American Dancers, Bankoff & Girlie, Boyle & Brazil, Lulu Beeson, Laddie Cliff, Four Diamonds, Dotson, Mlle. Dazie, Fields Bros., the one and only Barney Fagan, Eddie Leonard, Flanagan & Edwards, Foley Boys, Genaro & Bailey, Guiran & Margurite, 7 Honey Boys, Danny Healy, Keno & Green. The Kemps, Emily Lea, Marvelous Millers, Norton & Lee, Tim & Kitty O'Meara, Harry Pilcer, Ritz Bros., Hal Skelly, Ruth St. Denis, Sully Family, Templeton Bros., Maurice & Florence Walton, De Marcos, and of course, the Great Jim Barton and Bill Robinson.

The only agent to ever book a complete show of his own acts in the Palace was Charlie Morrison in 1928, the first and only time it ever happened.

The Palace played very few freak acts, although in 1916 it did have an act called the 12 Speed Maniacs, who assembled a Ford in two minutes.

Three Who Never Played the Palace

And don't let anyone tell you that Al Jolson, Will Rogers or George M. Cohan ever played the Palace. They didn't. In fact quite a number of standard acts didn't want to play the Palace; they would duck it because it took too much energy, they wouldn't take the chance of a flop—and it took everybody a long time to forget a flop at the Palace.

GAVE HER ALL FOR DATE AT PALACE

By BENNY RUBIN

Hollywood.

The average layman can tell you the date of anything of importance with, "That happened when we got the piano," or "that was right after the baby was born."

Not so with vaudevillians. It either happened "during, before or right after knocking them cold at the Palace."

The Palace was the place to play, talk about, or get booked from. To be a hit there was important, of course. But you had to be a bigger hit on the rest of the circuit to get to the Palace. Bragging that you were a hit at the Palace only impressed smalltimers and hinterland theatres, where the manager could bill you as "direct from the Palace, New York."

Actually, it was easy to be a hit at the Palace. The bigger triumph was in booking it. The only prestige playing there was to outsiders and not to the bookers. They had more respect for you if you were a hit at the Colonial, New York; the Orpheum, Kansas City, or Keith's Washington, D. C. Yet, if you flopped at the Palace, you did yourself immeasurable harm with these same bookers.

Portentous Palace

For some acts, the mere mention of the Palace was portentious. Some of the best names and big successes of vaudeville would not play there.

Some of them finally got the courage to accept the date, then suddenly fell ill the day, or week, before. I know of a few acts that got as far as showing up for orchestra rehearsal and then ran like blazes out of the theatre when they heard the overture.

There are those that played there who didn't care whether they interested the bookers or not. They wanted a Broadway show. There were acts that came from Broadway shows to play the Palace, only to impress show producers that they were star material.

The legitimate actors wanted this booking for the sole reason of getting a year's route, because one year in vaudeville meant more money than five years in the legit.

The person wanting a Palace booking even more than the act was the agent. The reasons were: He could get the act a route (and maybe a raise) with nothing to do for a year but collect commissions. Added to this, prestige. He had the hit at the Palace! The actor would advertise, using his name, and gave him added respect with the bookers for his other acts, meaning more actors working and more commissions.

Favorite Story

I have a favorite Palace story. They were a small time act. "Oh, if we could only play the Palace, we'd show 'em," they said.

They did a good act and knew it. In fact, everyone knew it, except the guy who did the booking. He had caught them a couple of times, but he thought they just weren't right.

He didn't elucidate either. Usually this guy says, "They're not classy enough, they dress poorly, or the material isn't for Broadway."

The girl in this act would do anything to play the Palace, but nobody knew it, except the girl and a flock of bookers. If you told this to the man in the act, he'd never believe it. She didn't have to. Didn't they have a helluva act?

Then he got a great idea. They moved from the Somerset Hotel to the Astor. He rented a Rolls Royce for $20 a day and drove it around and around the Palace Building when the bookers went to lunch and in the evening when they were leaving for the day.

Three days and $60 later, sure enough, they were booked into the Palace. And to this day, this guy thinks it was the move to the Astor and the Rolls Royce that did the trick. And why shouldn't I?

Tony Pastor—A Strictly Personal Showman

A Memory of the Vaudeville King Of East 14th Street, N. Y.

By ED BARRY

(Editorial Note: Ed Barry, longtime staffer of the New York office of this journal, recalled the Good Old Days in a piece he did Jan. 3, 1945, not long before his own death. In this mental picture, as in many another in the present 50th Anni, the moral is plain: the old, old show biz was plenty strong on inter-personal relationships. Actors hated some managers, loved others. Tony Pastor was one they loved, as the following paragraphs make clear.)

Pastor's flourished in the days when 14th street was the rialto of show business. Academy of Music, almost adjacent, got the topflight legits; Big Tim Sullivan's Dewey Theatre, practically across the street projected wheel burlesque shows; Huber's Museum a few doors away played Barnum's top freaks, but Pastor's had the only variety show on the street for a long time before B. F. Keith set up the old Union Square as opposition.

During its career, Pastor's rated tops with the cream of variety acts just as the Palace did later when variety had long since become vaudeville. Theatre, a small capacity house adjacent to Tammany Hall on East 15th street, N. Y., was presided over by Antonio Pastor, a kindly gent who loved performers as a kid and grew up to realize the ambition of owning his own theatre, where he could meet the cream of show biz intimately while employing them at his miniature temple of variety art. He played the best of them and at the same time gave many beginners a springboard to fame.

The cameraderie between Pastor and acts playing for him had never previously obtained nor been duplicated since. He had given many a budding performer his big chance and in gratitude, these performers never forgot. Many who achieved stardom always came back to Pastor's and at the old salary at that. The coin was secondary to their gratitude.

Pastor's was considered the best buy in entertainment in that era, since it projected a bill of from 12 to 20 acts at a 20-30-50c scale. Usual bill was 10 acts, with the added starters hardups or newcomers, whom Pastor never let down. Despite the long bills nicking the coin turnover on continuous performance policy, Pastor didn't mind the drain as long as everybody was happy.

Any wonder that such standard acts of that era as the Four Cohans, Barry & Fay, Harrigan & Hart, Weber & Fields, James & Bonnie Thornton, John & Harry Kernell, Sam Bernard, Ed Blondell (father of Joan), Russell Bros., Lillian Russell, Maggie Cline ("Throw Him Down McCloskey") and hundreds of others came back to play "accommodation dates" and hypo Pastor back into the money when the changing scene started to move show business and its rialto further uptown. It was all in the nature of an "unconscious benefit" for the aging impresario—and why not? Hadn't he done plenty for them? It was their way of expressing gratitude in a small way for the many kindnesses he had extended throughout the years.

There are still a few of the old-timers around—who knew and played for Tony Pastor. They'll tell you, "We may not have made much money but certainly had a lotta fun."

NEW ACTS THIS WEEK

[Jan. 27, 1926]

PAULINE SAXON (1)
Songs
17 Mins.; One
American Roof (Pop Vaude)

Pauline Saxon's erstwhile little "sister" of a few professional years ago (Marie Saxon) is now starring on Broadway, so Polly is on the American Roof with a new act, all by her lonesome, a "single" again, but for the accompaniment of the male pianist.

Miss Saxon, as personable and eye-fetching as heretofore, and experienced, has a routine that is partly new and partly patterned after former standbys.

With consummate showmanship a series of cards are employed for each number, the annunciators being anything but dignified and more in the nature of good-natured self-kidding that "sets" each number right. Thus the opener, "Dizzy Chorus Girl," as placarded, introduces "What It Takes to Get, I Ain't Got," a smart lyric song about the self-deprecatory chorine who bewails her short-comings along gold-digging lines.

"A Small Town Kid" (reads the next card) and a Polly Saxon standby, a kid number with thoroughly cute and becoming mannerisms follows. There is nothing silly about this personation unlike so many juvenile simulations which are handicapped beforehand through obvious physical maturity. Miss Saxon's personality blends beautifully (that goes both ways) with the number. The title is "Since Papa Lost His Toupee."

From this, through the donning of a duster, a chin piece and hat, the rube number follows, heralded "A Terrible Imitation." Said imitation is of a country "constable" leading into a pleasing scarecrow dance. "The Usual Piano Solo" announces the accompanist's solo offering. Besides the plugging the wait for Miss Saxon's change, the ivory tickler is as expert a soloist as he is on the accompaniments, getting a score on his own.

"Now Signing Off" heralds the final number and the weakest. Miss Saxon (in a charming outfit that makes them sit up and look more than twice) gets more out of it through expression than it deserves. "What! No Woman!" is the ditty, fundamentally a male version number despite the third person verse, and as constructed it is lyrically monotonous with the repetition of the title in the four choruses. With "What! No Women!" plugged thrice per chorus, 12 times thereof is too much. Good novelty pop numbers for getaways are scarce excepting for the outworn entries, but a change in number is suggested.

Miss Saxon, as routined, shapes up as a likely single entry. Possibilities with building of material along the present lines are limited only by the numbers. Fundamentally, Miss Saxon is sound with her idea of character songs and accordingly distinctive as compared to the average single woman.

Abel.

Where They Came From

[To Vaudeville]

Vaudeville was made into an industry by men with all sorts of backgrounds. Per example:

Alexander Pantages — a waiter (Nome, Alaska)
Martin Beck — a waiter (San Francisco)
E. F. Albee — a circus wagonman
John Considine — wild west gambler
Marcus Loew — a furrier
F. F. Proctor — a foot juggler
Mike Shea — a sailor, stevedore, iron puddler
Percy Williams — medicine shows (sold electric belts)
William Morris — advertising solicitor
Oscar Hammerstein — cigar machinery inventor

Berlin's Night Life Glittering But Not Gold

By HANS HOEHN

Berlin.

Night life, for which Berlin was once—particularly in the twenties—famous, has still not fully recovered from the consequences of World War II which had brought, like more or less all local trades, also this kind of show business to an almost complete collapse. It has considerably improved during the past years, it's true, but the old standard and particularly that of the pre-Hitler time is still far away.

One handicap, perhaps the biggest, is still the notorious money shortage among Berliners. Often it has been said that the local night life is exclusively for foreigners and mainly for those who are well heeled. The Berliner himself is a rare specimen around here. Considerable truth to that, at least with regard to this city's better known places.

Of course, Berlin as a city of 3,500,000 people (before the war; 4,500,000), has also its night life attractions, even every kind of them, ranging from the old German ball to Parisian strip-tease. And quite a few spots are really glittering. Yet it must be added—and this very much to the dismay of local authorities who badly want to restore this city's respective old reputation—that most of the niteries can't stand comparison with those in other West European cities and probably not in the least with those on Broadway. Some obviously try hard to compete internationally, but what does the more fastidious foreign visitor to Berlin usually say: "Well, some spots are okay—but there is nothing to beat Paris (or Copenhagen or Brussels)."

Resi Still Tops

Exceptions? — very few. Undoubtedly, the No. 1 spot with foreigners is still the Resi.

Although located in a workmen's district (Neukoelln) and quite some way (about 15 minutes by car) off the Kurfuerstendamm, Berlin's White Way and centre of most local hotels and night spots, it's amazing to see how this place, which was bombed out of its original location in 1945 and reopened six years later, manages to maintain its dominating role. For visitors to the divided city, the Resi is a must.

Certainly, this place has its attractions: There is a huge dance hall which offers seats to about 1,800 customers, there is a unique and gigantic water show—a symphony of colors and music—and there is the famous mail service. Every table is equipped with a telephone and a pneumatic tube for everyone's use. This service is controlled in the nerve-centre in the cellar where also strict censorship is executed in order to prevent abuse of this means of communication. And it is still advisable for customers to bring along a pair of opera glasses to enable him or her to pick out suitable company. The girls here are charming, yes, but some certainly only on their outside. Incidentally, this place is said to have seen by far more "outsiders" (foreigners and West Germans) than Berliners since its reopening four years back.

Nowadays would-be Russian and East European-like restaurants and niteries are very much in vogue. The one probably most frequented by foreigners is the "Bojar" on Berlin's Kurfuerstendamm (or Ku-damm, as Berliners say). Here, they specialize in East European drinks and snacks, and entertainment consists of a four-piece White Russian orchestra and Russian folk dances. Recent additional attraction was an elderly woman whose beautiful singing voice really captured everyone's imagination.

A similar place in the Russian-Polish tradition is the "Mazurka," yet more an intimate and secluded one. Particularly for dining pleasure, it has become a favorite hangout for quite a number of local foreigners.

Over to the "real" night spots, there is Remde's St. Pauli. And there is quite a notorious one. Latter tries to treat its patrons to a Parisian burlesque show. The comparison to the real thing would be unfair.

Another spot like this, but smaller and apparently more for the very late-hour trade, is "San Francisco." Here, customers have the opportunity to admire naked dancing girls around midnight. However, it's not a successful imitation of what people are doing in Paris or other renowned cities. Same goes for a couple of other local places of same category.

Something different is "Das Goldene Hufeisen" (The Golden Horseshoe), a hippodrome, where girls ride on mules and horses. This place once had a very good reputation but, like so many others, it still couldn't quite regain its old prestige.

Jive Joints Popular

Very popular here now as before: jive-joints. The most famous one is still the "Badewanne" (Bath Tub) with its well-known phrase: "Keep Clean—Go Into the Bath Tub." Latter is something for the highbrow jazz fans, an imitation of a Paris cave, or, as Yanks say, Berlin's Greenwich Village or 52nd Street.

JACK KANNON
Direction: MCA

The Canadian Road Company

Ottawa.

It's a far, nostalgic cry from the burlesque of 30 years ago, when Sliding Billy Watson led the audience from a huge blackboard in a lusty rendition of America's first subversive folksong, "The Coat and Pants Do All the Work, But the Vest Gets All the Gravy!"

A far cry even from 20 years ago, when Hinda Wassau shrewdly combined the two basic appeals to the burlesque audience of those days—Sex and Mother Love—by stripping to the saccharine strains of "Mother Machree." She had 'em whistling with tears in their eyes.

Still, the old Columbia Wheel "bits" turn up now and then, but generally refurbished with new or newish gags, although their basic situations remain the same. True, the hophead bit usually retains the zany vision, "Look, there goes a flock of wild sewing machines without a stitch on them!" and once in a while a comic remarks, "Tough sledding these days!"—his straight man asks, "How come?"—and the great man replies, "No snow."

But on the recent occasions when I've seen any of the time-honored sketches played as they were written, they've had switch endings. And both finales jerked yocks from the audience, partly through relief at the sudden shattering of that gloomy ennui induced by the too-oft-heard.

For instance, one night at Toronto's Casino, Joe DeRita, one of the newer crop of burley comics, came out and did the ancient bit where a sobbing girl sells a soft-hearted stranger a "beautiful cutaway coat"—sight unseen—for $50 "to keep my baby brother from dying." Once she gets her pinkies on the half-C, of course, the sobsister scrams and the benefactor unwraps his purchase. It's cutaway, all right—just a string of rags.

In the old version the sucker rewraps the rags and finds a new mark, but DeRita pulled a switch instead. Holding the ragtime out to full length with both hands, he shook his head sadly and exclaimed, "I **hope** this is just an optical illusion!"

And at the Empress in Detroit an unbilled comic switched the classic which has a hammering "stagehand" interrupting a singer until "the manager" storms out and orders him to stop.

"Aw," jeers the hammerer, "she sings like a cow anyway!"

"Do you know I pay her $500 a week to sing for me?" the "manager" explodes. "That's a lot of cow!"

To which of course the interrupter retorts, "Sounds like a lot of bull to me!"

That used to bring down the house two decades ago, but no longer. So, when the bored silence had died down, the comic turned to the audience, apparently puzzled, and remarked, "Funny, that always gets over big in Philadelphia! . . . Of course, **there** we lead a bull down the aisle.

Paul A. Gardner.

[*From* VARIETY, *Jan.* 8, 1930]

A Carnival Grifter in Winter

By RUTH MORRIS

What does a carnival man do in winter when the gimmick racket for which he is peculiarly gifted does a layoff?

According to one of the brethren, he's "too lazy to work and hasn't enough nerve to steal."

His code wouldn't permit adoption of a legitimate trade, and his vocabulary would make it impossible.

Listen to the carnival lingo of one who tells of a pinch while working his racket:

"I'm working the gimmick on a mark who looks like a solid chump when the law grabs me. I try to do business with him, but he's a mugg. Probably wants to get a gold tin. So he books me and lugs me off to the ancay. Pretty soon the fixer comes down and gives me the office not to open my kisser; to stand pat, that everything's set. Justices of the Peace, get me, will take anything from a red hot stove to a cross on a church. So I'm sittin' pretty.

"After an acespay in the ugjay I gets a chance to reel my spiel to the J. P.

Two Kinds

According to the informant, there are two types of carnival men—honest ones who work a legitimate business in the summer, and racketeers. The former are considered by the latter the "bums" of the trade. They save enough to see them over the winter season, during which they live in cheap diggings.

"Mugs are the only ones who live high. They live by their wits. When the other guys are starving, the wise ones ride in cars in Miami.

"A first class racketeer, as I said, is too lazy to work and hasn't enough nerve to steal—but he'll do anything in the way of short con that will not cop his liberty.

"But he's got to know that the game is fixed. Big carnivals don't usually get the racketeers, but the gilly outfits that travel a merry-go-round, a cooch show and 8 joints have the town constabulary in the bag weeks before they play the burg.

"Everything's fixed, see? There won't be no pinch. No real carnival man is going to take the chance of a long rap."

Some of the racketeers get winter jobs in gambling houses. Many go south to certain wide-open towns where they steer clients to crap joints and other resorts. Here, too, there is no personal risk since the house squares with the authorities and the steerer is protected.

Ones who prefer to live solely on their native shrewdness ride trains to "play broads" (3-card Monte) or to "play the duke," which means getting an easy mark into a card game with a cold deck. The sucker himself deals the hand and has no chance to squawk, particularly as the conductor's cooperation has been usually fixed beforehand.

Playing the duke is usually done in groups of three, with the "monkey" making the fourth. He is permitted to win ("thrown the convincer") until considered ripe for picking, when he will be rounded so that one of the gang can slip in a cold deck. Best way to round—or to get the sap's attention away from the game—is to say, "Look, your coat's burning," or some similar distractor. While the mistake is being explained, a confederate puts over the shift and the stacked duplicate is in. It takes skill and rapid conversation.

"Writing sheet" calls for even greater artistry and high-pitch talent. This ancient and not so honorable art is the securing of magazine subscriptions by misrepresentation. The chump must be made to feel that he's getting a break through argument that comes so fluently he can't think fast enough to follow it.

The approach to a workman is something like this:

"Are you interested in better conditions for the working man—shorter hours, a better wage? Now, we have a magazine that sets down these economic problems. We keep you informed and send you latest literature on the subject. You should know what is being discussed pro and con. We'll send you our magazine free. All you have to give us is enough to cover postage.

JO LOMBARDI
MUSICAL DIRECTOR
Congratulations to VARIETY on its Golden Anniversary
Conductor, Lou Walters' Latin Quarter, and for Danny Kaye Tours

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[*Dec. 30, 1925*]

BACK STAGE —WAY BACK

Rules and Regulations copied from the wall of one of California's oldtime variety theatres. In those days they were known as honkytonks:

1. Ladies must be dressed and in the boxes by 7:30.
2. No vulgar language allowed in green room, boxes or dressing rooms.
3. Ladies and performers must turn down the gas every time they leave the dressing rooms.
4. All lady performers must wear tights.
5. Ladies are not allowed to smoke during the show.
6. Performers are expected to give and take one week's notice.
7. Performers late for an act will surely be fined.
8. Anyone so under the influence of liquor as to neglect an act or turn will surely be fined.
9. Absence or late to rehearsal without satisfactory excuse will be fined. Fifteen minutes grace allowed; rehearsals called whenever required.
10. Performers are obliged to do as many acts and specialties as requested by the manager.
11. Ladies must settle up before dressing. (sic!)
12. Lists of props for specialties and acts must be handed in at the first rehearsal.
13. Ladies are allowed only two packages of cigarets nightly.
14. Male performers are not allowed around the bar, in the green room or boxes.
15. Performers must costume themselves according to the requirements of the acts or specialties.
16. Ladies are not allowed to run each other down to customers in the boxes.
17. Performers must keep their dressing rooms in good condition and hang up their wardrobe.
18. Performers are not allowed to guy or laugh in acts or turns.
19. Performers are obliged to take one business encore.
20. The above Rules and Regulations will be strictly enforced.

PER ORDER OF THE STAGE MANAGER.

FRED ALLEN AS A COLUMNIST

Excerpts From His 'Near Fun' Written for VARIETY *in 1925*

How to Break a Magician's Heart

Book a magic act in your theatre for a full week, stipulating that for a finish the professor will escape from a milk can filled with water.

Fred Allen

Once the act opens, proceed as follows: From Monday to Thursday nights, inclusive, ignore the magician entirely. Friday is the night. When the professor enters the milk can, and the cabinet curtains are closed, turn out all lights in the theatre, quietly dismiss your audience, lock up and go home.

Bedtime Story

Once upon a time there was a little man whom we shall call Hal Flint. He was 38 years old and stood 36 inches in his stocking feet. The real reason little Hal didn't grow was because he was forever thinking. At grammar school he thought. "What if the school teacher loses her job? A girl can't get far who has no class." Later, at college, he thought again, "Why should I join the handball team? Why should I play ball by hand when so many things are being done by machinery?

So you see, little kiddies, never think, as little Hal was so busy thinking he never had time to grow. Today he is 38 years old and 36 inches high. Nothing but a yardman in a dry goods store.

The moral for parents who would have tall sons and daughters—Never let a child grow up with a weight on its mind.

The Best Joke I Ever Heard

(One)

Apple: "Who was that lady I saw you walking with yesterday?"

Sauce: "That was no lady and I was running."

(Two)

Humpty: "We stand in back of every bed we sell."

Dumpty: "Who goes with you when you sell twin beds?"

There's many a battle fought daily
We never hear about,
To keep an act in a theatre
That the manager wants to throw out.

Our Novelette

The back room at Mother Shannon's boarding house was crowded with mourners. The Great Malcolm, who, with his trained pig, has played the smaller houses for many years, had passed away.

A disturbing silence permeated the air and many an actor's head, never bowed in front of an audience, experienced a new sensation. Dumb acts were in the majority and nothing was said.

The madame was so affected that none dare approach her until the arrival of the insurance company's representative. Forging his way through the side of Madame Malcolm, he said: "Death is permanent." "Yes," replied the madame, "unless you can have your spot on the bill changed." This was wasted on the insurance man. "What did he die of?" broadcast the claim agent, "Starvation," said the madame.

Paling a trifle, the insurance man queried, "You mean to say that the Great Malcolm, owning a trained pig, died of starvation?" "Yes," sadly answered the madame.

The wonder of the insurance caused him to exclaim: "It is laughable. Had the Great Malcolm been really hungry, he could have cooked and eaten his trained pig."

"Alas," moaned the madame, "it is true, the Great Malcolm might have eaten the pig, but as he lived so he died. A vegetarian."

Best Wishes VARIETY
Bud and Cece Robinson
Currently
BILTMORE BOWL, L. A.
Direction: MCA

Energine, Wash.—Hi Tom Minstrel Show closes here. Both End Men had fights with the Interlocutor and stopped speaking to him.

Liverpool, England—Left-handed American leaves the country, finding it impossible to keep replacing monocle in right eye.

Excess, Neb.—Crosseyed sword-swallower with circus proposes to one of the Siamese Twins. Wrong one accepts him.

Ansonia, Conn.—Manager Huffman of the Cozy Theatre announces that, due to the length of the vaudeville program, he will have to split his feature picture, 'The 10 Commandments," during the coming week. The Cozy will feature "Five Commandments." Monday, Tuesday, and Wednesday and the remaining "Commandments" with an entire change of vaudeville the last three days.

Pike's Peak — Forecasters of America adopt official club song called "It's Always Fair Weather.' Raincoat Maker's Local No. 123 claims that this infringes on the local's staff number, "It Ain't Goin' to Rain No More."

Zion City, Ill.—House of David, at annual show, is forced to play "Razor Jim" afterpiece as "Hammer Jim," there being no razors at the House of David.

Height of Absent-Mindedness

After the Monday matinee, the manager of the Gem theatre, Torrington, Conn., closes his wife and goes home to dinner with a single woman on the bill.

Mary bought a special song
The price she paid was low;
In every house that Mary played
The song refused to go.

NEW ACTS

(January 21, 1921)

JACK BENNY
Monologist
14 Mins.; One
5th Ave., N.Y.

Jack Benny has a violin and talk. Mainly talk. He handles himself as though having played small time, though his talk material is new. When Benny said he had stopped smoking, as smoking is now too effeminate, he waited for the expected laugh which was not as hearty as he looked for, so he repeated the gag. Later when nearing the finish and the right exit, he pointed to his name on the card, while playing the violin, and saying, "Jack Benny. That's me. They couldn't get my right name on it."

His talk is along the lines of his girl, who lives in Philadelphia, with an idle brother and a father, who died. Benny said, the same evening he was to take his girl to the theatre. On account of the death of his girl's father, he added, they were late for the performance. The 5th Ave. audience thought that was funnier than the smoking gag, which about sums up the 5th Ave.

In outline of turn, Benny has been a student of Ben Bernie, it seems. He talks much like Bernie, but has none of Bernie's gags. His violin playing is negligible for results. He holds the instrument in the regular way, under the neck, whereas Bernie holds is carelessly, often against his body, which Green of Green and Myra, on the same bill, must have intently observed, as he played his violin along that style.

It wasn't vaudevilly to have two violinists on the same bill and have both of them recall Bernie, although Bernie may not mind it. It certainly did not help Benny. But Benny seems able to help himself. His only worry just now may be how he is going to follow Bernie if he can make the big time. The answer seems to be for Benny to throw away his violin while Bernie is using one, and try another method of working in his talk, if he doesn't care to become a monologist, outright.

The Delmar time can handle Benny, also the Orpheum Circuit, and the other bookings in between and below, but while Benny looks good enough to make all the time, he can't make the best as at present framed up.

Here's a gag all talkers may take. It was brought from the Coast by Bill Halligan and released for their benefit just before he sailed. It is: "An optimist is a bartender still paying dues to his union" [Remember—This is the Volstead era—Ed.] *Sime.*

Released Material

(*Circa* 1916)

¶ In the heyday of U. S. vaudeville, it was the custom of VARIETY to print, with some regularity, a department of jokes and dialog, as then current in the theatres. "Released Material" implied jokes of venerable vintage. Ostensibly a "service" by this journal, for the benefit of incoming acts from the middlewest or England, this was a warning—"use these gags, and you'll stamp yourself smalltime." There was then no radio, no television, to give nationwide notice of what stuff had been overused.

"I have sent my wife to the Thousand Islands for a vacation. A week on each island." (When the first island was discovered).

"Don't get a mild cigar! get a strong one, so it won't break in my pocket."

"I read 'Three Weeks' in one day." (The day after the book appeared).

"If you had done it right the first time you wouldn't have to do it again." (Ever since the first acrobatic team thought of staging a phoney missout).

"Don't think I'm an Irishman because I'm a fool." (Gag switchable to any nationality, in any locale. First recorded April 26, 1625, Hutton's History of the Stage).

"Laugh and the world laughs with you, snore and you snore alone." (Joe Miller).

"I was at a wooden wedding yesterday; two Poles got married." (621 B. C.).

"Have you been to Paris, London, Germany, Scotland, Wales, Jail?" (Jan. 8, 1872).

"You can drive a horse to drink, but a pencil must be lead" (Oct. 5, 1895).

"How's your mother-in-law?" "She's dead." "What was the complaint?" "No complaint; everybody satisfied."

"Silk stockings may be high but you are a tall woman." (Joe Miller, Jr.).

Jack Conway, Slinger of Slang

Through the five decades of its existence, a number of staffers on VARIETY have exhibited some flair for picturesque and creative verbiage but the one reporter-critic who left his mark large and survives as legend is the late Jack Conway. A pink-cheeked, prematurely whitehaired Irishman with a personality to melt iron doors, Conway had played catch on the Brooklyn Club of the old Federal League, which may seem a strange break-in for a guy who is extensively quoted in H. L. Mencken's "The American Language" (that boffo, socko, solid tome!)

Jack Conway died in October, 1928. Some two years before he did a piece for this paper on "Why I Write Slang", undoubtedly the only employe of VARIETY ever invited to explain his writing style, because of widespread curiosity about it. (Jack also wrote titles for silent films as an occasional sideline). But before quoting at some length from the article in question, it is necessary to the full truth, and record, to state two facts about VARIETY text in general.

First the early issues were written altogether in average, orthodox, dull journalese. In short, this paper did not emerge full of color, but rather developed color through the years. The "switch" to the vernacular of Broadway came imperceptibly. Second, once VARIETY began sounding like its environment it is to be noted that some staffers got "more royalist than the king". Sime once put a notice on the bulletin board: "Stop trying to be cute in reviews."

Suffice that the classic slinger of slang on this sheet was Jack Conway. He attributed his use of slang to the simple fact that he had "found a home" for a talent which came naturally to him. "On this sheet, where they use the dictionary as a door check, I could rip and tear—and I have"

Just Natural

Quoting further from his piece dated Dec. 29, 1926:

"And I like it. I think 'guts' has it all over 'courage,' 'clicked' can outpoint 'satisfactory' any time, and 'brodied' can give 'failed.' seven in the rack and bank the last ball.

"In addition, it's my natural medium. When I do a Sherwood Anderson with a hangover hitting on all six and turn the mental spotlight inward, it isn't introspection; it's the lowdown. And when I've conned myself back to normal and the dauber isn't down, it's not intellect triumphant over complex, or ego again in the ascendant—in my lingo it's beating the horrors, which probably means the same thing, although you can't prove it by me.

"Yes, I'm proud to be labeled a slangster; to be articulate and understandable to my mob. Slang has its complexities, just as well as pure English.

"The average reader doesn't differentiate between the dese, dose and dem type of slang and the wisecracking variety, which has its inception in a desire for colorful phraseology. It disdains the usual and ordinary speech, dictated by precedent and good form.

"To this school belong the paraphrasers and the simile makers. They are inventors in a measure, and instead of writing that 'Joe Gilch has attempted an impossible task,' they prefer to say, 'Joe Gilch is trying to stop Niagara with a tennis racket.'

"Most slangsters use the exaggerated simile when breaking into print. Its use has crept more and more into our general language. It's an everyday occurrence to hear one frail say to another, 'Powder your nose, kid; you look like a seal'."

"But there is the purist in slang as well as in belles lettres. The guy who knows all the gun talk and will make no concessions to anyone outside of the mob. By the mob I refer to those fortunate individuals who can tune in on the conversation of a flock of cannons and follow it without the aid of a central office dick or an interpreter.

"This bird will necessarily go up against a select clientele, for no one but the etymologists will take the trouble to have his rave analyzed. However, he's a hundred to one to get a rise out of the tall foreheads for they are nuts about bizarre beefs, that are away from the regulation diet.

"Broadway slang differs from gun talk as much as Bostonese from hog latin. Broadway chatter is full of theatrical cracks such as 'flopped,' 'clicked,' 'wowed,' 'kayoed 'em,' 'knocked 'em bowlegged,' 'four frolics daily,' '10 per center,' all of which would be mashed potatoes to the wire who buzzes glibly about 'mouthpieces,' 'big house,' 'head screw,' 'gettin' a tail,' 'right britch,' 'insider,' 'fish hooks,' 'flop worker,' 'jug touch,' 'sheet and scratch man,' etc.

The Broadway wisecracker has probably never heard that a 'bass drummer' in certain circles is a gentleman who socks lonely wayfarers on the conk with a sap in preference to sticking him up with a rod and saving the sock for emergencies.

"And the cleverest wire who ever reefed an insider would be astonished to hear that a 'milk man' was a hambo, who stole more bows than the applause warranted at the finish of his act.

"By the same token the knight of the grease paint wouldn't be hep that a 'sheet and scratch man' was cannonesque for a high-class forger, and the pincher would never tumble that 'nice people' meant an act that kicked in more than the usual vaudeville agent's legitimate commission.

"Every phase of our complex civilization, and every class have contributed something to what is fast becoming a national slanguage. The bootleggers with their 'hooch,' 'riding,' 'drums,' 'tail,' 'fronters,' 'fixers'; the underworld with its jargon, almost unintelligible to an outsider; the outdoor show game with its 'rag front,' 'silver men,' 'pitch,' 'ballyhoo,' 'grift,' 'roll downs,' 'shill,' and hundreds of other words; racing with its 'front runners,' 'morning glories,' 'stoomers,' 'workouts,' 'wind suckers,' 'pencil men,' 'chumps,' 'round books,' 'first past,' et al; the road, with its 'blanket stiffs,' 'jungle,' 'rods,' 'blind,' 'Mulligan,' 'main stem,' and the thousand and one others; the dopes and hopheads, with their 'stem,' 'yen hok,' 'habit,' 'sui pow,' 'layout,' 'landlord special,' 'green pill,' 'yen shee,' 'needle,' 'hypo'; the army and navy, with 'flops,' 'dream bags,' and the war slang born during the recent quarrel, and so on ad infinitum.

"It is not beyond the range of possibility that some day an entire new language will evolve and that some pioneer will write a book in it, without recourse to what we know now as pure English. And why not? Some of the terms and words considered vulgar 10 years ago have become harmless and innocuous through general use. Of such is 'gold digger,' not mentioned in polite society until a daring author appropriated it and used it as a title for his play. There was nothing comical about a loose lady to our parents, but after a comedy was fashioned around her and she was marked human, she was admitted to the national language.

NEW ACTS

(March 8, 1918)

WINCHELL & GREEN
'Spooneyville' (Skit)
12 Mins.; Two
American Roof, N. Y.

In forming a likable act for the No. 2 position, Walter Winchell and Rita Green have made a promising start. Theirs is sort of a bench turn, but it has dialog, songs and dances. For an opening the girl is perched on a bit of brick wall, and there is a duet, the lyric of which is rather bright. They wander to a bench for a spooney bit, followed by another song. But there, while the lyric includes the names of famous men, it is not so well written.

While Miss Green is making a costume change Winchell handles a war song, and he gives way for the girl's eccentric solo dance. There is another duet for the close, and some stepping takes them off. The first two numbers appear to be written, and were helped by the naive manner of Miss Green. The turn isn't one to bring forth any volume of applause, but it's pleasant. *Ibee.*

Famed Flagship Theatres of Europe

By GENE MOSKOWITZ

Folies-Bergere

Paris.

The Folies-Bergere has become a world symbol of the lush and lavish in revue productions plus the elevation of the nude to a place of reverent stardom. The Folies now means a place where production, ingenuity and visual beauty are the stars, and the names of the performers are usually little known or, at any rate, not the draw for the patronage it gets all year round from the French as well as the tourists. In a way the tourist adoption had something to do with the format now utilized which stakes everything on eyeball splendor and appeal with hardly more than a hundred lines spoken at every show. It was different at one time and the advent of the Folies-Bergere goes back to 1869.

Unfortunately, right after being built the Folies was commandeered by the government during the Franco-Prussian war of 1870, but drew big houses, even then, to hear the political debates over whether Paris would surrender. It did, but the Folies did not and sprang into action as a musichall which emulated the great London musichalls of the day such as the Alhambra. Then, under Leon Sari, it became a successful vauder with offbeat acts the main attraction, such as a lady with two heads and a man who swallowed serpents and then "opened" his stomach to take out strings of false pearls to hand out to the ladies.

There was also the famed *promenoir*, place for standees, where the joygirls of the era did a rushing business among the many foreign visitors, even in those days.

In spite of this success Sari had a longhair bent and suddenly gave his house over to the famed musicians of the day such as Gounod, Massenet and Saint-Saens, and called it Le Concert De Paris. Not many listeners came and a month later the Folies was reborn, but too much had been lost. It was closed but when reopened by the Isola Brothers they gave it back its renown as a great musichall.

The first real revue at the Folies, which was to foreshadow the type and sumptuosity of those of today, was given in 1886 by its new owners, Mr. and Mrs. Lallemand. It was called "Places Aux Jeunes" (Place for the Young). At this time such names as Yvette Guilbert and La Belle Otero appeared there. The first girls were introed into the Folies by Edouard Marchand, the nephew of the Lallemands. The first nude show took place in Paris in 1893 at the Quatz' Art Student ball. Some wined-up women began to dispute their relative pulchritude and soon were stripped down and comparing chassis. The students loved it but a bluenosed Senator, Berenger, arrested the girls. This led to student protests which ended in riots and also to the final emancipation of women from the encumbrements of the clothes that encased their showbiz-wise attributes. A moral victory was won by the students and it was immediately picked up by showmen who began such items as a sort of peepshow with a girl taking a bath, etc.

The Folies also took this up. Meanwhile it had changed hands again and was owned by Raphael Baretta, who put Paul Derval, the present owner, in charge about 1914. In 1919 it belonged to Derval, who gave it its sweep and lushness of today. Derval, an astute showman, transformed the Folies by having workmen do it while the show was on, so to lose no b.o. Today it operates seven days a week.

Derval created such stars as Maurice Chevalier, Mistinguett and Josephine Baker. Others who played the house were Charles Chaplin, Raimu, Fernandel, Max Dearly, Charles Trenet, Harry Pilcer and even Stalin, in the person of a showgirl who liked the name. However, Derval soon gave up star names when he found it was too costly, and made the show too dependent on one name. Since the war it is the show that is the thing and undraped girls, he feels, have made the renown of the Folies, not the names who passed.

It takes 10 months to prepare a new production and usually it costs in the vicinity of $300,000. However, it has affected U. S. legit in its leading to the earlier great revues of the Ziegfelds, Whites and Carrolls and the many stars it nurtured.

Every title has 13 letters and the word "folie," which spells good luck, for it has been SRO since the war. Specs are changed every four years but could go on. Recently it made a star out of the prancing, sensual Yvonne Menard, but the star days are definitely over at this house.

Once the site of the home of a tippling monk, who gave it to a hospital to ease his conscience, this is tourist must and is as much a part of Paris as the Eiffel Tower and as much a part of international show business as any audience. Its many imitators and its own travelling troupes attest to its worldwide pull and vitality. For the last 10 years the veritable creative aspects of the Folies-Bergere have been in the hands of Michel Gyarmathy.

Casino De Paris

Casino De Paris, another great revue house and also of worldwide repute, was built in 1917 by Leon Volterra on the site of the Jardins De Paris, a vaude-danserie of the day, akin to the old Moulin Rouge in style. Volterra broke in his revue ideas at the neighboring Apollo Theatre until the Casino was ready. He staked the appeal on names and girls and super-spec revues, and made the grade with a parade of names such as Gaby Deslys, the Dolly Sisters, Mistinguett, Chevalier, Josephine Baker, Pilcer and others.

When the economic crisis hit in 1929 the fate of the Casino went with it, and the present owner, Henri Varna, took it over from Volterra. Varna also had the other big revue houses at the time, the Palace and the Ambassadeurs. Varna, defying the times, went into the biz with big-monied revues which paid off in spite of the fact that many less tourists were in evidence those days. It was then that Varna started his famous "talent trust," by signing Maurice Chevalier, Mistinguett and Miss Baker to exclusive contracts. He outbid the other houses at the time, such as the Empire, Olympia, Folies-Bergere, Palace and Moulin Rouge.

Revues had such offbeat names as "Paris-Ri-Ki," "Cach 'Ton Piano" (Hide Your Piano), etc. He also got the famed Comedie-Francaise star Cecile Sorel to do some sketches there, with her husband, the Count de Segur, which had all Paris running to see it. Her imitation of Mistinguett descending a staircase, with all her chic and dynamism, and her remark "Did I Get Down All Right?", became a Parisian catchphrase. Varna does all in staging and preparing his expensive revues and today he ranks, along with the Folies-Bergere, for top tourist pull.

Varna also directed the Empire in its heyday as a top vauder from 1922 to 1931. He engaged such big U. S. names as Jeanette MacDonald and Jackie Coogan and many other famous international names. Later the Empire became a cinema and then was resurrected as a revue house by Pierre-Louis Guerin after the World War II. Today it has been metamorphosed to Cinerama, which is doing great for it is, in a way, a return to proven show biz values, that is a spectacular show.

Olympia, Moulin Rouge, Bal Tabarin

In passing, it is well to mention the Olympia which was a second slot musichall before becoming a cinema in the 1930s, and has now again emerged as the top musichall on the Continent under the helming of Bruno Coquatrix. It has ushered in a return and renaissance of vaude which has always been a staple aspect of other show biz adjuncts, and now once more takes its place as a popular attraction here, both for nostalgic oldsters and the younger set.

Moulin Rouge, the famed old nitery that is now a cabaret musichall, and the Bal Tabarin, shuttered for over two years, are to reopen some time in late '56 under the Lido Syndicate, Guerin and Rene Fraday, with a new purely Parisian show which is to reach back to and embellish its famed meccano aspects and lavish presentations of yore. Tabarin had its big days in the '20s with expensive shows which featured nudes coming down from the ceiling in gilded cages, or coming up from the cellar on whirling merry-go-rounds.

All aspects of the high room were utilized to make this an eyefilling affair. Plus the mechanical gadgets and wonders, it had the top variety acts of the day, and was the reigning favorite cabaret in the Pigalle district until the war. After the war it came back for awhile and carried on via tourists on its past name. Then it began to wane as the shows and machinery both got kinks in them. It closed two years ago and is now on the agenda for a future reopening by Guerin and Fraday. They hope to redo the house but give it a completely French-type presentation relying on taste, sheer profuseness of costumes, neatly outlined nudes and some refurbishing and new twists on the mechanical side.

One thing envisaged is a plexiglass swimming pool which will rise from the basement full of nude mermaids. So the trend here, of returning to proven values, continues while the Folies and Casino go on in their proven vein and the musichall enters a new and bright chapter in its long history.

The London Palladium

By HAROLD MYERS

London.

By its policy of big league international vaudeville, the London Palladium has done more than merely establish itself as one of the flagship theatres of the world; it has also pioneered a revival of variety in the United States. The Danny Kaye-Judy Garland seasons at the Palace, New York, were a logical sequel to their triumphs in London.

Although the Palladium has been booking American star names intermittently over the past 45 years, the big-time vaudeville seasons, headlined by stars of stage, screen, radio, tv and disk, are a postwar phenomenon. Oddly enough, the experiment started in 1948 with a failure. Mickey Rooney, first of the major Hollywood imports, failed to make the grade either with the critics or the public; the Danny Kaye season which followed proved to be a major triumph, not only for the performer, but for vaudeville itself. His success was a timely lift for the newly inaugurated policy and, since then, many famous personalities have established new reputations at the Palladium.

The Palladium has its own Oscar for its visiting stars. The brass name-plate on the No. 1 dressing room is today treasured by many stars from across the Atlantic.

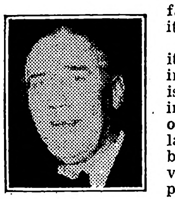
Fifty Years of British Music-Hall

By VAL PARNELL

(Managing Director of Moss' Empire, Ltd., which operates Europe's biggest chain of 'live theatres which include the London Palladium), as told to IAN BEVAN (author of 'Top of the Bill' and 'Royal Performance')

London.

Fifty years is a long time to stay in public favor—for an artist, a politician or a newspaper—so I am not attempting to minimize VARIETY's achievement when I say it is less than half the time that variety, as a form of stage entertainment, has stood in high favor with the British public. And it is still "going strong."



Val Parnell

Television is sometimes said to be its deadly enemy, but television is not in itself a form of entertainment. It is merely a mechanical means of taking entertainment to the public. Part of that entertainment, in fact a very large part, is, and will continue to be, nothing more or less than straight variety, the sort of thing that some people call "oldfashioned vaudeville." To me, there is nothing oldfashioned in laughter and song, the two staple commodities in which variety deals, and nothing that I can foresee is going to lessen public demand for them, provided we keep giving them in modern style and setting.

The phenomenal success of recording artists such as Johnnie Ray and Frankie Laine at the London Palladium in recent years have made some critics say that the genuine British musichall public has been displaced by a younger generation of disk-enthusiasts who are only curious to see their favorite mechanical voices "in the flesh." But even that is nothing new. Harry Lauder owed a large part of his stage success to the big sale of his gramophone records, and Peter Dawson, the Australian singer, who was the biggest record-seller of them all in the '20s, earned a place at the top of the Palladium bill because of it.

Postwar audiences have packed the London Palladium to see American stars they had first known in films—stars such as Bob Hope, Jack Benny, Danny Kaye, Jimmy Durante, Betty Hutton, Martin & Lewis, and many others. That, again, has been quoted by the knockers as evidence that there is no "real musichall public" any more, but only a mob of film fans intrigued by the personal appearance of their celluloid favorites. But that is nothing new, either. Jackie Coogan was a Palladium top-of-the-bill in silent film days, and Ramon Novarro was a sellout success in the early 1930s. The audiences did not come to see film stars, but to see performers; and this has been very effectively proved in one or two cases when big film names have failed to do good stage acts, and the theatre has been far from full.

Disk and Pix Names Not Enough

To say that the British musichall has been artificially kept alive by American disk and film stars is to ignore the truth that these artists have only succeeded in filling theatres by giving good stage performances. Anything less than a good performance would be a confidence trick that the public is quick to see through.

We in Britain have succeeded in bringing audiences into vaudeville theatres night after night, year after year, since the middle of the last century.

The rush of celebrities to see the Palladium vaudeville stars is always something amazing. Our Royal Family, who normally restrict their variety visits to the annual Royal Variety Show in aid of charity, came informally to the theatre to see Kaye upon his first visit, and I had the honor of welcoming King George VI and Queen Elizabeth, Princess Elizabeth and, on more than one occassion, Princess Margaret and the Duchess of Kent.

Low Comics Click in High Circles

The late King, although he was seldom able to go to variety theatres, was a great lover of this form of entertainment, and the patronage of the British Royal Family, has in fact, been a tremendous help to the musichalls ever since King Edward VII (in his days as Prince of Wales) set a precedent by going to a musichall informally and without escorts.

All the monarchs I have been privileged to meet, including the present Queen, have been great lovers of real musichall comedy, and the famous group of knockabout comics, whom we call the Crazy Gang, have been the mainstay of many royal shows.

Crazy Gang-humor can be pretty broad, and when the late King took his Queen to the Victoria Palace Theatre one night to see a Crazy Gang show, they voluntarily censored many of their jokes in deference to the royal presence. The King sent for Bud Flanagan, leader of the Gang, in the interval, and demanded to know if he was seeing the full show. Bud had to admit that some of the gags had been cut. "I've paid good money for my seats," said the King (as, indeed, he had), "and I want to see what I've paid for. Put all the gags back in the second half." The Gang did, and His Majesty laughed louder than anyone.

For more than half a century the Crazy Gang has been a topline attraction in British variety—inimitable and unexportable, tireless and brilliantly inventive. Over the years they must have earned many hundreds of thousands of pounds for themselves and for theatre managements (my own firm included). It is strange to recall, then, that the Gang was created more or less by accident, when I was booking weekly variety bills for the Palladium.

There were, at that time, two fairly successful double acts touring the halls—Nervo & Knox, and Naughton & Gold. I had both of them engaged on contracts with 16 weeks barring clauses to keep them away from rival London managements. Something went wrong with the Christmas bookings, and I was obliged to put *both* acts into the London Palladium during the same week to maintain the bar.

To avoid the monotony of two similar acts on the same bill, I suggested that they should interrupt each other's acts in a type of "crazy" routine. It was a great success, and later these two acts were joined by a third great duo—Flanagan & Allen. Together these six men proved an irresistible combination for the London public, and ever since the Gang was born at the Palladium the London public has never let them go.

It would be easy to go on reminiscing like this for pages, because every minute in show business is capable of providing an interesting memory, and with 50 years to range over, the possibilities are unlimited. But, rather than crowd this paper with remembrances of things past, I would prefer to look to the future, which I trust will be a prosperous one for both America's VARIETY and British variety. May 50 successful years for both be followed by 50 more.

The Nite Spots

Continued from page 417

ticker tape parade. Queen Marie of Roumania came on a "good will" tour and Whalen—he was the Police Commissioner as well as greeter—took an encore. ("Cross your legs, Queenie!" some brash Yank news photographer urged, and royalty obliged.)

The Charleston gave way to the Black Bottom and the Varsity Drag gave way to the marathon dance craze. It was the era of the flappers and the flippers, hipflasks, raccoon coats, Stutz Bearcats and the ukulele.

Wendell Hall, "the redheaded music maker," started that one with "It Ain't Gonna Rain No Mo'." Moran & Mack ("The Two Black Crows") and a German-imported "laughing record" view with "Ukulele Ike" Cliff Edwards were disk bestsellers. Knee-length skirts, bobbed hair, cloche hats, Rudy Vallee, Garbo & Gilbert, Swanson and Crawford, Shearer and Lon Chaney, the Gershwins and the Astaires, Jolson and Cantor, Gaxton and Fred Stone, Ruth Etting and "Col." Gimp, F. Scott Fitzgerald and Billy Sunday, Shipwreck Kelly "the flagpole sitter" and the Ponzi scandal, Sacco & Vanzetti and the Teapot Dome, President Harding's death and the Hall-Mills case, Irving Berlin and Ellin Mackay, Chaplin and Lloyd, "petting parties" and "flaming youth," Babe Ruth and Dempsey-Tunney "long count," Bobby Jones, Red Grange, the Four Horsemen, Bill Tilden, Paavo Nurmi, Will Rogers, Sinclair Lewis, the Prince of Wales, Al Smith, the wreck of the Vestris and the crash of the Shenandoah, the St. Valentine's massacre and those ornate floral gangsters' funerals, Izzy Einstein and Moe Smith, the protean Prohibition enforcement agents, Ruth Elder, Pickford and Fairbanks, Clarence Chamberlin and Charles A. Levine, Cmdr. Richard E. Byrd and Jack Dempsey, Snyder-Gray and Mills-Hall murder trials, Cohan & Harris and Clark & McCullough, the first Atlantic City "beauty pageant," Fanny Brice and Nicky Arnstein—these are names which almost automatically conjure up the era.

From Bella to Sherm

As do Chink Sherman and the Club Abbey with its effemcee Jean Mallin . . . Barney Gallant, Jim Moriarty, . . . "Prince Mike Romanoff . . . Ruby Keeler at Ben Marden's Silver Slipper and l'affaire Johnny Irish versus Al Jolson . . . the Cotton Club, Connie's Inn, Small's Paradise and Barron's in Harlem versus the other dingier black-and-tans such as Dickie Wells, the Clam House and Hot Feet . . . Carl Van Vechten and "Nigger Heaven" . . . Belle Livingston's "Salon" (an entire private house on East 58th St.) and Helen Morgan's House of Morgan which flopped, but she did better in the Chateau Madrid . . . Lou and Arkie Schwartz, Gene Geiger and Vincent Lopez, the Salvins and Jim Thompson . . . George Olsen and the Club Chantee . . . Zani's and Jack & Charlie . . . Perona and Billingsley . . . Commissioner Buckner and his padlocks (the sacrosanct Colony got one for a time) . . . Club Durant and the Club Dover, and later the Parody and Leon Enken at the door and Clayton, Jackson & Durante as the draw . . . the "five and ten" law, five years in jail and/or $10,000 fine for manufacturing bootleg booze . . . scofflaws and cocktails in teacups . . . Don Dickerman and Rudy Vallee's Heigh-Ho Club (later the Villa Vallee, now the Copacabana) . . . Speakeasy Row shunted from 49th and 52d St. when Rockefeller Center started building, and 52d St. later became Swing Street with Cozy Cole, Stuff Smith, Farley & Riley, the Onyx, the Hickory, et al. . . . the hideaway speaks, one entered via a subway turnstile and another in the backroom of a proper ladies'-only hostelry . . . the Polish consulate on Washington Square North which became a class speak (champagne cocktails $3 a copy) and Walter O'Keefe emceeing at Mori's . . . Texas Guinan's necklace of padlocks as she was shunted from joint to joint and brother Tommy Guinan taking over from Larry Fay. . . .

The Prohibition mobsters had a genius for organization and efficiency which has oft inspired the observation that, had they applied the same acumen to legitimate business, they would be captains of industry. It's a sorry note that, in a sense, they were the whole goshdarn army of industry—the admirals, field marshals, generals, everything. Those who survived have evidenced that acumen in strange ways—labor unions, liquor cartels, hotels, "legit" operations in Las Vegas and other key city niteries. But that's not our story, for the moment.

The bonifaces who were successful in unspooling the ties that bound them—as "front" men—to the hoods have also done right well by themselves. They're leaders in the community, social arbiters; strange what giving a "right" table or the proper "courtesy" to a really legit guy will do. They're benefactors in the proper places, contributors to the right causes—"it's deductible you know"—recipients of columnar accolades for charity. But, in truth, that's true of many another sharpshooter who, having attained a place in the community, starts making "character."

Gotta Know the Right Hoodlum

But in those ripsnortin' days it was polite to be recognized by the right hoodlums in the right places, and while the newspaper morgues—in more than one way—are replete with their desperado exploits the memory lingers on as regards some of these nitery entrepreneurs.

Among other operators of the era, some of whom have survived and have become decorative contributors to the American scene, were/are John (Steinberg) & Christo (Tourtoulis), Julius Fischer, John Wagener, Henry Sotos, Nicholas D. Prounis, Arnold Rossfield, Barney Gallant, the Kriendlers, John Perona, Charlie Berns, Sherman Billingsley, Toots Shor, Gene Cavallero, Joe Moss, Gene Geiger, Vincent Lopez (Geiger was his alter ego), Ben Marden, Clifford C. Fischer, Nicky Blair, Billy Rose, NTG (Nils T. Granlund), et al.

Irving Berlin, whose singing waiter days stood him in good stead over the years as a scientific pulse on popular music tastes, harks back to the Pelham Cafe at 12 Pell St., off the Bowery and Chatham Square, where he first ran into Joe Schenck, who owned the drugstore on that corner in the heart of New York's Chinatown.

He started as a busker, along with George Whiting, Joe McCarthy, Ray Walker, Hughie Cannon, Ted Snyder and graduated into being a singing waiter. This meant work in little tonier spots like Stauch's, Coney Island; Pabst's in Harlem; Nigger Mike's, Steve Brodie's, Sisto's and others—oases that dotted Manhattan from Chinatown to Times Square and right up to Harlem. He recalls that he and Snyder would periodically hire white tie and tails when buskin' at The Lobster, Rector's, Churchill's and Reisenweber's which were great plugs, because they got the "right" people, and where the managements welcomed the singing waiters—many of them also songplugging songwriters by now—because it was a cuffo "extra added attraction."

By singing other people's songs, says Berlin, he along with some of the above-named then tyro songsmiths got the popular "feel." They'd combine into duets and quartets, besides soloing, plugging one another's song. Hughie Cannon, a vet busker whose specialty was essentially as a versatile piano player—"he could accompany anybody and anything"—authored the now classic "Ain't It a Shame?" and "Bill Bailey." Henry Waterson eventually was to finance Ted Snyder and Berlin and form the longtime standard publishing house known as Waterson, Berlin & Snyder, with offices next to Maxim's, owned by Julius Keller, a restaurateur with a fine sense of cuisine and potable standards. Waterson was a diamond dealer but his interest in show business revolved from the fact his brother-in-law was a music jobber.

Eddie Cantor Recalls

Eddie Cantor gives a closeup on the buskin' days with this memoir:

"During the early 1900's, Coney Island had more than its share of singing waiters—the College Inn, Diamond Tony's, Roseben's Pavilion. "Ragtime" Jimmy, he was called in those days—Jimmy Durante, now—was the piano player when I slung beers at Carey Walsh's. This is how it worked.

"The waiters were each given a $5 stack of chips, for which they paid $4.50. With every $5 in sales, they cleared 50 cents for themselves, in addition to their tips. Friday, Saturday and Sunday you were good for 50 or 60 bucks. Heaven help you if you had two rounds of drinks and didn't tip! The things that we used to do to those drinks!

"The singing waiters had an unwritten law; you never said to a customer's request, 'I don't know that number.' You were supposed to know every number. A guy from Nebraska would call you over to his table and say, 'Hey, kid, let's have good old "Robin Redbreast".' 'Righto!' I cried as soon as I realized it was a song and not a brand of Scotch. 'Hey, Jimmy,' I'd shout to the pianist, 'Robin Redbreast.' 'Okay,' said Jimmy. He never said anything else and he was never at a loss, for Jimmy had the rare talent of making up tunes on the spur of the moment that others take weeks to write.

"This is the first time I've actually confessed that some of the waiters were not 100% honest. I was positively 110% crooked. Some of our customers who were drinking gin, after about the 12th drink, never knew it but they were getting plain water from the tap at 20c a shot. Bourbon drinkers, when they got high enough, were being served stale ginger ale. This is when I first learned the business of mind-over-matter. The gin drinker would down a couple of glasses of water from the sink and screw up his face in the belief that he was still on gin.

"A singing waiter learned about life the hard way. It was a great experience, but you can take it from me, I enjoyed my years with Ziegfeld much more."

Evolution of the Hotel 'Route'

From Prohibition the niteries have found their levels. Each key city now has its highlight spot. Sometimes it's focused around the No. 1 hotel which, in itself, is another post-World War II evolution. In actuality it is keyed to the development of radio when a "wire" into a hotel "room" was essentially a two-way deal: it gave the station a regular sustaining pickup (time-filler) and it was regarded as an "institutional" plug for the hostel.

Theory then was that the nitery adjunct was a goodwill-getter for the hotel—"we make our money from renting rooms," was the axiom. Times changed, of course, and the average key city hotel's problem is to maintain turnover—there's no profit in permanent guests. And of course the sundry "rooms" are big revenue-producers on their own.

The hotels' popularity, starting first in key cities from coast-to-coast and revolving from the Statler chain operation, and now considerably expanded with the Hilton, Sheraton. Schine and kindred setups, stemmed from the first really legitimate aspects of nite life. There was no questions about a good hotel's catering. If the food were stylized, that was the least of it—the hotel was legitimate. The charges ditto. Also, you knew it was mob-"clean."

Eventually, the Miami Beach and kindred resorts had to put in bands and entertainers either to keep their guests on the premises or lure prospective guests. The Cocoanut Grove, Empire Room, Pump Room, Cotillion Room, Persian Room, Maisonette, Starlight Roof and the like became as synonymous as the Copacabana, Mocambo, Chez Paree, Ciro's.

The evolution of the niteries also saw the dilution of the couvert in favor of a minimum charge, in actuality a spurious but charming device. Minimums and other hidden charges are so geared as to more than equalize matters. But the public accepted it.

TV's Influence on Nitery Talent

The Post-Prohibition evolution too, saw the upsurge of standout names and top salaries, in hotels and conventional niteries, and not Las Vegas alone. Talent liked the idea because they were good showcases for the then actor's idea of the end—a legit production (no traveling, etc.) or even radio and pictures. Today it's tv.

Name acts who could croon lullabies to tired gamblers commanded special largesse but by and large they were as potent in any type cabaret. Before Vegas, the New Orleans, Saratoga (during the August racing season) and Florida joints were tops. Now there's no season or time or limit.

There is no standard on talent. Ezio Pinzo is as potent as Tony Martin; Helen Traubel does like Durante; the Ritz Bros. vie with the Kean Sisters, and over the years the perennials and the potents have run the gamut from Joe E. Lewis to Noel Coward, Marguerite Piazza to Milton Berle, Danny Thomas to Marlene Dietrich, the DeMarcos to Katherine Dunham; Danny Thomas to Patrice Munsel, Mimi Benzell to Lena Horne, Frank Sinatra to Robert Merrill, Jane Froman to Eartha Kitt and Jane Powell to Hildegarde.

Rules For Entertainers—320 B.C.

India May Have Invented Night Life (If Not Night Clubs) and Non-Stop Performances—So What's a Mere 50 Years!

By N. V. ESWAR

Madras, India.

VARIETY is making a muchness of being a mere half-century old, and perhaps in the frame of reference of hustling American theatrical enterprise, the excitement is warranted but here in ancient India one recalls that an early (320 B.C.) work in Sanskrit, entitled "Kautilya's Arthrastra" (not to beat around the bush) lay down Rules of Conduct for musicians, dancers, buffoons, jesters and the like. Thus the entertainment arts were given early recognition and status well over 2,000 years ago. While other nations of antiquity bowed to warlords and leaders of "action," ancient India bowed only to music, literature, dance and aesthetics generally.

Artistes were paid on an informal basis, without union minima. A piece of fine cloth, a gold ring from a rajah might be the token of compensation. Entertainers wandered from one court to another, performing along the route, practically every day. Prosperous families thought nothing of feeding and bedding 10 or 12 hangers-on. Every journeyman artiste gave free to students the instruction and warmth he had himself gotten without charge. Does it sound far, far from today's world of Television and Technicolor, organized world theatrical markets and religious-political censorships? It is.

Religion and entertainment went hand in hand in ancient India, as in many another land of the dim past. Village life centered on the Temple and in a sense all life was lived for the enhancement of the Temple. Dancing and all the arts served this end.

There are historians and sociologists who would unquestionably argue that India overdid a good thing. There was so much entertainment that not much time was left for business and industry. Performances were always going on. It was sinful not to go to the Temple mornings and evenings. Festivals came with great frequency. Night-long performances were common. Whole families spent whole days just being audience.

Yet it may still be argued that ancient India was a dreamy setup for entertainers and that India may have invented night life if not the night club. But under the circumstances 50 years seems a mere drop in the proverbial bucket of time.

Only a scholar of entertainment will know or perhaps care, but entertainment in India is highly "stylized' 'and there are a dozen art-forms just along the narrow west coast strip of the Indian heartland.

These include Kathakali (dance drama with accent on facial expressions and signs); Ottan Thullal (silent dance with gestures accompanied by a man reciting the story in poetic form); Patakam (story telling with literary flourishes and occasional gestures); Mohini Attam (popular dance by girls accompanied by music); Koothu (gestures by both male and female artiste with a flourish of facial expressions with the artiste seated) and Kurathi Attam add to these old temple arts a light and ribald type of farce, with music, dancing, exchange of wit and humor with a liberal sprinkling of below-the-belt jokes which is called Pelattum Kali. Plus Panan Kali, Kolattam, dummy horse show and Kai Kottu Kali (devotional songs to the accompaniment of handclappings by girls going round in a circle) and itinerant troupe of acrobats, magicians, trainers with dancing monkeys and bears.

Verbotens of 1929

(BY THE KEITH VAUDEVILLE OFFICE)

(Compiled from VARIETY *Files)*

No mentions of Commissioner Whalen, Jimmy Walker, Mayor LaGuardia, Kip Rhinelander, Peaches Browning, President Hoover or hard times.

All references to Arabs.

Business of girl raising skirt saying, "I'm a Show Girl, but I'm not going to show everything at these prices."

Red necktie bit.

Hitting girl in rear with book, girl reaching back saying, "Oh, my nerves."

This dog does tricks all over the place.

Story of a girl in picture show with man, girl saying, "Someone is fooling with my knee." Man sez, "It's me, and I'm not fooling."

"To hell with him."

Gag about a girl taking a tramp through the woods.

Taboo words: cockeyed, dirty, Wop, Polack.

Thumbing nose.

Business of tearing off woman's trunks.

"What's your name?" "Murphy, and don't let the nose fool you."

"Mother and father are fighting." "Who is your father?" "That's what they are fighting about."

Hints to audience regarding applause.

Lord Epsom, Secretary of the Interior.

"Is that another chin or a goitre?"

Kindly cover girl's navels.

Man kisses girl's fingers because she hurt them. Girl then takes pratt fall, stating she hurt herself again.

Names of Pantages and Aimee McPherson.

"She has dimples on her hips."

"I'm a lady, dammit."

"Didn't I meet you under the bed at the Astor Hotel?"

"He's the father of a baby boy but his wife doesn't know it yet."

"I'll never marry a girl who snores." "You're going to have a swell time finding it out."

"If I could go on the stage I could be made."

Substitute "stomach" for "belly."

Picking up spit for a dime.

Kindly do not mention the name of the manager.

Slapping woman on stomach and kicking her.

Traveling salesmen and farmer's daughter stories.

"Hurry, you're a little behind, Fanny."

BRITISH MUSIC HALLS

--AND THE AMERICAN ACTS THAT LOVED 'EM

By JESS FREEMAN

The date stands out in my memory—May 16, 1908. Two things happened that week. One, VARIETY trapped another trade paper pirating its reviews, came out with a sensational headline, "The Thieving Dramatic Mirror Caught With the Goods." VARIETY had invented a vaudeville act and printed an imaginary criticism which the Mirror lifted, swallowing the bait whole. The second thing that happened was Sime Silverman calling me in and saying that people must be reading the paper over in Europe because he was getting complaints and I should go over and investigate. Four days later I was on the old Adriatic.

A new William Morris branch had just opened and Bill Morris Sr. was in London to install Paul Murray, a Stoll alumnus, as manager. Hugo Morris was also there. Morris said, "VARIETY's got to have a London office" and he promptly cabled Sime to that effect. That was how it happened. I became the VARIETY rep at 418, the Strand and my trip of European look-see turned into a two-year stay in the English capital.

This was at the crest of the American "invasion" of British show biz. Morris made all sorts of tieups with London agents, laying the pattern for the international bookings to come. Morris' enterprise on behalf of his circuit of "independent" vaudeville houses in the States forced the B. F. Keith people to follow suit.

Loved That London!

I was in my early 20s. Just going into an English music hall for the first time was a thrill. They were so different from our American vaude houses. Mostly there were no matinees except in a few big halls in London and the bigger provincial cities. Typically the halls did two shows at night, the first anytime between 6:30 and 7, the second show at 9. At all halls printed programs, if any, were sold by girl ushers. House managers were quite an item. All wore toppers (silk hats) and mostly tails. Of these managers, West End vintage of 1908, I recall Pickering (London Palace) who later went to South Africa; Glenister of the Pavillion, Joe Davis, the Yank's friend at the Tivoli; Conroy at the Holborn Empire, later to become first manager at the Palladium. I'm short-memoried on first names. Aldon was booker at the Empire. Ernie Lephard, later on the booking board for Moss Empire, was at the Canterbury. All the halls had bars and some of the bar maids were quite an attraction in themselves. I loved London!

American acts playing the United Kingdom were many. Ritter & Foster, out of American burlesque, were a standard act by this time. Max Ritter was held in affection for his helpfulness to Americans coming over to open for their first dates. Max always got his gang to sit in and help with a little response at any Yank opening. Seeley & West, a musical act, owned a parrot that talked with a Cockney accent. The parrot later became a star in an act billed as Lucille & Cockie. (Lucille is now a running a cafe near Patchogue L. I.) Hayman & Franklin had a valet who later became VARIETY's first London office boy. A Dickensian character, this ex-valet could have been Fagin's star pupil. Walter C. Kelly used him as his Cockney accent teacher.

Milt Wood was clicking with a single that season. He had won a medal bestowed by the Police Gazette for buck and wing dancing. Other Americans doing the British varieties included Hallen & Hayes, Juggling McBanns, Moran & Weiser, Five Juggling Mowatts. Novelty and sight acts naturally had an advantage, since they did not have to overcome their Americanisms in speech (English acts playing the U.S. had this problem in reverse). Any American turn which clicked had to love England for stands of two weeks were average and often the act played two months in a house before moving on.

Empire and Alhambra

The Empire and Alhambra were quite a novelty to American acts and tourists. Both these theatres ran acts early in the evening to empty downstairs seats and acts often went on and off in silence but for the management claque, a bunch of paid hand-clappers. The head of the Empire claque was a weirdie with long black whiskers. American funsters would applaud him when he passed the corner of Leicester Square.

These theatres had large promenades back of the first balcony or loges, so called. London's ladies of the evening would show up about 9:30, arriving alone in hansom cabs.

There was color aplenty in the halls of that Edwardian era. Britain was enjoying the last great boom before the shadow of war blighted the Empire on which the sun never set. Some Yank entertainers had been playing and living there so long they had acquired Cockney accents and manners.

The British audiences had their own ideas of what was proper. Although a great favorite, the monologist Walter C. Kelly (whose grand-niece is today's film star, Grace Kelly) had a habit of varying the wording and emphasis of some of his stories. He would get complaints! In passing, the managements of the halls exacted a fairly strict standard of deportment from actresses and the gals dreaded an unfavorable report from a manager, lest it result in a barring from the profession.

Remember When? Names

Vaudeville specialties of that era were on the odd side. The Auers made pictures of rags. That was their act. Tambo & Tambo juggled tambourines. Carl Hertz's magic was standard for years. R. G. Knowles was also well established. Gene Stratton, a blackfaced singer from the States, was to marry a daughter of the boxer Charley Mitchell, who twice faced John L. Sullivan.

Nate Leipzig probably the best sleight-of-hand man of the century, had easy times, a hit anywhere he played in and out of London. It was a thrill watching this guy who once dealt seven sets of fours from a cut and shuffled deck play a real game of poker—because he always lost. Conway & Leland two one-legged men, did a comedy acrobatic act dressed as clowns, great for the halls and in Pantomime. Hayes & Wynn were a man and woman who hit stages hard with good results with their hoofing. (Later, in fact quite a bit later, this act was seen in the States doing an act with their grandchildren.)

Irene Franklin had a good season singing "Red Head" with her hubby Burt Green at the piano. John Barton and the Missus (Ashley) toured many a year in England. Later John followed his nephew Jim in "Tobacco Road" in the States.

The Unfortunate Inventor

Curzon Sisters who worked hanging by their teeth from cables suspended from a turning bicycle scored a sensation at, if memory is hitting the London Hippodrome. They stayed over for some years. (Joe Curzon who invented the apparatus spent all the profits trying to collect on a patent infringement by a U.S. circus but he lost.) Stuart Barnes, a nifty monologist, was married to a sister of Ollie Overal, World Series pitcher for the Chicago Cubs that summer of 1908. Callahan & St George kept up the American version of the Irish end of things. Ditto Jim Donovan & Rhena Arnold.

I recall Harry Radford who was a tramp juggler subsequently becoming a bookmaker—not the only American vaudevillian to make such a switch. In the same vein, Harry First, who was presenting a Jewish sketch about a lottery ticket, was later to became a Wall Street broker in New York.

"Gentleman Jim" Corbett, former world's champion, was an extremely polished stage performer and the British, bigger boxing enthusiasts than the Yanks, took him to heart. Corbett, of course, was also an American show biz fixture for decades and a big man at the Friars Club. The British also liked another American pugilist, Bob Fitzsimmons, but he lacked the poise and smoothness of Corbett.

Music hall audiences could be but very rude. They gave the works to the American temperance crusader, Carrie Nation, of hatchet fame. She opened at the Paragon on the Mile End Road, a rowdy East End section and they threw whatever came handy. One performance ended Sister Carrie's theatrical career.

I particularly recall Will Rogers making his first London appearance. He brought along a horse, an Indian, his rope and the beginnings of the patter act which would make him world-famous. London liked him fine but was he one homesick and lonesome cowpoke! It was years later on another visit to England that Rogers made the crack cabled round the world, "You're coffee is so bad, I hate to get up in the morning."

Backstage Paranoia

Actors in that period, as always, suffered from persecution complexes. Billy Ritchie, who did a tramp comedy bike act, could never forgive the success of Joe Jackson at the London Palace. He claimed Jackson had "stolen" his makeup. This was typical of the possessiveness and fierce ego which often caused professional feuds. Actually Ritchie had achieved a very real personal fame of his own years before at the same hall when Anna Held, in a maiden appearance and not doing well, went into her song, "Won't You Come And Play With Me?" The drapes parted to discover Ritchie in tramp getup on a park bench. The business which followed put Anna Held and Ritchie over big.

In those two years, 1908 to 1910, I suppose I saw all of the turns, American, British and Continental then playing the music halls. Being the London representative of VARIETY meant knowing actors. And I knew them. News of how an act opened rated cable. It was the beginning of an "international" flavor which VARIETY has always had. Showfolk constantly speculated as to whether or not a given act could get across with audiences across the sea. The great George Robey, for one, never took the risk that America might not go for him.

Time, of course, worked its usual ironies. Jim Mooney, who rated quite a comic in Britain (Mooney & Holbein), dropped that and I saw him years later as a "leading man" in America. The final twist is this: during the New York run of "Arsenic and Old Lace," Mooney led the dead men out for their classic bow at the finale.

Bars frequented by American show people included Romano's, the Cecil and the Savoy. But the Provence Hotel in Leicester Square was special. In the dining room you weren't supposed to duck if an Indian Club sailed over your head while dining. That would be the Juggling McBanns keeping in shape. Just outside hoofers might be going through their routines on the hard wood floors. London's after hour clubs were just new.

The German Club, run by a fellow they called Willy, was the nightly meeting place of the big and lesser acts until the small hours. Hackenschmidt, the wrestler, was a nightly visitor. Frank Gotch, his American conqueror, came over but they kept them apart socially.

'Pretty Red Wing'

American vaude people were in the big numbers as that 1908 season rolled on. The future film director, Fred Niblo, was doing his monolog. William Courtleigh was acting in a horse race sketch. He was from legit and the vaude guys liked him. Bella Belmont with her bass voice bellowed "Dear Old Girl." Charles Middleton & Spellmeyer did an act with an American Indian (real). The English liked U. S. Indians and made a hit of "Oh, the Moon Shines Tonight on Pretty Red Wing." Any American that heard Gertie Gitana handle this in Cockney never forgot it.

Helen Trix came over with her husband Frank Fogarty. Fogarty did better privately than in the halls. His stag monolog "At the Wake" was always a classic. Helen Trix was first guided by Paul Murray of the Morris office and made the grade in a big way in later years. She and her sister became quite the faves with the Prince of Wales, who is now the Duke of Windsor.

London agents, considering the number of turns that were busy all over Britain, were surprisingly few. The leaders of that day included George Foster, Ernest Edelsten and his brother Willy, later to become Shubert rep in London, Harry Day, later to become Sir George Barclay, Somers & Warner, Walter Bentley, Sidney Hyman who booked shows in South Africa. Then there was Harry Burns still in the north country but thinking of invading London, and Julian Wylie who became a very successful producer.

Something should be said about the Continental agents too. Of course H. B. Marinelli stood out. There were those who would resent this when you said it. Most of them were formerly Marinelli men.

Marinelli had offices in the big centers all over the world. The daily bulletin was something. If a guy selling fly paper came into the Chicago office this fact was in every bulletin in every Marinelli office all over the world.

The Cavour Restaurant in Leicester Square was the big luncheon spot for the agents.

There were many standouts among the English acts of the day. Harry Lauder still had old contracts to fulfill so he could be seen in many halls in the West End. It was not hard to understand. The British acts were true artists. They knew the people they were playing to better than the people knew themselves, per George Robey, Little Tich, Fred Kitchen (Fred Karno's man), and Chirgwin Charlie Austin, who played "Parker, P.C." (police captain), wherein he was fired from the police force and so he opened his own police station.

Marie Lloyd surely would have been voted Queen of the Halls in those days. The blokes never were without a comeback if they heckled Marie, which they often did.

I've skipped a lot of good names of which I have more than VARIETY has space. It was all pretty exciting for a young buckeroo from the States. At the end of 1908 came my first "pantomime," that not-to-be-described English institution. I remember Truly Shattuck playing second boy at Drury Lane to Queenie Leighton's principal boy. But the sensation of that Panto ("Dick Whittington") was an American, George Ali, playing the Cat.

As good a closing anecdote as any concerns a small act which took a small ad in VARIETY with a picture of themselves playing funny-looking instruments. This ad was seen by Oswald Stoll's booker and, sight unseen, the act was given a four-week trial. The act had been in England over four years when I left London to return to the United States. The act was Vardon, Perry & Wilbur and if you don't believe it about the little ad that got the big engagement, you can ask them.

Martin Beck's Report

Excerpts from letters written by Martin Beck, of the Orpheum Circuit, to R. D. Girard, his N. Y. counterpart:

Feb. 13, 1899.—NIVEN'S MONKEYS: I paid $15.60 to the Erie R. R. Co. before they released the excess for Niven's Monkeys. Receipt for the same I have sent to the Coast as I asked the Coast to refund me the money. The day the monkeys arrived it was extremely cold. It was about the coldest weather Chicago has ever experienced, and I had prepared that the monkeys should be taken care of carefully (as monkeys cannot stand cold weather) by transferring them to the Santa Fe train. However, when the monkeys arrived in Kansas City one of them was frozen stiff to death. Niven says that the monkey that died was not a performing one and it will not interfere with the act at all.

Feb. 17, 1899—NIVEN'S MONKEYS: They are this week in Kansas City. Lehman says the act is rotten. If anything, it is worth not more then $50.

Feb. 24, 1899.—NIVEN'S MONKEYS: They went somewhat better in Omaha than in Kansas City. I am quite sure that the monkey who died must have been one of the principal performing monkeys. I saw the act myself and think it is very fair.

* * *

Jan. 26, 1899—MONROE & MACK: You are perfectly right. Do not let those great managers Messrs. Aarons and Bloom get the best of us. We can live without Monroe & Mack.

* * *

Sept. 12, 1898.—ARBRAS: I think Brunelle furnished a new flat with the money he got for their transportation.

* * *

Oct. 24, 1898. LePAGE SISTERS: Thank God, they have cancelled their date on account of joining a company. I hope that a few more of that calibre whom we were obliged to book in order to keep them away from the Alhambra will also join companies.

* * *

Nov. 3, 1898.—MASON MITCHELL: My opinion is that an act of that kind does not belong on the vaudeville stage. He tells a tiresome story in a pathetic way about his experiences in the late war. The war is dead and I wish he were dead too. The Schiller Theatre here paid $500 for him, and they are suffering from that goldbrick yet.

* * *

Nov. 30, 1898.—CHICAGO OFFICE: There are getting to be too many theatrical agencies in the Schiller Bldg. Also on the same floor are Witmark's office, a dancing teacher, a music teacher, and a few composers. Therefore we have decided to remove to Ashland Block where I will occupy Room 609. Kindly insert in next week's Clipper, on the last page, the enclosed advertisement about our move.

* * *

Jan. 21, 1899.—HAWTHORNE SISTERS: At the present moment they want to pull my leg for a fare for their maid. They will either drop the maid or the engagement.

* * *

March 2, 1899.—MONTGOMERY & STONE: Not as long as I live will I ever pay them $250 a week at K. C. and Omaha. They are absolutely not worth the money, especially now when cakewalks and the style of work they do are getting to be out of date.

The Heyday of Hocus-Pocus

Magic, Cradled 5,000 Years Ago in Egypt, Was At Its Show Biz Peak 4,950 Years Later, When 'Variety' Was Founded in 1905—Kellar, Herrmann, Houdini, Thurston, Ching Ling Foo, Leipzig, Dante, Blackstone, Goldin, Et Al.

By MILBOURNE CHRISTOPHER

(Editor of M-U-M, the magazine of the Society of American Magicians)

While Dedi and other abracadabra experts were busy with their hocus-pocus 5,000 years ago in Egypt, magic didn't reach its peak in the U.S.A. until the turn of the century.

Mr. Christopher

VARIETY's natal year 1905 was a period of plenty for the prestidigitators. Harry Kellar was the big name in the legit houses. His trick and illusion show was the envy of every wizard. With him was Paul Valadon, late of London's Egyptian Hall. The odds were that Valadon would take over on Kellar's retirement. The odds were wrong.

The Chinese influence was strong on the season's sorcery. The earlier success of Ching Ling Foo conjured up a crop of Ching-come-latelys. Even The Great LaFayette, topping vaude bills with his company of 31, did a Ching takeoff. A hit in Charles T. Aldrich's protean act was his impression of the slant-eyed sorcerer producing bowls of water and goldfish.

Billy Robinson, once "Robinson the Mystery Man" and former assistant to both Kellar and Herrmann, was a phenomenal success in London masquerading as Chung Ling Soo. He had the audacity to proclaim himself a real Chinese and the original Ching a mere imitator. He accepted Ching's challenge to a duel of magic. When Ching didn't show Chung proclaimed a victory by default.

The Ten Ichi Troupe, real Japs not greasepaint imitations, were delighting theatregoers and giving stagehands headaches with their water fountains which emerged on cue from swords, vases and even the heads of the hocus-pocusers.

Houdini, a graduate of the dime museums and the American Variety Girls Co., was a great draw with his sensational outside ballys, getting unheard of space in the dailies. Lesser handcuff specialists, jail-breakers and trunk tricksters included Brindamour, Cunning, The Great Gay, The Matzinos, The Vanos and Hardeen. Hardeen fared better than others. As Houdini's brother he got Harry's blessings and, more important, his methods.

The illusion of the year was "Dida." With the wave of a cloth the wizard produced a girl in a hitherto empty tank of water. Another wave and a second wet damsel materialized. At least five "Dida" acts were around in 1905. When one played the Circle in N.Y.C., Weber's Music Hall quickly countered with a burlesque "Doodu."

Big Magic Shows

There were plenty of big shows and elaborate acts. Madame Herrmann, widow of Herrmann the Great (Alexander), stored her "Night in Japan" and offered a new production in which, garbed as Cleopatra, she essayed Egyptian magic. Leon Herrmann, Herrmann the Great's nephew, had his own company, with his wife Marie as chief assistant.

Horace Goldin was headlining in England with his rapid-fire, silent sorcery, "Blink and you miss a trick." Samri S. Baldwin, "The White Mahatma," was talking about another tour with his entertaining and baffling experiments which ranged from second sight to the cabinet trickery which had so intrigued Presidents Grant and Garfield and the Prince of Wales. Frank Hewes, "The White Yogi," was playing the museums.

Anna Eva Fay filled theatres with her cotton bandage test and spirit cabinet work. Those who wanted "spiritual" advice kept her busy between shows. In Detroit she had to hire six stenographers and a chief clerk to keep up with the correspondence. Annie Abbott, "The Georgia Magnet," did all right too with her uncanny ability at blocking the efforts of strong men to budge her from the floor.

Harry Jansen, later to scale the heights as Dante, featured billiard ball and card manipulations and "The Decapitated Princess." The greatest b.b. expert however was Clement de Lion, who used ungimmicked balls and stand. (He's living in retirement in his native Denmark.)

T. Nelson Downs, the ex-Marshalltown (Iowa) telegrapher, was the acknowledged "King of Coins." Allan Shaw, Welsh Miller and Burkhardt were able competitors.

Nate Leipzig, with the smallest of props—thimbles, cards and coins—was hailed as a sleight-of-hand genius and topped bills with his intimate deceptions.

Sorcerers' Apprentices

The Great Powell, Frederick Eugene Powell that is, took a fling at vaudeville and charmed critics with his courtly manner and smooth sorcery. LeRoy, Talma and Bosco were Down Under with LeRoy's original illusions, Talma's dainty coin manipulations and Bosco's broad comedy.

The Great Leon, Nicola and Carter were busy in the midwest with big-scale bafflers. So was Del Adelphia "The Cowboy Magician," Albini, who tossed away a deck of cards after every trick, and Henry Clive. Clive later dropped magic to do pretty girl covers for Hearst. (He's still painting in California.)

Herbert Brooks opened with any card called for, but it was his witty patter and sensational canvas-covered trunk escape that got him the bookings. Clivette, "The Man in Black," offered a potpourri of tricks, juggling and hand shadows.

In the comedy field Imro Fox, Martini & Maximilian Ziska & King, and The Franciscos led the pack.

Maro was top man in the lyceum division. Karl Germain, Laurant and Edwin Brush were other experts with the more leisurely style of legerdemain. Mildred and Rouclere presented a neat blend of mentalism and magic.

Popular in 1905 was the inflated balloons from hat trick. Shungopavie, "the Indian medicine man," had a neat switch with the balloons emerging mysteriously from a cauldron.

The Society of American Magicians, founded three years before (1902) in the back room of Martinka's 6th Ave. magic shop, held its annual banquet at the Hotel Vendome. "Pop" Krieger stole the show with his masterly handling of the cups and balls.

The magic shops—Martinka & Co. in New York, A. Roterperg in Chicago, and Bailey & Tripp in Boston, to mention a few—featured Ten Ichi's thumb-tie, the balloons from hat, Ducrot's improved Ching Ling Foo rice bowls, and Buatier de Kolta's rising cards.

Two American magic monthlies kept the wandwielders up to date: Mahatma, published in Brooklyn, and The Sphinx, with headquarters in Kansas City, Mo.

Howard Thurston, the Columbus (O.) theological student who gained fame with his brilliant card act, had branched out, added illusions, colorful scenery and ingenious presentations. In 1905 he set off with 14 assistants and 13 tons of equipment on a world tour that was to take him to Australia, China and India.

When he heard that Kellar was considering retiring, he wired an offer for the show from Benares. No answer. He wired again from Agra. This time Kellar replied, but meanwhile dickerings for a Thurston tour of South Africa were in progress. Thurston tossed a coin. He asked George White, his chief assistant, to call a side. George, eager to return to the U.S.A., called heads for home. The coin landed head up.

Thurston toured a year with Kellar. Each night the bald master of magic introduced Thurston as his successor. The Kellar-Thurston combination closed in Baltimore at Ford's theatre in 1908.

The last night, May 16, 1908, Kellar gave Thurston his wand, predicted his future success, and stood with his arm around the younger man's shoulder as the orchestra played "Auld Lang Syne." The audience sang with the music as ushers brought baskets of flowers to the stage. There were tears in the eyes of both Kellar and Thurston as the curtain fell.

Another page had been turned in what Edgar Allen Poe once called, "The iron-bound, melancholy volumes of the Magi."

The Manager's Report

Actors Never Knew (For Sure) What Local House Boss Wrote to the Booking Office

When vaudeville was in full flower actors heard a lot about, but practically never saw, the "manager's report" which went each week from the local theatre to the New York (or Chicago) booking office. These reports were brief and to the point. They represented what the house manager really thought about an act, not what he may have told the act when he went backstage to dish the malarkey.

John F. Royal

Performers dreaded the "manager's report," especially if they had had any unplesantness over billing, dressing room, the orchestra, or dirty material. And especially if the audience was unamused. A panning report could mean cancellation of future dates, or loss of a hoped-for route. It would be held against the turn when it demanded more salary. Bookers kept "manager's reports" confidential from the agents; or would reveal just enough to make the agent uneasy and get him to pass his uneasiness back to the performers as a way of keeping the latter humble.

It is probably literally true that hundreds of vaudevillians played year in and year out without ever getting a direct peek at a single "manager's report." Some managers misled troupers by showing what purported to be his comments. But something quite different was actually mailed in.

One house manager, who later became famous as the program vice-president of NBC, John F. Royal, has kept a file of the reports he filed from the Hippodrome in Cleveland, circa 1917-1920. It is from these now-historical cryptic paragraphs that VARIETY herewith culls.

No fixed rule has been followed in editing the Royal memoranda. Where ever the name of an act, or its nature, or the comments of manager Royal have seemed worth reading into this 50th Anniversary Edition, that has been reason enough for its selection.

It should be noted that at the end of each report, invariably no more than one page of typed comments, John Royal appended a footnote relating to whatever "cuts" he ordered in gags, business or lyrics.

The Royal report of Feb. 28, 1917 finds him describing **Orville Stamm** as "a clever young man doing the strength act in a way that pleased the audience," and **Frank Crumit** as a young man who "put a little life in the show and went good." But the famous **Fay Templeton**, doing 33 minutes full-stage, fared poorly. "In fact it was pathetic at the opening matinee. The audience walked out on her in droves. The poorest headliner we have had this season."

Old Time Darkies (3/10/17) "received big reception and went good all the way," reported Royal, but a modern commentator is surprised at the use of the term "darkies" in the title of an act. Today it would be an intolerable racial stereotype.

"Hip Hip Hooray" Ice Ballet, on the small bill, is interesting to present day ice show business. Comprising 22 people it was the remnants of a larger show. "A big flash for vaudeville," reported Royal to the home office "with a plan to make transportation and installing easier this sort of act should be a great novelty once around."

Rockwell & Wood (3/24/17), 'two clever boys wit ha lot of nut comedy, they went very big." This was subsequently famous "Doctor" Rockwell, of banana-stalk medical lecture fame.

Girlie's Gambol, same date as above, was a 36-minute flash. Royal, always sensitive to such matters, ruled "the leading lady is short on looks."

Maxine Bros. & Bobby (3/31/17). "This is a Wonderful act and made a great opening."

Sophie Tucker, same week, "It is unfortunate that a woman of her talents must stoop to such low type of songs . . . she goes very big, however, and is certainly a hit." Royal cut out of Miss Tucker's turn the words "God" and the song "What Did Eve Give Adam For Christmas?" Royal passed a warning to the booking office: "This woman must be watched very carefully."

Ishikana Japs (4/9/17), "Group of acrobats in a very skillful exhibition."

Robert T. Haynes & Co., ditto date, "three men and a woman in a sketch that proved the most dismal failure we have had here this season" (apparently topping the flop of Fay Templeton).

Britt Wood, "a riot."

Toots Parka, "played and sang all the Hawaiian numbers that have been used in all the cafes in town . . . a big disappointment."

Jim & Marion Harkins (4/16/17), on fourth and "first life of the show."

Naval Torpedo, an oddity of that week, "This is an act we arranged here using a real Bliss naval torpedo valued at seven thousand dollars (spelled out) and loaned by the Navy Dept., together with a lecturer to stimulate recruiting. Very interesting and, naturally, with a patriotic flavor, went big." (There was a war on).

Clark & Verdi (6/11/17). "The same big hit as before," but Royal had act eliminate a reference to "a Jewish Catholic."

Gordon Highlanders (6/17/17), "a picturesque Scottish musical act with the necessary punch to put it over."

Gus Edwards Bandbox Revue, same week, 39 minutes "With Cuddles (Lila Lee?) Little Georgie (Jessel?) and Vincent O'Donnell . . . a big hit."

Rev. Frank W. Gorman (6/25/17), "singing minister with a splended voice and good personality. As a headliner, however, he is not a business-getter as the public expects too much. He went very big on his merit."

Ed Dowling (7/9/17). The Hippodrome ran right through the hot weather. Next-to-closer this time, later calling himself "Eddie" and star of many a Broadway musical comedy, Dowling was doing 24 minutes in one. "This boy is a very clever comedian and has an excellent future."

Charles F. Semon (7/16/17). "This oldtimer looks like a new personality in blackface. He has a lot of new material and instruments, but some of his comedy is a wee bit moss-covered. He went very big, however, and when working a few more weeks should have a great act."

Regal & Hack "went big" but were instructed to cut a crack about "You can't be good on $6 a week."

"Girl From Milwaukee" (7/21/17), which wasn't Hildegarde, who wasn't around then, ran into heat wave. It had had sixth spot on bill, was moved to fourth spot "as audience became very restless due to hot weather and walked out in droves. In this spot she went very big."

"Night in the Trenches." "Talky" blackface comics. "Dragged greatly in many places" and included as a stooge "second Red Cross nurse on bill."

Sam Hearn (8/20/17). "A very clever comedian with some good talk and some better violin playing. It did not help him any following a big musical act ("Dream Garden") but he went big." (He's the "Shlepperman" of Jack Benny's radio-tv-cast).

Miller & Lyles (9/24/17). "Some of their comedy was a little dull but they had more that was good and their dance finish put them over." Off the same bill **Nat Goodwin** "received a reception and his stories were enjoyed but his recitation saved him." **Rooney & Bent** were "very big." Royal added a footnote of patriotic flavor: "German retreat pictures held the audience in great shape."

Belle Baker (10/7/17). "This young lady suffering from a bad case of nervousness."

Gertrude Hoffman (10/15/17). "Singing was pathetic."

Roger Imhof & Co. (11/5/17). Changed from No. 6 to No. 4 because **Eva Tanguay** positively refused to follow it. Next to closing, the great "I Don't Care" girl "went big all the way."

Valeska Surratt (11/19/17). "Hits a popular chord when Miss Surratt, as the sister of a murdered peasant, kills the Russian general . . . Miss Surratt wears a red coat and red hat and we advised her that in view of the present I.W.W. and Socialistic upheaval in this country" she chooses another color." (Red is still unpopular).

Lee Kohlmar (11/26/17). (Columbia Pictures' producer Fred Kohlmar's father), "delightful comedy act with a Hebrew flavor."

Evelyn Nesbit (12/3/17). "The people did not enthuse very much over her."

Mollie King Co. (12/24/17). "Pretty star of the movies . . . a little stiff and nervous . . . but ought to bring business, especially among the young people who will be anxious to shake hands with a movie actress in the foyer after the matinee."

Henry Dixey (4/15/18). "Act failed utterly. He walked off at both performances Monday almost without a hand."

Henrietta Crosman & Co. (same week), "company is very weak and if anyone but Miss Crosman was playing this act I doubt if it had ever been booked."

Van & Schenck (5/27/18). "Not worth in this house the price they are getting."

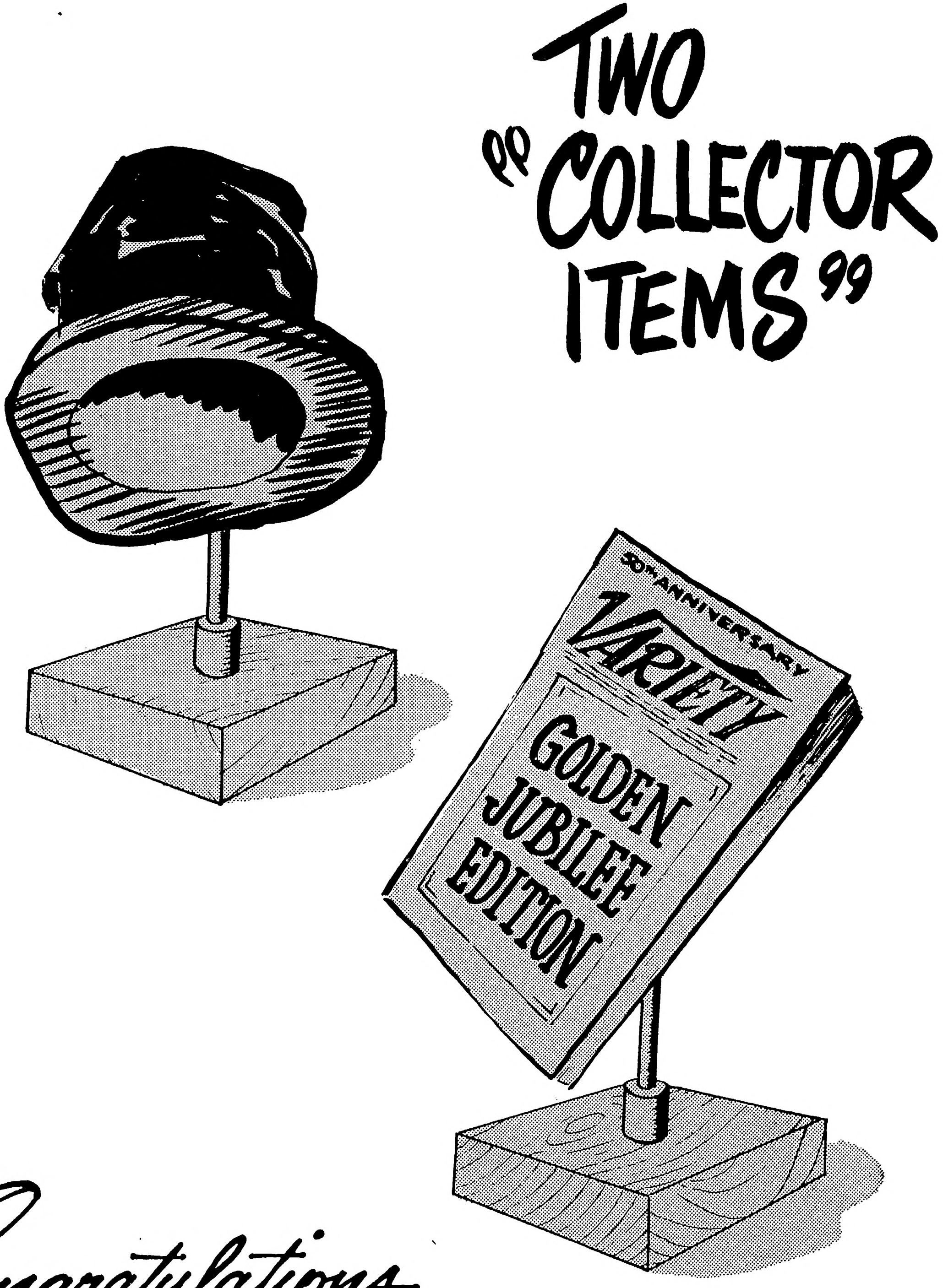
Fred Allen (6/3/18). Second on nine-act bill. "He has an odd personality and peculiar way of putting his stuff over."

Australian Creightons (7/22/18), closing the show, "just fair."

Nan Halperin (9/30/18). "Her song cycle is well written and she puts it over in a very artistic manner." On the same bill, **George White** (with four pretty girls) was "unquestionably a wonderful dancer and evidently a good showman." (Later the producer of "Scandals").

Sarah Bernhardt (10/7/18). "Easy to understand and the audience liked it very much," meaning the 35-minute fullstage playlet with six people and supers.

Rae Samuels (11/17/18). "She could sing here all night."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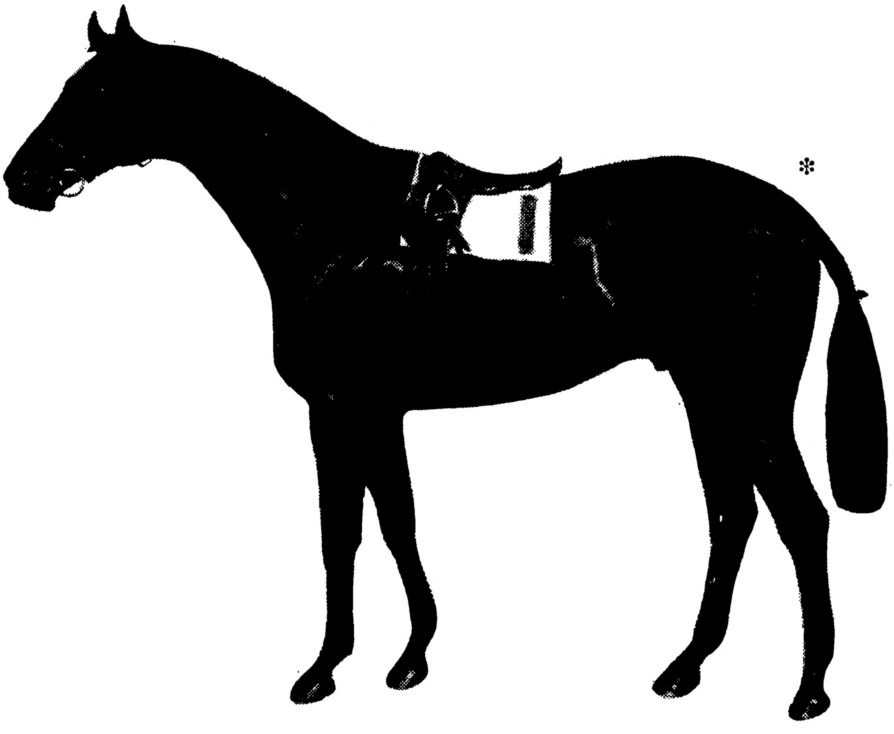

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Starter

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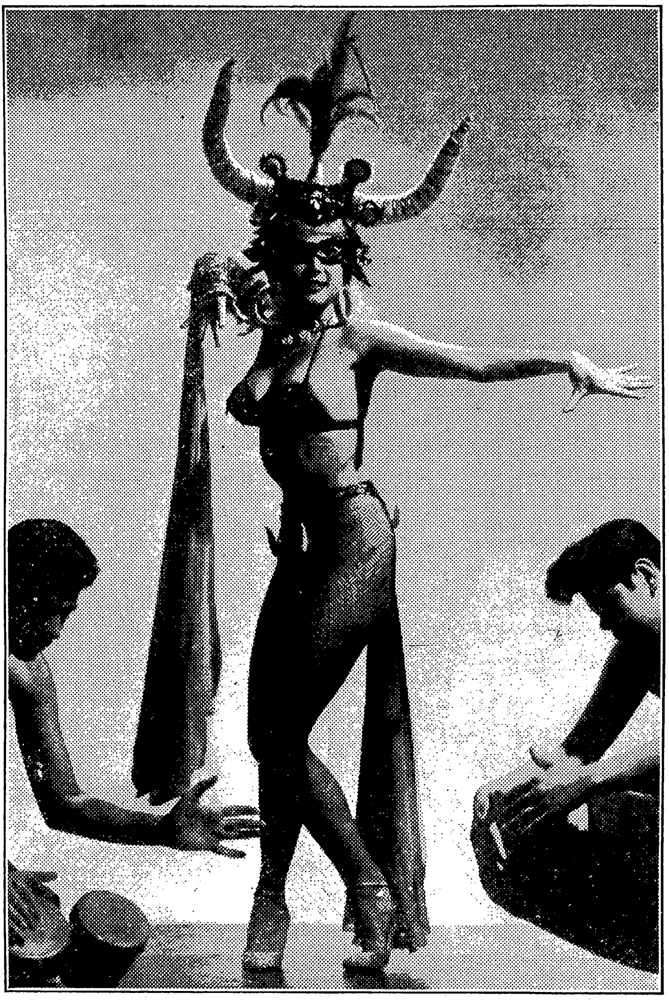

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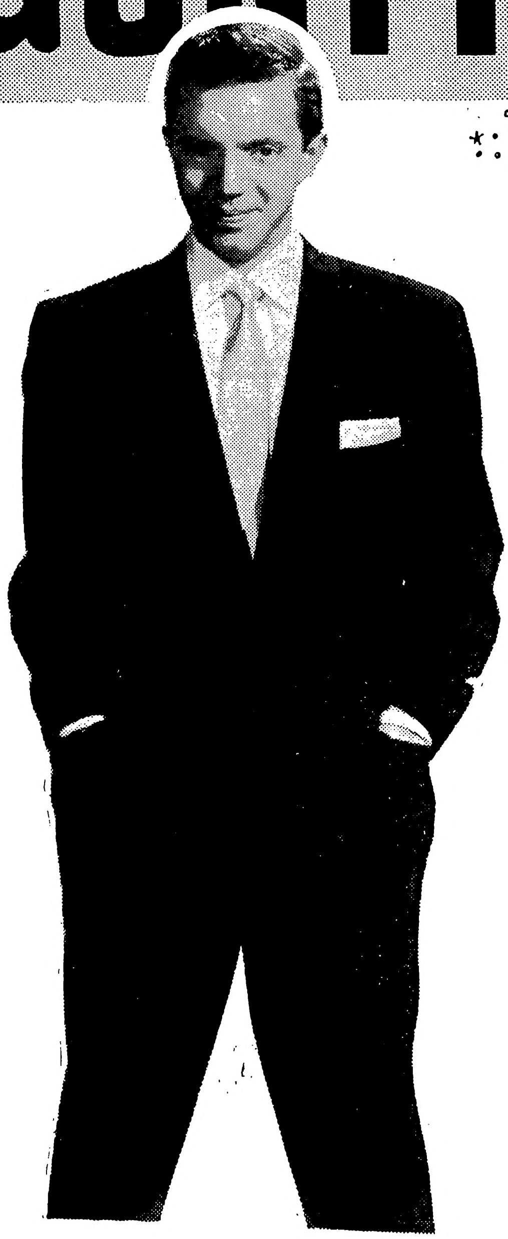

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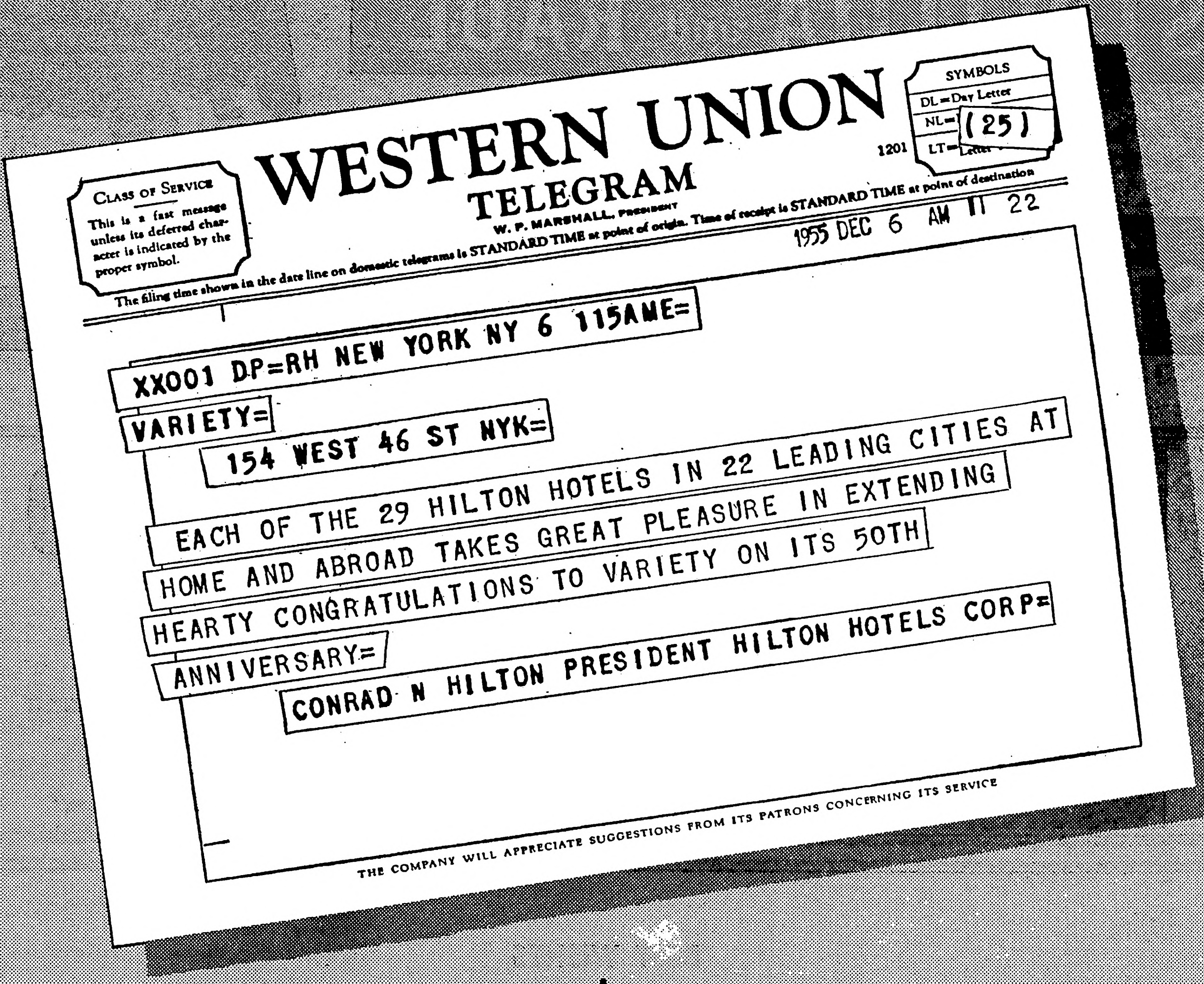

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DAILY NEWS, Los Angeles

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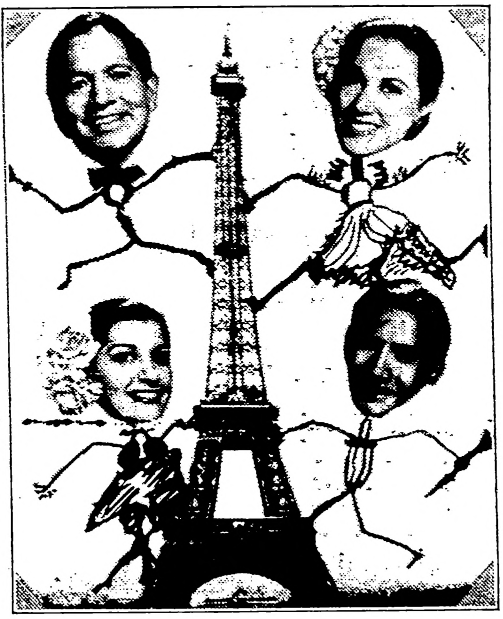

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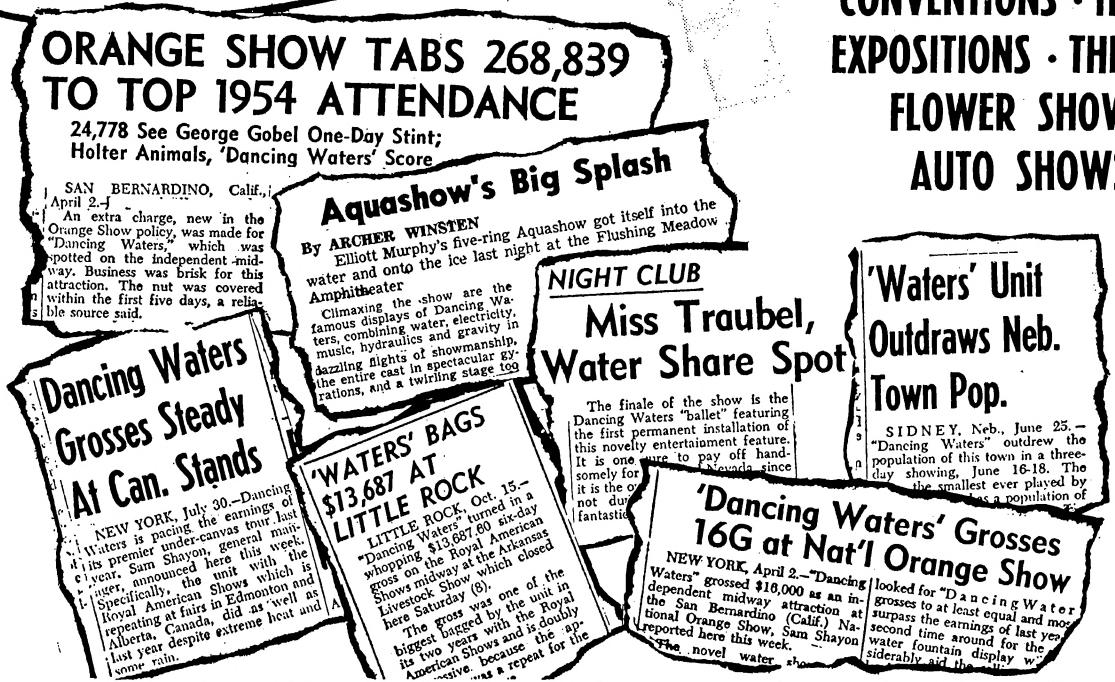

ORANGE SHOW TABS 268,839 TO TOP 1954 ATTENDANCE

24,778 See George Gobel One-Day Stint; Holter Animals, 'Dancing Waters' Score

SAN BERNARDINO, Calif., April 2.— An extra charge, new in the Orange Show policy, was made for "Dancing Waters," which was spotted on the independent midway. Business was brisk for this attraction. The nut was covered within the first five days, a reliable source said.

Aquashow's Big Splash

By ARCHER WINSTEN

Elliott Murphy's five-ring Aquashow got itself into the water and onto the ice last night at the Flushing Meadow Amphitheater

Climaxing the show are the famous displays of Dancing Waters, combining water, electricity, music, hydraulics and gravity in dazzling flights of showmanship, the entire cast in spectacular gyrations, and a twirling stage too

NIGHT CLUB

Miss Traubel, Water Share Spot

The finale of the show is the Dancing Waters "ballet" featuring the first permanent installation of this novelty entertainment feature.
It is one ure to pay off hand-
somely for
it is the o
not du
fantastic

'Waters' Unit Outdraws Neb. Town Pop.

SIDNEY, Neb., June 25.— "Dancing Waters" outdrew the population of this town in a three-day showing, June 16-18. The
the smallest ever played by
a population of

Dancing Waters Grosses Steady At Can. Stands

NEW YORK, July 30.—Dancing Waters is pacing the earnings of its premier under-canvas tour last year, Sam Shayon, general manager, announced here this week. Specifically, the unit with the Royal American Shows which is repeating at fairs in Edmonton and Alberta, Canada, did as well as last year despite extreme heat and some rain.

'WATERS' BAGS $13,687 AT LITTLE ROCK

LITTLE ROCK, Oct. 15.— "Dancing Waters" turned in a whopping $13,687.60 six-day gross on the Royal American Shows midway at the Arkansas Livestock Show which closed here Saturday (8).

The gross was one of the biggest bagged by the unit in its two years with the Royal American Shows and is doubly impressive because the ap-
was a repeat for the

'Dancing Waters' Grosses 16G at Nat'l Orange Show

NEW YORK, April 2.—"Dancing Waters" grossed $16,000 as an independent midway attraction at the San Bernardino (Calif.) National Orange Show, Sam Shayon reported here this week.
The novel water sho

looked for "Dancing Water
grosses to at least equal and mos
surpass the earnings of last yea
second time around for the
water fountain display w
siderably aid the

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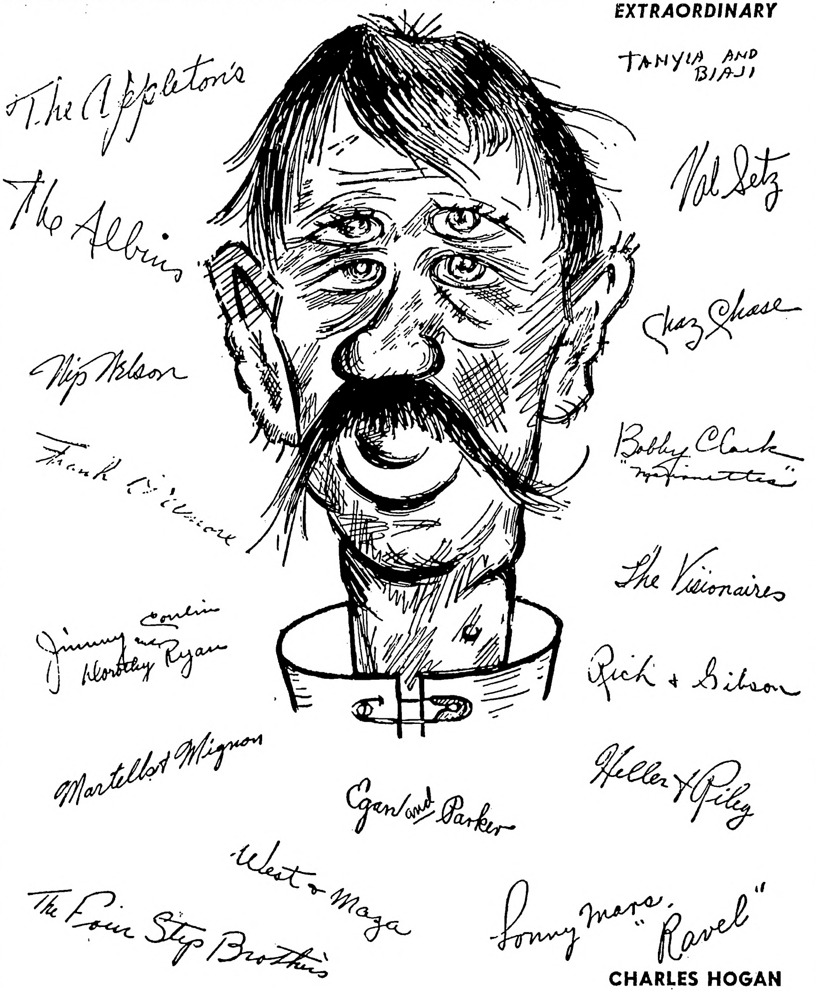
The Appleton's
The Albins
Nip Nelson
Frank Gillmore
Jimmy and Dorothy Conlin Ryan
Martell & Mignon
Egan and Parker
West & Maza
The Four Step Brothers
Tanyia and Biaji
Val Setz
Chaz Chase
Bobby Clark "Marionettes"
The Visionaires
Rich + Gibson
Heller & Riley
Sonny Mars "Ravel"

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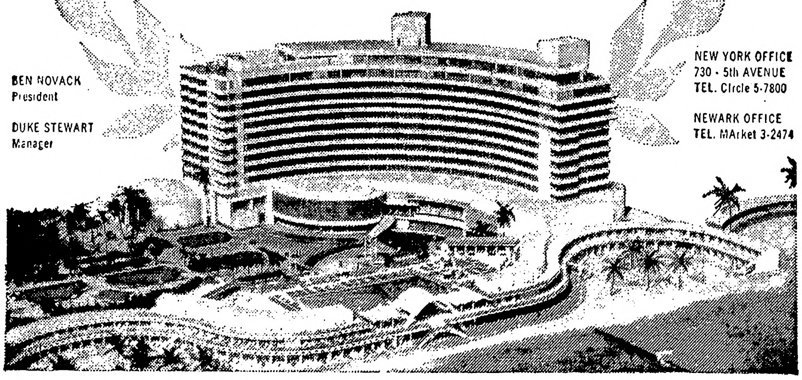

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Direction: WILLIAM MORRIS AGENCY

Pacra, Hideaway House, Still Leads To Theatrical Heights in Paree

By GENE MOSKOWITZ

Paris.

One of the quaint old Parisian music halls, the Concert Pacra, dates from 1905 and carries on—though now only weekends—in an auditorium of 500 seats with the orchestra on floor level and the audience extremely garrulous. House is much used by performers breaking in new turns. Audience is audible in its expression of opinion but essentially warm and rewarding. Admission is but 50c.

Founded by a turn-of-century singer, Ernest Pacra, whose father before him was a vaude headliner, this house was one of three bequeathed in 1925 to the widow. Christine Pacra ultimately sold two to the encroaching cinema octopus but keeps the Concert Pacra close to tradition.

It has its habituées and looks to remain a regular here. Once resented, it was the last of the halls of its genre but recent renaissance of the Olympia, Bobino and the Alhambra, plus the Moulin Rouge, now has it in good company as part of the fervent passion denoted here by oldtimers and youngsters alike for the musichall.

The Pacra in the old days consecrated such acts as Paulus, Max Dearly & Paulet, and recently gave the nod to Annie Cordy, promoted to star ranks by the Olympia Musichall last month; Roger Nicolas, a top operetta star now; Bourvil, one of the leading film and stage comics; Fernand Reynaud, a top comic now, and Georges Brassens, the crazy troubador, who played the Pacra two years ago for $50 and now gets $5,000 per week when he plays the Olympia.

Located in the Bastille district, the worker's quarter, the house boasts generations of regulars from the same families, and only gets the more chi-chi crowd who come down, not on slumming tours, but for a rousing, free wheeling evening of musichall. Madame Pacra still runs her house and the head technician is a woman called Poupee. Probably the only one in the world. Poupee seems to have a feel for the newcomers and can usually predict the audience verdict.

Piano — Vocalist

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Vienna.

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(1) Almost never does anybody order food. If they did, the waiter would probably hustle in a schnitzel fleisch from a next-door restaurant.

(2) Customers practically never get up to dance though there are intervals set aside for this purpose.

(3) Striptease leaves the Viennese bored.

BERLIN IN A WORD: DEAD

Can't Afford Headliners—Sports Gets the Play

By HANS HOEHN

Berlin.

A quarter of a century and more ago, Berlin was one of Europe's foremost vaudeville cities. With the Scala and Wintergarten world-respected for high quality in circus and variety presentation, the 3,000-seat Plaza also was a prestige spot. None of these noted places survived the war.

The huge Friedrichstadt-Palast in Berlin's East Sector, formerly Theatre des Volkes, occasionally attempts big-scale bills but cannot find talents or names. Efforts to establish new variety halls at the Metropol Theatre am Nollendorfplatz, and an East Sector Wintergarten encountered financial difficulties, preventing the employment of headliners. The result was failure.

Circuses have it tough still, although sometimes first-rate, as per Circus Collien (Hamburg) with the famous clown Charlie Rivel as main attraction. But attendance poor despite low prices.

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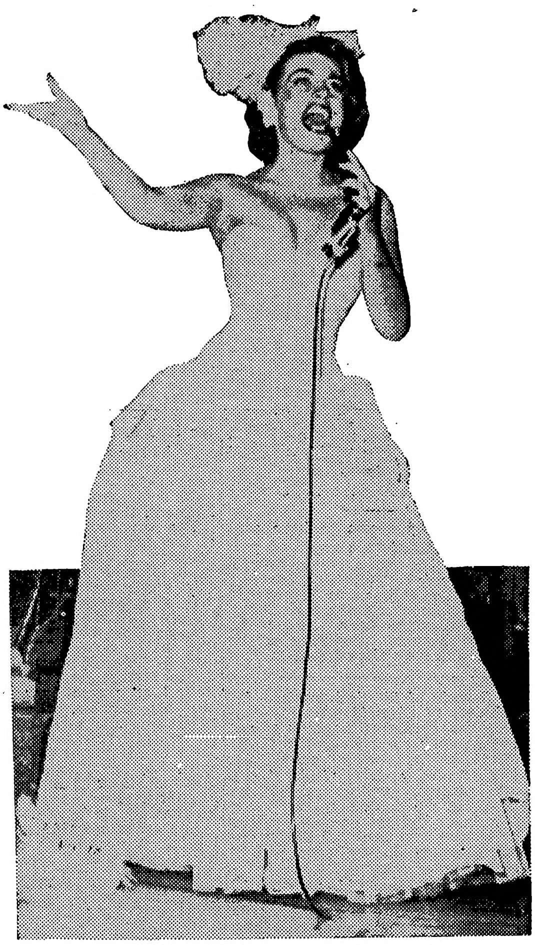
TRUE LIFE

borrows from fiction
and
a STAR IS BORN!

LEE MORTIMER, ***New York Confidential***

The Biz There's No Biz Like: The Latin Quarter's Betty George was nursing a cold. Lynn Christie, the 21-year-old vocalist with the Latin Quarter band, was drafted to sing Betty's complicated production numbers. She went on at five minutes notice with no rehearsal and belted out the songs without missing a cue. Lou Walters was so impressed he's giving her the big job in a forthcoming show.



LYNN CHRISTIE

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for all those wonderful reviews
and best wishes on your 50th Anniversary

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KAPP RECORDS

HOW THE DRAMATISTS' GUILD CAME OF AGE

By GEORGE MIDDLETON

(Former President of the Dramatists' Guild)

George Middleton

The first natal cries of VARIETY, 50 years ago, expressed founder Sime Silverman's unbounded love for vaudeville. That was a picturesque world of its own and in the reports of its personalities, rivalries and internal wars there soon began to emerge the unique vocabulary which has made the paper famous. I have read VARIETY from the beginning and know that many months passed before Sime discussed the legitimate theatre. This subject had been deliberately left to other publications, now largely non-existent. But later he sensed the new forces which were being let loose in the amusement world and became a prophet of the great expansion ahead. VARIETY is thus a source book of its history.

As I look back over a half a century two factors have contributed most to the continually "expanding universe" of the amusement world. Primarily, the mechanization of industry, with startling new inventions out of which radio, silent and talking films, and now television fill the scene. Nowhere is this better illustrated than what has happened in music. Formerly, the composer earned a living from his own performances or as conductor; more likely through a patron, with some slight returns from script sales. He had practically no control over his own compositions. There were, in fact, no recognized rights to control. Today, through ASCAP and affiliated kindred foreign performing rights societies, as well as BMI, Sesac, etc., radio rights, now embracing televsion, are financially the most valued rights.

$1,000,000 In Music Alone

During the war The Office of Alien Property, with which I have been associated, collected over $1,000,000, in music royalties alone, through the exploitation of radio rights on certain foreign catalogs which had been taken over by the Government. On mechanical rights (disks) also several hundred thousand were likewise collected. A single composition—for which, I have been told, the composer received about $100, 50 years ago—earned in 10 years about $150,000.

In this new era the problems of playwrights (whose outlets for subsidiary rights in plays had likewise expanded) were such that protective associates were inevitable.

This growth of powerful organizations, representing the creative outputs of playwrights and composers, has been another electrifying feature in the amusement world. In former days managers had exclusively dealt with stage productions. At the turn of the century, they alone had a tight organization, typified then by a vicious "trust," which, in spite of a few brave independents, dominated routing and productions. But legitimate actors and playwrights had no organization with authority to compel collective bargaining. With them both it was take it or leave it. What the dramatists did and how is the subject of this comment.

Universal Protection

My first contract was written on a single letter-page. Today the present 1955 Minimum Basic Agreement, between the Managers and the Dramatists' Guild of the Authors League, is 62 printed pages, with appendices and schedules. This, in turn, is the sixth such agreement; each one of which was re-negotiated to meet the changing conditions which governed stage production as well as the exploitation of other than stage production rights arising out of a play.

In the 50-odd plays in which I have participated—many without any history—I can trace by my contracts (which I have preserved in my papers soon to be made accessible for students of stage history) the evolving records in an author's rights.

I well recall the difficulties I experienced trying to negotiate terms to get my plays accepted. Now no young dramatist has to do anything but sign with the Guild: he has exactly the same basic protectve conditions as the most successful dramatist. They have all been set through negotiation, and observance of them is enforceable. The struggle to obtain this status has been a long one and many gallant authors took part.

Back in 1878 Steele MacKaye, father of Percy and one of the outstanding theatre men of his day, wrote: "The time has come for the organization and founding of a society of American dramatists somewhat on the plan of the well-known society in Paris." He later joined with Clay M. Greene in the short-lived American Dramatic Authors' Society to secure protection of their works. But the first effective group was founded in 1891 by Bronson Howard, who became its president. This Society of American Dramatists & Composers was in reality the granddaddy of the present Dramatists' Guild. Though started as a social group only, with 33 members, "in a spirit of fellowship and for whatever artistic or business ends discussion and experience might support," Howard's fight, in 1896, revolutionized the status of dramatic ownership. With a small committee he invaded Congress to try to amend the inadequate copyright act and later succeeded in revising many state laws—one making play piracy a punishable crime.

Handful Of Pioneers

In April, 1913, the 350 members, who had answered the first rollcall of the Authors' League of America, included a dozen playwrights. Only three of us dramatists were on the Council of 30, none on the Executive Committee, which mainly could only concentrate on copyright protection. Some months later the Council included the dramatic fiield. That first dramatic subcommittee consisted of Bayard Veiller, Harvey J. O'Higgins, Edwin Milton Royle, Edgar Selwyn and myself, now the only survivor. Our initial task was to work "towards the standardization of the dramatic contract" between dramatists and managers.

Back of Howard's copyright fight had also been a plan for a "model contract." But he soon gave this up, as theatrical conditions were then "too chaotic" to be boxed into a formula. In 1915, we ventured our model. Admitting it was subject to changes "to meet special conditions," we boldly published its 13 clauses, some of which today have become part of the accepted code.

Another attempt was made two years later to draw up a "standard contract." While more playwrights and managers cooperated, those who dominated the powerful Managers' Protective Association (MPA) resented our "gall." I recall that during an informal conference with some managers Owen Davis, one of the powerful pioneers in our group, said, "Why there's *one* manager here today who owes me over $1,000 in back royalties." The next day he received checks amounting to more than $5,000 from four of those present. They all apologized for the "oversight."

Shortly after the Actors' Equity strike in 1919—in which some of the playwrights, with managerial connections, played a sorry part—we were caught in the middle, since we were still unorganized. But the Authors' League permitted us to form an autonomous committee of 32 so-called "Working Dramatists" and a "Dramatists' Committee" of 112 was thus born. Channing Pollock was midwife.

The Dramatists' Guild was thus formed and became part of the League, which was a sort of holding company or a federation of Guilds. Owen Davis was our first Guild president. Again we went after a standard contract and finally got one—upon the threat that we might join the American Federation of Labor!

In spite of modern improvements, some of which have also gone into today's code, this contract had two vital defects: its use was not mandatory and its terms were not enforceable. To get production, it was redinked by both groups with convenient impunity. And it was soon recognized that until some dramatizable occasion developed, which touched the pocket nerves of all dramatists, no tight organization was possible. This came, in 1925.

Catch-As-Catch-Can Deals

Previously, some trade practices had generally been recognized. There was no floor put on royalties, which still remained regrettably variable, depending on the power of certain writers and generosity of certain managers. Roughly, a 50-50 division, between authors and managers, of "stock," film and similar subsidiary rights had been worked out; but releases, sales and control of these rights mostly lay with the manager, with the author having little say. Some managers had taken the right to deduct an agency commission for placing the plays in stock; leased them en bloc without clear evidence as to the contractual obligations of the respective authors; and often had

(Continued on page 510)

Congratulations
MARY MARTIN

Dramatist Middleton's Background

George Middleton, eminent American dramatist, now 75, is the author or co-arthur of some 50 plays and four volumes of one-acters, including such Broadway hits are "Polly with a Past," "Adam and Eve," "The Big Pond," "Accused," etc. In 1947 his autobiography, "These Things Are Mine," was published by Macmillan, which also recently published the two-volume biography, by his wife, Fola La Follette, of her father, Senator Robert M. La Follette of Wisconsin.

Middleton is now living in Washington where when war broke, he joined The Office of Allen Property (Department of Justice), as Technical Specialist, for three months to suggest directions for a copyright program and has stayed 14 years—"a long weekend," as he puts it. When President of the Dramatists Guild, of which he was one of the organizers, Middleton officially visited many distinguished British and European playwrights in 1927, with a view of closer cooperation among them all. In Vienna, Arthur Schnitzler told him he had never received any royalties from his plays in the U. S. during World War I. Realizing the recent war would bring even greater hardships to all copyright owners, owing to so many helpless countries being overrun, Middleton cooperated in the administration and collection of royalties accruing on vested foreign interests in prewar contracts and licenses. Over $5,000,000 has been collected and much of the carefully guarded properties are now being returned to eligible claimants, often substantially increased in value through administration.

Middleton has likewise personally cooperated with UNESCO in the Universal Coypright Act which now affords more complete protection to all copyright owners whether as creators or exploiters. Incidentally, he has also found time, in off hours, to complete two plays he was working on before the war broke.

From VARIETY, March 21, 1928.

WHEN SIME KIDDED ZIEGGY

THE 3 MUSKETEERS

Musical production by Florenz Ziegfeld. Book from Dumas story written and staged by William Anthony McGuire. Music by Rudolf Friml. Lyrics by P. G. Wodehouse and Clifford Grey. Ballets and dances staged by Albertina Rasch. Ensembles staged by Richard Boleslavsky. Costumes designed by John W. Harkrider, Dennis King starred. At Lyric, March 13, on run. $6.60 top.

Principals:

(Order of Appearance)

Jussus	Robert D. Burns
Comte de la Rochefort	Louis Hector
Innkeeper	Harrison Brockbank
Zoe	Naomi Johnson
Lady de Winter	Vivienne Osborne
Porthos	Detmar Poppen
Athos	Douglas R. Dumbrille
Aramis	Douglas MacCaulay
Constance Bonacieux	Vivienne Segal
Planchet	Lester Allen
D'Artagnan	Dennis King
The Duke of Buckingham	John Clark
Anne, Queen of France	Yvonne D'Arle
M. de Treville	John Kline
Cardinal Richelieu	Reginald Owen
Louis XIII	Clarence Derwent
Brother Joseph	William Kershaw
Premiere Danseuse of the Court	Harriet Hoctor
Aubergiste	Catherine Hayes
The Bo'sun	Richard Thornton
Patrick, Valet to Buckingham	Raymond O'Brien
Cardinal's Guard	Randolph Leyman, Andy Jochim, Evelyn Groves, Leo Russell, Gertrude Williams
Ladies in Waiting	Mary McDonald, Pirkko Ahlquist, Marion Dodge, Edna Bunte
The King's Attendant	G. Moore

Something seems to have sent Flo Ziegfeld into a panic of production this season. It couldn't be that Zieggy believed his 42nd street production throne was threatened? The idea seems likely that Zieggy commenced to burn. And if he keeps burning, producing as he has, with four hits current in New York, all big money getters, and continues his present producing gait, the boy who started the big musical flashes will find himself short of theatres, unless he should fall for a Shubert house in an emergency. And that would have to be an emergency, though Zieggy did do about the smartest thing in two seasons in sending "Rio Rita" into the Chanins' Majestic at the reduced scale of $3.85.

Sample of Sime's intra-show biz chiding of Ziegfeld who, seemingly, had squawked because of another staffer's pan of the Great Glorifier's predecessor entry, "Rosalie." Lot of it is "inside," and typical of the personalized critique wherein the paper's founder set a producer straight because he was a needless "squawker." While unsigned, none in the trade needed the formal signature not to know it was a typical Sime blast. Incidentally, this was in the period when Sime increasingly left his signature off reviews as part of the "buildup" for his son, Sid, and the other staffers.

Zieggy moved "Rita" out of the Lyric to make way for "Musketeers." At the $6.60 top the Lyric can do, and probably will do, $47,000 weekly, the same gross about that his "Rosalie" is doing across the street at the Amsterdam. With "Show Boat" at the Ziegfeld running to $54,000 a week and "Rita" possibilities in gross about $37,000, our Flo is handling a lot of dough.

Zieggy is a gambling baby and never halves it. His first "Follies" long ago was thought to have wrecked the money works, but he kept it up year in and out, until now a $250,000 production rolls off his schedule without a tremor and in bunches. If Ziegfeld has a rival on 42nd street, which is doubtful, he must be standing up against the wall with his mouth agape.

Some evening when Zieggy can tear himself away from the Western Union to count up, he might statistically figure what he has missed in winnings or losings by not doing them in foursomes years back. And of course not intending to mention that the recent unfortunate closing of his "Follies" left Zieggy $280,000 in the box for that one. But it can happen now and then when the grosses come rolling at a total of nearly $200,000 weekly.

Zieggy didn't like VARIETY's review on "Rosalie" and said so, adding that he thought George White had written it. Zieggy also offered a bribe of an ad if VARIETY would review it. VARIETY didn't so VARIETY didn't get the ad, but for Zieggy's info and to save him another wire. Mr. White did not write the "Rosalie" notice, no matter how it sounded—to Zieggy.

And ad or not, Zieggy has a show in "The Three Musketeers." It opens slowly and looks wobbly until about the middle of the first long act, then it starts.

Too long, running to midnight at the opening, it can stand condensing. A most admirable book by William Anthony McGuire of this musical version keeps pace with a production that yells how Zieggy spills the coin.

In pace are two Friml song hits, one a knockout; "Musketeers," sung by the male chorus led by the Three Musketeers. Other is "Ma Belle," as a solo by one of the Musties, Aramis, the heavenly roughneck (Joseph Macauley).

The book runs so true to story there is small room for specialities and really none there, if admitting that the Albertina Rasch Girls and Harriet Hoctor on her toes are legitimately worked in.

Nor is comedy abundant, that leaving it neatly and all in the hands of Lester Allen. But Mr. Allen is book-bound also, excepting when he sends over a couple of low ones that look like his own.

Strongly romantic, of elaborate and extensive action and though of perhaps a more limited appeal than a strictly musical comedy, since "The Three Musketeers" is an operetta, this show is in because it's there.

Dennis King gets starring type for the first time. That must prove the difficulty Zieggy had in casting the D'Artagnan role. King for a baritone is an unusual actor. Here he is more the D'Artagnan braggart than the swashbuckler, but he put over the part fully, in song, talk and action.

Vivienne Segal is Constance, with her nice voice and not such a nice dance with Allen. Competing vocally with Miss Segal and hurting her is Yvonne D'Arle as the Queen. But that is all Miss D'Arle has for the stage, her voice. Among the voices and outstanding though without solo is Douglass R. Dumbrille's making itself evident in the "Musketeers" song and greatly aiding in sending that number along. In that same number, among the male chorus is an unidentified but exceptional tenor.

As an actor, Reginald Owen as the Cardinal runs away with the show. He plays Richelieu severely straight and holds up the entire story.

50 Years of the American Theatre A Rich Canvas In All Its Phases

By LAWRENCE LANGNER
(Co-Director, Theatre Guild)

Fifty years of the American theatre—and what years! The best years of our theatre—and some of the worst! Fifty years, beginning in 1906—in the good old days of the theatre, when there were hundreds of legitimate theatres and stock companies scattered all over the land, and troupers could play six weeks of one-night stands in the state of Texas alone, if they had the strength of Hercules and the digestion of ostriches. Fifty years of the theatre which began in the heyday of Stock and ended in the hay-day of Summer Stock—50 years during which the theatre has successfully weathered the toughest conditions ever to befall it in the preceding 2,500 years—excepting possibly the Dark Ages and the Decline and Fall of the Roman Empire.

Lawrence Langner

For out of the theatre's own stalwart loins have come, during the 50-year period, two of its mightiest competitors, the talking pictures and television, which have spirited away many of its finest actors, writers, and directors, and purveyed their wares to enormous audiences at lower competitive prices; or given away their talents free to the American public in 21-inch screen "spectaculars" in return for our listening for a few minutes to a persuasive personality selling his goods in our living rooms.

Miracle upon miracle, the American theatre has not only withstood all these assaults upon its economics and aesthetics during the past five decades—it has even turned them to advantage from time to time, by selling its plays to the movies, or capitalizing on the regurgitation of a screen star to the stage with heightened boxoffice appeal; or latterly, by selling play productions, such as "Peter Pan" or "The Skin of Our Teeth," to be televised in color out of the "red," in which they would otherwise have ended their careers on the stage.

Ahead lie many new and strange competitive bedfellows for the theatre; broadcasting companies becoming angels for new plays; General Motors sending out a Buick "show"; closed-circuit television, and even television over the telephone. In 1956, all America's a stage and all the corporations with large advertising budgets are players on it.

The American actor who journeyed over the road as a travelling entertainer in 1905 has given place to the travelling salesman over television in 1955. He is employed to sell about 250 billion dollars worth of goods from factory to consumer, and in one hour is seen by more prospective American customers than he could meet by playing a lifetime of one-night stands.

Nor has this been bad for the actor or for the legitimate theatre. On the contrary, the stimulus of competition with these other arts has kept the theatre on its toes for at least 40 of these 50 years, and it comes out at the end both vigorous and creative, the present season developing with the not unusual phenomenon of two plays being readied for production for every vacant theatre available, with every prospect that this will be one of the best theatrical seasons in years.

Fifty years ago the best plays in our theatre were imported from London and Paris. Today our American playwrights are writing plays which are the artistic equal of the dramatic output of any other country, and are exported for presentation in the leading theatres throughout the world. But even more marked is the situation with musical plays.

Fifty years ago our theatres were flooded with Viennese music, such as Lehar's "The Merry Widow," Oscar Straus' "A Waltz Dream," and Leo Fall's "The Dollar Princess." Today the world is flooded with glorious melodies by the composers of the American musical theatre. Richard Rodgers, Irving Berlin, Cole Porter, Jerome Kern, George Gershwin, Arthur Schwartz, Frank Loesser, and others too numerous to mention, are writing the songs, and the rest of the world is singing them.

The 50-year period during which VARIETY has served the legitimate theatre with so much verbal excitement may be divided into four periods.

Call the first of these, from 1906-1914, the Age of Innocence, during which our theatre was in the happy state of Adam and Eve before the serpent gave them a bite of the apple from the Tree of Knowledge.

This was followed by the Age of Adolescence, circa 1915-1918, during which our theatre began to feel its growing pains.

This ultimately led to the Age of Maturity, or the Golden Age, from 1919 to 1940, ushered in with Prohibition just after World War I and ending with the beginning of World War II.

The 15 years which have elapsed since the last global conflict may be termed the Age of Readjustment, or the Coming of Age of the Musical Theatre, since they include the period when American musical plays have surpassed all others.

Age of Innocence, 1906-1914 Period

This was a period of amazing prosperity and activity in the legitimate theatre. The Shuberts and Klaw & Erlanger covered the country with costly theatres, most of which still house the plays of today. The frantic rivalry of these firms, the plays which they produced themselves, and the stables of managers whose plays they backed, kept the New York theatre and the road in a state of lively achievement. The plays purveyed to the public in those days were not "sicklied o'er with the pale cast of thought."

The well-made play, which was good entertainment was always marketable, for theatre managers and playwrights were devoted to giving the public what it wanted, and the public was composed largely of tired businessmen who checked their brains with their hats on entering the theatre.

It was a period when American writers for the theatre did not question social customs, values, or morals, as Ibsen had done in Norway, and George Bernard Shaw and Galsworthy were doing in England. Despite the competition of vaudeville, then at its height, and silent pictures, which were rapidly growing in popularity, the theatre kept pace with the curve of American prosperity, prosperous during the good years, and these years were mostly good.

End of the Era of the Picturesque Manager

This was the close of the era of the Picturesque Manager, who vied with his actors for personal publicity. Most colorful among them was David Belasco, with a shock of white curly hair, dark sensitive eyes, and always attired in a clerical collar. Belasco was the apostle of the super-realistic theatre; he actually imported from Paris the complete equipment of a French restaurant, including tables, chairs, china, silverplate and serviettes, when he presented "Debureau" in 1920. Each year he produced with clockwork reguarly a hit play at the Belasco Theatre, until his death in 1931. Belasco built his theatre just 50 years ago and it was the last to have a following because of the type of play it housed.

Belasco, like the Frohmans, was a maker of stars, and among his coterie was Blanche Bates, for whom he wrote (along with John Luther Long) "Madame Butterfly," from which Puccini later wrote his opera, and "The Girl of the Golden West." Another Belasco star, happily still with us, was Frances Starr, who made her first appearance in Eugene Walter's daring drama, "The Easiest Way."

Frohman-Maude Adams School

Quite the opposite of Belasco was Charles Frohman, who shunned publicity and became the theatre's most successful manager. It was said that at one time he controlled six theatres in New York, 200 throughout the United States, and five in London. He had 28 stars under his management, including Maude Adams, Henry Miller, John Drew, William Gillette, Ethel Barrymore, Margaret Anglin, Margaret Illington, William Faversham and Billie Burke. Frohman did little to encourage important American dramatists, and leaned heavily on English and Continental importations; indeed it was on one of his periodic trips to England that he lost his life on the Lusitania.

Maude Adams was perhaps the greatest star of the theatre during this first period. Already famous for her roles in "What Every Woman Knows" and 'The Little Minister," she opened in "Peter Pan" on Nov. 6, 1905, at the Empire Theatre, just as VARIETY was about to burst into print. Charles Frohman's brother, Daniel, who operated the Lyceum Stock Co., lived on for many years and was as popular and beloved by theatre people as Charles was mysterious and feared.

Other important managers were the Selwyns, whose melodrama "Within the Law" starring Jane Cowl, was reproduced in nine road companies and earned millions; Cohan & Harris, who produced a string of successes, most of which George M. Cohan either appeared in himself or wrote; and the most outstanding of which were "The Seven Keys to Baldpate" and "It Pays to Advertise." Col. Henry W. Savage was the most prolific producer of musicals during this period, as was the sporty-looking Charles Dillingham somewhat later.

Indelible Milestones

Other important plays and performances of the time were in the categories of (a) robust American character comedies, like Winchell Smith's "The Fortune Hunter" and "Turn to the Right"; (b) strong dramas, such as Charles Klein's "The Lion and the Mouse," William Vaughan Moody's "The Great Divide," Milton Royle's "The Squaw Man," Augustus Thomas' "As a Man Thinks," and Channing Pollock's "The Enemy"; (c) morality plays such as Jerome K. Jerome's "The Passing of the Third Floor Back," and (d) American drawing-room comedies which were rare.

Langdon Mitchell's satiric "The New York Idea" (1907) with Mrs. Fiske, marked the beginning of American high comedy writing. Mrs. Fiske, with her brittle staccato delivery, was America's leading comedienne at this time, and among her successes were "Mrs. Bumpstead-Leigh" and Ned Sheldon's first play, "Salvation Nell."

About Lawrence Langner

Lawrence Langner, author of this exhaustive revue of the American Theatre, is one of the most productive figures in the entire theatrical world. Although he is best-known as a co-director of the Theatre Guild, his versatile talents, enthusiasm, energy and tenacity have had profound and far-reaching effect.

Langner has been primarily a producer—a promoter in the best sense of the word. He was one of the organizers of the old Washington Square Players, from which developed the Theatre Guild, the most prolific, longest-lasting and perhaps most distinguished producing firm in legit history, also recently active in radio and now television.

As figurative combination leadoff man and cleanup hitter for the Guild, Langner has been an influence in bringing recognition in the U. S. to such foreign dramatists as Shaw and Pirandello, and such native authors as Eugene O'Neill, Robert E. Sherwood, S. N. Behrman, Sidney Howard, Philip Barry, Maxwell Anderson and William Inge. It was the Guild, with Langner as a driving force, that produced the much-imitated "Garrick Gaieties" and later brought together Richard Rodgers and Oscar Hammerstein 2d, who thereby revolutionized the musical stage.

As a founder and one of the producers of the Westport (Conn.) Country Playhouse, he pioneered in using straw-hats as a proving ground for new scripts, incidentally unearthing a number of notable plays, authors, directors, designers and actors in the process, besides raising the standard of summer theatre production. He practically alone pushed through the financing, construction and the first season's operation of the American Shakespeare Festival Theatre & Academy at Stratford, Conn.

In addition to these activities, Langner has found time and energy to write a number of plays, including several hits, and to carry on a successful patent-law practice.

Another popular type of play was the so-called romantic costume play in which the picturesque Faversham and romantic Otis Skinner excelled, the latter reaching the height of his career as Haji the Beggar in Knoblock's "Kismet." His cry, "Alms for the love of Allah," became a catchword on Broadway. Clyde Fitch was considered the most important American dramatist of the day; his best known play was "The Truth," in which the buxom Margaret Illington starred for several seasons.

Ethel Barrymore, who started her career in "Captain Jinks of the Horse Marines," was one of the outstanding stars of the period, appearing in Galsworthy's "The Silver Box," Pinero's "Mid-Channel," and Barrie's "The 12 Pound Look." Her younger brother, John, who made his first successful appearance in "The Fortune Hunter," gave some indication of his future triumphs by his sensitive performance in Schnitzelr's "Affairs of Anatol."

GBS' 'Immoral' Play

An English importation of the period was the controversial red-bearded George Bernard Shaw, whose earlier plays shocked theatregoers both in London and New York and were given a hearing largely as result of the pioneering work of the silver-tongued Irish-American actor, Arnold Daly, who appeared with Mary Shaw in "Mrs. Warren's Profession" (1905), a play closed by the police as immoral. Daly also played Marchbanks in "Candida," and had an historic quarrel with Shaw, who, on hearing of Daly's tragic death years later by burning, remarked, "Spontaneous combustion is rare, but it does sometimes happen." Other early Shaw plays to reach our theatre were "Misalliance," "Getting Married," "Man and Superman" with Robert Loraine, and "Caesar and Cleopatra" with Forbes-Robertson, which opened the stately Shubert Theatre in 1913.

An interesting but unsuccessful attempt to form an American art theatre resulted in the building of the handsome but overlarge $2,000,000 New Theatre on New York's Central Park West. Winthrop Ames, a long, lean Bostonian of impeccable taste, was placed in charge of a distinguished stock company and did some notable productions of Shakespeare and other classics. Alas, the money of the well-meaning millionaires who built it could not sell what was called "highbrow art" to the American public on such a scale, and after meeting the deficits of two seasons, they turned it over to the Shuberts, who rechristened it the Century and who, because of its oversize, also were unable to make it a success. The building was eventually torn down and replaced by the Century apartments.

Winthrop Ames & Arthur Hopkins

Ames established himself in the Little Theatre on 44th Street in 1912 and became one of the most artistic managers of this and the following two decades, an honorable position which he shared later with Arthur Hopkins. Ames, and the English actor Maurice Browne, who operated the pint-sized Little Theatre in Chicago with his wife, Ellen Van Valkenburg, may be regarded as the progenitors of "the little theatre movement," which launched hundreds of amateur and semi-amateur theatres throughout the country, theatres which still exist and have consistently fed actors, directors, scenic artists and producers to the professional American theatre. These small theatres represented a desire for something better in the professional theatre than the managers were giving their public.

The European theatre had already reached its maturity. The plays of Chekhov and Gorki were being produced at the Moscow Art Theatre; Ibsen and Strindberg were played internationally; Reinhardt was producing the work of Hauptmann and Sudermann in Berlin; Schnitzler and Van Hoffmansthal were on the boards in Vienna, and Molnar in Budapest. The comedies of Shaw and Somerset Maugham and the dramas of Galsworthy were current fare in England, and the poetic plays of Dublin's Abbey Theatre, seen here on the historic tour of that company in 1911, all indicated a resurgence of the theatre as a serious artistic institution for plays which were works of art, rather than "shows." All these were factors which led to the growth of a mature American theatre at about the time when the beginnings of World War I plunged all of Europe into despair, and our own theatre into depression.

Age of Adolescence, The 1914-1918 Period

The revolt of the younger generation of writers, scenic artists, actors, directors and other workers in the theatre against the so-called "commercial theatre" came to a head in 1914. Nor was this revolt confined to people in the theatre. Audiences who were inspired by the awakened theatre of Europe resented the continuous neglect of the needs of the intelligent American theatre-going public.

The Drama League, an organization formed in Chicago by Mrs. Starr Best, established branches throughout the larger cities to provide audience support for the worthwhile plays which were then few and far between. In 1914, the N. Y. Drama League could recommend to its members only four plays in N. Y. City, of which two were by foreign authors while two productions were by English and part-English companies.

Washington Square Players

This discontent with the commercial theatre resulted in the formation, by a starry-eyed group of youngsters in Greenwich Village, of the Washington Square Players, who opened at the Bandbox Theatre on Feb. 19, 1915, with a bill of one-act plays. As I was one of this starry-eyed group, I can testify personally to its enthusiasm for the theatre as an art, but there were only a handful of people who agreed with us. The rest regarded us as impractical highbrows, which was a mistake.

Our director was Edward Goodman, and our governing board included Philip Moeller, Helen Westley, Lucy Huf-

(Continued On Page 468)

UNCLE TOM'S CABIN

[BORN IN 1852—EXPIRED IN 1931]

When VARIETY started publication in 1905, "Uncle Tom's Cabin" companies were still extant in the sticks, a sturdy boxoffice draw. This was a long "tour" indeed. Since the first performance had been given at the Troy Museum in Troy, N. Y., during 1852. In 1862 during the Civil War four different companies regaled the theatregoing public of New York City.

Harriet Beecher Stowe's original novel (1852) was a crudely sensational propaganda work aimed at slavery. It sold over 100,000 copies prior to the War and is commonly credited by historians with influencing that conflict. Certainly it hardened sentiment in the North as it enraged the South. The book sold nearly 1,000,000 copies once hostilities opened. These were subject to author's royalties but the loose copyright legislation of the era denied Mrs. Stowe any revenue from the dramatic version. She never got a dime from the hundreds and thousands of "Tom" shows.

"The Tommers" as they were known in theatrical parlance were practically a separate industry. The following interesting highlights on "Tomming" are extracted from a paper among the effects of the late Joe Laurie Jr., an actor who delighted in the history of the theatre:

G. L. Aiken made the dramatization for George C. Howard, and the first performance was at Troy in 1852. Mrs. Cordelia Howard was the original Topsy. The show ran 100 nights breaking all long run records. It then played at the National Theatre in New York City at Chatham Sq. for a couple of weeks, and was temporarily shelved because of adverse notices. "Insult to the South," "An exaggerated mockery of Southern Institutions." "Most dangerous firebrand to peace of the whole country" were just some of the criticisms it received from the N. Y. press. Eleven months later it opened again and became a hit and ran for a total of 325 nights. Seeing that there were only two 'heatres in New York at the time, the other one being The Bowery Theatre, this was quiet a record.

In 30 Scenes

The original show had six acts, eight tableaux and 30 scenes. P. T. Barnum put out his own version, the Bowery Theatre also played a different version. Even the National Theatre put on a new version, written by C. W. Taylor, which omitted the St. Clair-Eva-Topsy material and put a happy ending to the show, which had Uncle Tom remaining on the Plantation. This version also had seven acts, 12 tableaux and 34 scenes. It ran for 196 performances. In 1854 the Franklin Museum had magic lantern views of the play, this version played churches and Town Halls all over the country. Christy and Wood minstrels, played a burlesque opera of "Uncle Tom" which ended with a dance called "Pop Goes the Weazel." In 1869 there was a German language version at the Staat Theatre, "Onkel Tom's Hutte." And in 1873 at the Theatre Comique, Harrigan and Hart put on their own version, with Harrigan playing 'Tom' and Hart playing 'Topsy,' Jenne Yeamans played Eva. In 1879 The Miniature Opera Company of Brooklyn, which was composed of youngsters, played a musical version of 'Uncle Tom.'

The British version of Uncle Tom had no Eva. Some of the dialog over there must have been very funny with the veddy veddy English actors playing the part of 'darkies.' One of the speeches was, "Mahster, do you know where courses H'end? They'll h'end in 'ell!" Their scenery depicted Kentucky in the summer time with snowcapped mountains, the Ohio River was full of large icebergs and the slave reward sign read '1,000 POUNDS reward for Runaway Slave.'

Cradle of Histrionics

It was after the Civil War that 'Uncle Tom' really became popular. It was a show to laugh and cry at and the people loved it. There were over 200 'Tom Shows' and 1,200 actors playing in the United States at one time. The usual 'Tom Show' played under canvas, charging a 10c admission and collecting an extra dime for the 'concert' which was a 'variety show' after the main show was over. Nearly every good 'Tommer' could double with a specialty. There were many 'wagon shows' playing the remote rural districts. In the street parade they usually featured a fine pair of Shetland ponies with Little Eva driving. "Uncle Tom's Cabin" was never really written—it was accumulated—and ad-libbed!

It was 1931 when the 'Tom Show' stopped appearing in America. The Players had a revival since then, the Duncan Sisters had a showed called 'Topsy and Eva' based on the famous characters, and about 1938 George Abbott produced a show called "Sweet River" which was Uncle Tom set to music.

Uncle Thomas

A new and novel version of the old Harriet Beecher Stowe yarn appeared recently in the form of a ballet, "The Small House of Uncle Thomas," devised and staged by Jerome Robbins as a highlight of the Rodgers & Hammerstein musical, "The King and I," adapted from the Margaret Landon novel, "Anna and the King of Siam."

The Siamese dance treatment was limited almost exclusively to the pursuit (complete with bloodhounds) of the escaping slave, Eliza, and her baby-in-arms across the ice-filled Ohio River.

WALTER ABEL
Best wishes to VARIETY
Representative
Louis Shurr Agency
New York Hollywood

Anglo-U.S. Plays Enjoying Boom In Switzerland

By GEORGE MEZOEFI

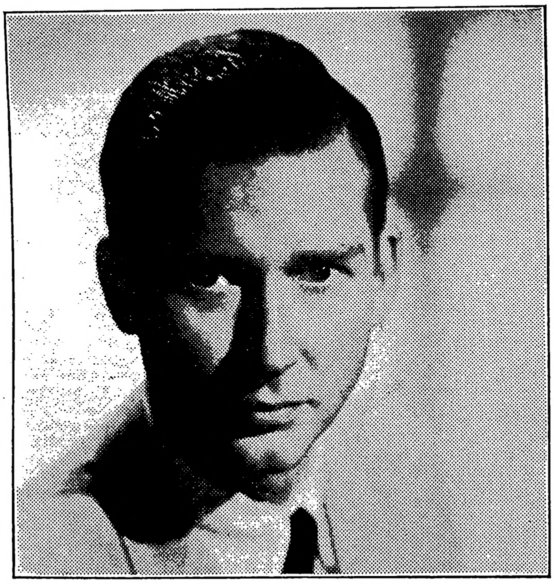
Zurich.

Put 1954-55-56 down in the annals of Swiss show biz as the three fat years for Anglo-American authors. There has been somewhat of an avalanche here of plays translated from the English. During the '54-'55 season, three of the leading theatres, Schauspielhaus and Theatre am Central in Zurich and Stadttheatre in Basle, produced not less than 15 plays by British or American authors, of which 10 attained hit status. Especially "Teahouse of the August Moon" and "Caine Mutiny Court-Martial" racked up smash grosses, critically the former drew good and the latter rave notices.

And 1955-56 shows every promise of continuing in the same satisfactory vein for royalty-happy Anglo-U.S. playwrights, with the following plays slated for production at the above three houses plus Komoedie Basle, Atelier Theatre and Stadttheatre Berne (former two are small-seaters): "Requiem for a Nun" (Faulkner), "Matchmaker" (Wilder), "Winterset" (Anderson), "Cat on a Hot Tin Roof" (Williams), "Misalliance" (G. B. Shaw), "Jupiter Laughs" (Cronin), "Bell, Book and Candle" (Van Druten), "Picnic" (Inge), "Candida" (G. B. Shaw), "Rainmaker" (Nash), "Come Back, Little Sheba" (Inge), "Browning Version" (Rattigan), "Lady Windermere's Fan" (Wilde), "Time and the Conways" (Priestley), "Of Mice and Men" (Steinbeck), "Hasty Heart" (Patrick), "Tea and Sympathy" (Rob. Anderson), "Rain" (Maugham), "The Heiress" (Goetz), "Our Town" (Wilder), "The Constant Wife" (Maugham), "A Woman Of No Importance" (Wilde) and "Affairs of State" (Verneuil). And this doesn't even include the numerous Shakespeare revivals, this author still being a perennial favorite with the Swiss public.

First modern American musical ever to be produced in Switzerland is skedded for the Basle Stadttheatre, namely Cole Porter's "Kiss Me Kate." Same house will offer Gian-Carlo Menotti's "Saint of Bleecker Street." But otherwise, judging from local operetta lineups, the world of musical comedy starts with "Fledermaus" and definitely ends with "The Land of Smiles."

That there is a market for contemporary musical works was best proven by the resounding success of the Blevins Davis-Robert Breen touring production of "Porgy and Bess" with an all-colored cast. In its 10-day stint at 4,000-seater Hallenstadion here, this show was seen by 35,000 people and grossed a smash $105,000.



WILLIAM REDFIELD
Soon to be seen as CHAPLAIN HOLMES in PARAMOUNT'S
PERLBERG-SEATON Production
"THE PROUD and PROFANE"
MUrray Hill 8-6600, New York

(From VARIETY, Jan. 2, 1929)

Yiddish Theatre in Danger

[and 25 years later virtually extinct]

Yiddish theatre business started in America on the Bowery, approximately 44 years ago, in the People's Theatre.

It grew to the extent that there are over 40 Yiddish theatres in the country with 1,600 Yiddish actors, and it is now on the verge of succumbing completely to mismanagement, an arbitrary, unreasoning Hebrew Actors' Union, excessive salary for players, play-or-pay contracts calling for 36 weeks for all those engaged, and the irresistible drawing power of Broadway attractions, which the Yiddish theatregoer in New York has come to appreciate more fully than the national theatre.

The Yiddish theatre had its beginning about 55 years ago at Yassa, Roumania. The first troupe of players was organized and headed by Gradner and Goldstein. Goldfadden was the first Yiddish playwright. It is noteworthy that at the time Jewish women were not allowed to appear on the stage and men had to impersonate them.

About 11 years later commenced an immigration to the United States, which brought David Kessler, Jacob P. Adler, Boris Thomashefsky, Mme. Lipzin, Max Gabel, Bertha Kalich, Morris Morrison, knighted by the King of England about 25 years ago; Sigmund Margolesky and a few others. Twenty years after appeared Jennie Goldstein, Betty and Jacob Jacobs, Maurice Schwartz, Malovina Lobel and Rose Greenfeld. Misses Jacobs, Lobel and Rose Greenfeld, sisters, are the grandchildren of Gradner, one of the two founders of the Yiddish theatre. Maurice Schwartz played opposite Mme. Lobel, as leading man early in his career.

Yiddish troupes are now playing in every part of the world. In addition to 1,600 actors in America, there are over 500 on the Continent. There are two Yiddish theatres in London, two in Paris, one in Berlin, about 14 in Roumania, over 21 in Russia.

Losses Yearly

In Greater New York are to be found 10 Yiddish theatres. With the exception of one house, all have been struggling to break even for the past three years. Each succeeding season has shown heavier losses, with the current season the most disastrous of all.

Audiences are fading, and indications are that unless conditions alter radically there will be no Yiddish theatre within five or 10 years.

The star system in vogue on the East Side, with the exception of Molly Picon, is impractical, financially and from every other viewpoint. Whether stars are talented or not seems to be of secondary importance. The question of relativity—not Prof. Einstein's—is considered of greater significance, and entire productions are built around players related to the producers or owners of theatres. No other players are given substantial roles. Considering that only one or two of the East Side stars have any real ability, the fallacy of this precedure is evident.

The Yiddish theatregoer is fully educated in entertainment values and has been for years. Primitive production methods, unpopular stars, rehashed play material, will not draw. Audiences do not want to see grandmothers prancing in the chorus or trying to put over naive, 16-year-old girl roles.

The People's Theatre

With the closing of Max Gabel's production in the People's Theatre this season will come to an end the prominence of the Bowery as the earliest theatre center in the country. The People's, originally known as Miner's, was the first legitimate theatre of any consequence on the Bowery. It was built 62 years ago.

The People's preceded Tony Pastor's by more than 25 years as the central exposition of show talent in New York. In it Max Gabel has produced over 300 plays. It is the last of a theatrical group which included the Thalia, Windsor, and the Royal. The latter closed recently after a brief trial of Italian opera repertoire. The Royal at one time housed Maurice Schwartz.

LOUISE LARABEE
Congratulations VARIETY

Early Opera

PATTI COLLECTED $5,000 PER DATE —AND IN ADVANCE

By EDWARD SMITH

In the original 13 colonies no opera was extant; Handel perhaps, and some English ballad works were known to the fashionable drawing rooms, but little else. Music belonged to the aristocrats, and the average man in the street cared nothing for it. Singing companies which toured the colonies were English, presenting such works as "The Beggar's Opera," "Love in a Village," "Maid of the Mill" and "Darby's Return."

The first of the foreign operas to be given came Nov. 29, 1835, when Manuel Del Popolo Vincente Garcia, the celebrated Spanish tenor, presented "The Barber of Seville" at the Park Theatre, N. Y. It ran 22 performances. New York went for the innovation. At prices ranging from 25c to $2, a total of 80 performances of the works of four composers, Rossini, Mozart, Zingarelli and Garcia himself.

Garcia's influence on American operatic development was enormous, not only for the works given, but due to the presence of Manuel Garcia, the tenor's son, who lived to 101 and became one of the most famous music teachers. Maria Garcia, his daughter, the celebrated contralto, Maria Malibrun, considered the greatest vocalist of the era, and Pauline Garcia, another daughter, known as Viardot, who rivaled her sister as a singer and her brother as a teacher. Other operas given by the group were "L'Amanto Astuto," Rossini's "Tancredi," "Otello," "Turco in Italia," "Cenerentola."

A surprisingly large number of European operatic singers sang on this side during the 19th century. But only musicologists would recognize them today. The Metropolitan Opera came in 1883, and American operatic history plausibly dates from then. However, it should not be overlooked that the Academy of Music, on 14th street, one of several houses to bear that designation, was built to cater to musiclovers and society. The dusty records of a century ago also mention the Astor Place Opera House, the Park Theatre, Brooklyn, Burton's, and the Italian Opera House. It was at the Academy that Patti made her debut in 1859.

Adelina Patti, the most celebrated of the prima donnas of that period, was earning around $500,000 annually from American audiences. She demanded and got $5,000 per performance, payment in hand before singing.

But the Met was supreme until the challenge of Oscar Hammerstein, pere, in 1906.

Longhair Outgrosses Baseball

Classics, Now a $50,000,000 Boxoffice Bonanza As Against The National Pastime's $40,000,000 Per Annum—Symph, Opera and Ballet Big Middlebrow Draw

By ARTHUR BRONSON

VARIETY's 50-year life-span coincides roughly with the growth and emergence of classical music in America as a commercial and popular mass entertainment medium.

In 1905, opera was still the playtoy and particular province of the socialite and wealthy; there were only a half-dozen major symphony orchestras in the land, and the ballet was non-existent.

Today all this is changed. Opera has come out of its socialite shell and, helped by records and radio (the Metropolitan Opera's Saturday afternoon listening audience alone is 15,000,000), has become a mass music venture. Symphony orchestras have grown like weeds, to the amount of 450 (pro and amateur), while budget for the 32 major American orchs runs to $15,000,000 annually.

Ballet is big business. Where in 1905 there was none today America has three major companies of its own, and the b.o. potential for ballet in the U. S. is $5,000,000 yearly. A British troupe (Sadler's Wells Ballet) comes over for a 20-week tour and racks up a $2,500,000 gate. In four weeks in N. Y. it garners a $458,000 take, an alltime record for ballet anywhere in the world, anytime. The weekly average gross tops the intake of the two top Broadway musicals combined.

Muggs Go for Lofty Artists

Longhair, long the stepchild of show biz, has now asserted its proper spot in the entertainment scheme of things. It's also become intertwined in the various other branches of the industry. The Met Opera calls on Broadway and Hollywood (Margaret Webster, Garson Kanin, Howard Dietz, Joseph L. Mankiewicz, others) for its stage directors. Broadway calls on the Met for its stars (Ezio Pinza, Helen Traubel), and Las Vegas does likewise (Robert Merrill, Helen Traubel, Mimi Benzell, Marguerite Piazza, Lawrence Tibbett, Lauritz Melchior, Patrice Munsel).

Ballet now appears in legit, pix, niteries, even in iceshows and circuses. Opera is in films. There's a trend of Broadway toward opera, in Gian-Carlo Menotti, in Marc Blitzstein and Kurt Weill.

Longhair has even found itself with a mission. When the U. S. Government recently decided it had to mount a cultural offensive to counterattack Red propaganda in countries overseas, it called on—not films, tv or nitery names—but on ballet troupes, symphony orchestras and concert artists. The $2,500,000 set aside each of the last two seasons for this work is regarded in some circles as having proved to be quite as effective ideological warfare as the $5,000,000,000 being spent on today's tanks, guns and battleships.

Goodwill Ambassadors

Symphony of the Air went to the Orient last spring, to offset Russia's wooing there with concert and dance artists, and received an overwhelming reception. The millions of dollars of goodwill that accrued cost the State Dept. only $225,000, for the transportation. The N. Y. Philharmonic, already having been booked for a commercial tour of Europe last fall, was deflected to Berlin and Vienna for political reasons, and scored in both cities, this extra trek costing the Government $12,000. (It had already allotted the symph $50,000 for overseas passage under the International Exchange Program). Ballet Theatre went to South America, the N. Y. City Ballet to Europe. Eleanor Steber sang in Yugoslavia. The visits showed the world that the U. S. has a culture, as well as showing that it had some of the top artists in the longhair field.

Longhair Platters' $60,000,000 Annual Biz

The record industry has kept pace with the growth in longhair appeal. Longhair helped the sale of records; recordings helped the gate for longhair. In a disk business today that hits a $300,000,000 annual sales figure, a minimum of $60,000,000 of this is from longhair platters. Amount can't be estimated accurately due to the recordings made overseas and brought in. A whole new business in this vein has been started since the introduction of LPs.

Names have been made here exclusively via LP—as with soprano Maria Callas, violinist David Oistrakh and pianist Emil Gilels. Interest in opera in America has sharply increased, thanks to LPs. The LP disk has not only been a boon to the recording industry in general, but it has started a boom for opera via its complete, full-length opera albums, heretofore unavailable on 78s due to the cost. A new market has been opened, especially in those areas that never get an opportunity to hear live opera.

There's a tremendous market for longhair disks in the U. S., especially in the distant hamlets, where the concert biz has been unable to venture and satisfy the need. Gotham disk dealers get requests from remote areas for platters, and surprisingly, these include calls for the less-popular, limited-appeal Schonberg, Berg and Bartok.

As an instance of longhair disk penetration, Arturo Toscanini began recording for RCA Victor in 1920. Over 20,000,000 of the maestro's disks have been sold since.

Symphony orchs, constantly plagued with deficits, find recordings a boon in keeping the red down to respectable proportions. The Philadelphia Orchestra gets $200,000 to $300,000 yearly from disk royalties.

Longhair has become big business in America, bigger than baseball. Boxoffice is a $50,000,000 potential annually now, against baseball's $40,000,000. In 1955, about 35,000,000 people paid to attend classical music events, as against the 15,000,000 attending baseball. The 1955 attendance at longhair events is double that of 1940.

In 1940 there were 1,000 U. S. towns offering concert series. In 1950 there were 2,100. There are about 2,500 today.

The concert business just wound up another big season, continuing the longhair boom through the fourth straight year. The year 1955 went ahead of '54 by 5%, and 1956 looks better than '55.

The two major concert bureaus in America, Columbia Artists Mgt. and National Concert & Artists Corp., do about $20,000,000 annually between them. Col's biz is about $12,000,000; NCAC's about $8,000,000.

The bureau's growth is relatively new. Individual concert managers worked independently through the 1920s. At the end of that decade, radio stepped in to push these indie managers into combines or bureaus, by buying up or into them, in its need for talent. NBC established National Broadcasting & Concert Bureau (now NCAC) in 1929. CBS helped Columbia Artists Mgt. to get going in 1930.

The bureaus, in turn, started to create organized audience movements in towns throughout the country, Columbia with its Community Concerts, NCAC with Civic Concerts. These opened new vistas for music, for artists, for culture generally, in the more than 1,500 towns in these movements.

The two bureaus overshadow but don't completely monopolize the management field. There are about 25 small, indie managers in N. Y., handling talent. And there is the last of the old-line impresarios, in Sol Hurok, who controls a list of about 30 of the world's top artists and attractions (booking them through NCAC).

Growth of Music Fests

The last 30 years have seen the growth of a new event in longhair, the summer festival. Lewisohn Stadium, N. Y., has been active since 1925. But festivals took on a new importance with the creation by the Boston Symphony of its Berkshire Festival at Tanglewood, in Lenox, Mass., in 1936. The audience of 15,000 that first season has grown to an attendance of 136,000 for the 1955 session. Fests have sprung up in Red Rocks and Aspen, Col., and on the Coast. This past summer saw the advent of the Empire State Music Festival, at Ellenville, N. Y. The N. Y. Philharmonic is considering starting its own fest next summer.

Symphony orchs are big business enterprises today, with the Big Three (Boston, New York and Philadelphia) having an annual budget of $1,500,000 each. Where, in 1905, there were six professional symphs (N. Y., Boston, St. Louis, Philly, Chicago and Cincinnati), today there are about 32 major orchs with budgets running from $100,000 to $1,500,000 each yearly, for a total outlay of $15,000,000, and another 20 with budgets from $25,000 to $100,000 each, for a total approaching another $1,000,000.

Very few orchs operate in the black. Most have deficits, some running as high as $250,000 annually. The N. Y. Philharmonic maintains that it costs $7,895 to put on a concert in Carnegie Hall, N. Y.; that it takes in about $4,978, and thus loses an average of $3,525 on a performance.

At one time, these deficits were offset by radio sponsors, and by personal angels. Today, radio sponsors are gone, except spasmodically, and personal backers are dwindling because of high taxes. Orchs are helped out in several ways: donations, endowment fund interest, civic aid.

Several cities help out their symphonies, but never in excess of $50,000. The Philly Orch gets 50G and in return gives four free concerts. San Francisco helps out its orch with 50G; Rochester, N. Y., with 30G. Baltimore, Detroit, Buffalo and Indianapolis give their orchs some financial assists.

Interestingly enough, no U. S. symphony orchs folded during World War II despite the drain on men, war's uncertainty or financial problems. Since that time, a couple did fold, like Detroit and Portland, Ore., but they were quickly revived a year or so later, stronger financially than before.

Big casualty of the half-century was the dropping by NBC of Arturo Toscanini's NBC Symphony, one of the great orchs of the land. The orch, however, was surprisingly continued to function under its new tag of Symphony of the Air, and is in its second season, struggling to keep going despite lack of sponsorship and strong financial support.

From the Hub to the Steppes

American orchestras have gone abroad to show off their wares and have been enthusiastically received. Europe has heard our Big Three, and the Orient our Symphony of the Air. The Boston Symphony, going overseas again next fall, may even visit Russia—the first American orchestra ever to do so.

Europe is returning the compliment, having sent us (since the recent war) its top symphonic ensembles. The U. S. has thus heard the Royal Philharmonic of London, Amsterdam Concertgebouw, Berlin Philharmonic, London Philharmonia, Israel Philharmonic, French National Orchestra and Danish National Orchestra. The Vienna Philharmonic is coming this year, and the Berlin is returning the next.

Interesting to note, in connection with symphs, but more so with the concert biz in general, is this fact. In 1930, the ratio of foreign-born singers and instrumentalists in America to native talent was two to one. In 1950, it was already the other way round.

Opera in America is largely the story of the Metropolitan Opera. Originally, it was a society plaything. The Met Opera House in N. Y. was built in 1883 as a place for social display, with its two curved sections of boxes creating the label of "Diamond Horseshoe." The last 50 years have seen a slow but steady and perceptible change. Recordings, radio and such things as an appeal to a radio audience for funds to help the Met, have helped to take opera out of socialite hands and into the province of the masses. The way society used opera (and the Met) in the early days as a toy, shunning any artistic or even financial responsibilities, was an open scandal.

Films, Radio and TV Popularizing Opera

Films, radio and now tv have helped to popularize opera in America. Of all classical art forms, opera has the most to offer to video. Conversely, tv is the greatest medium for opera, offering countless audiences and developing an entirely new public for opera. New operas are being written specifically for tv, as a result. NBC commissioned Gian-Carlo Menotti to do "Amahl and the Night Visitors" for tv, and the work in four short years has become a classic. It's been seen already by more people (50,000,000 persons estimated) than ever saw or heard "Aida." Menotti is at work on a second original for the network.

Opera is growing steadily in popularity in America. The Met Opera has a 15,000,000 radio audience Saturday afternoons. Home attendance at the Met runs to 92%-93% a season. There is a second troupe in N. Y. in the New York City Opera Co. San Francisco, Chicago, Philadelphia, New Orleans have their own companies, and civic opera groups exist elsewhere, in Pittsburgh, Fort Worth, San Antonio, etc. There are opera workshops at colleges, as at Columbia, Indiana, Southern California. There are opera festivals, as at Central City, Col., and summer opera, as in Cincinnati and elsewhere.

Touring troupes, like Alfredo Salmaggi's, Fortune Gallo's, Charles L. Wagner's or the Goldovsky Opera Theatre, head out over the land. San Francisco tours the Coast cities; the N. Y. City Opera makes a couple of tours a season; the Met goes out on a six-week spring trek that grosses over $1,000,000. In Toronto's Maple Leaf Gardens the Met draws 14,500; can average $50,000 nightly.

Opera has become a native product, if not in composers, certainly in singers and definitely in audiences. Negroes like Lawrence Winters and Camilla Williams have been singing as leads with the N. Y. City Opera for years. The august Metropolitan opened its roster to Negroes for the first time last season, with the entry of Marian Anderson and Robert McFerrin. Mattiwilda Dobbs debuted last fall with the San Francisco Opera Co.

Golden Era of the Met

The modern era of opera at the Met—sometimes referred to as the Golden Age of Opera—began in 1908, when Guilio Gatti-Casazza came to the Met as general manager, bringing with him Arturo Toscanini as his leading conductor. Gatti's Met career, from 1908 to 1935, was the age of great coin and great singers, of easy money, the era of high fees, when an Enrico Caruso got $2,500 a performance and a Geraldine Farrar $2,000. The era encompassed a flush period through the '20s; the '29 stock crash; the retrenchment that followed, down to Edward Johnson's advent as manager in 1935. Under Gatti, only a third of the Met singing roster was American; under Johnson it became more than half.

Johnson popularized and democratized opera. He took rows of society's boxes out of the house, in order to add more seats. He brought more people into an audience, and encouraged less formal dress. More people came to see and hear opera than used to come to see each other.

Rudolf Bing, who took over as general manager in 1950, democratized still further, in a complete revamp—new staff, new singers, new repertory, new ideas. There was more leaning to the theatre, more attention at dramatic staging. Bing's aim has been a good show, his hope a new, young audience.

The Met, with a $3,500,000 yearly budget, runs behind annually; its deficit in '50-'51 was $462,000. Houses abroad get annual government or state subsidy—Zurich, $350,000; La Scala and Covent Garden, $500,000; Vienna, $750,000; Paris, $1,000,000. The Met has to rely on private donations and drives.

The N. Y. City Opera, founded in 1944, has grown steadily. It preems more works in one year than the Met does in 10. Many new works have been mounted; operas long unheard have been revived. Its repertoire includes six works by Menotti. Its annual tours to the midwest reach territory the Met doesn't touch. The company has given many young artists their first opportunity in major opera. A dozen or more of its singers have gone on to the Met or Broadway, in Dorothy Kirsten, Ramon Vinay, Eugene Conley, Brenda Lewis, George Gaynes.

Once upon a time, singers had to come from abroad to enliven the American opera scene, while American singers had to go abroad for opportunity and recognition. Today, the Met is an American house, with the majority of its stars American, in Richard Tucker, Robert Merrill, Jan Peerce, Rise Stevens, Blanche Thebom, Nadine Conner, Patrice Munsel, Roberta Peters, Eleanor Steber, Leonard Warren, Astrid Varnay and others. These Americans also score when they guest in European houses.

Ballet in America, as a definite part of show biz, didn't start until 1933, when Sol Hurok brought over the first Ballet Russe de Monte Carlo. There had been ballet or classical dance in the U. S. before, with sporadic invasions from 1794 on. In 1840, the Austrian ballerina Fanny Elssler came here to wow the country, and toured for two triumphant seasons. There was little else until

(Continued On Page 472)

American Legit In Panorama

(Continued From Page 465)

faker, and for a brief period, Roland Young. Our prospectus stated that the Washington Square Players aimed at "the birth and healthy growth of an artistic theatre in this country," and in the three years from 1915 to 1917, we produced 62 one-act plays, chiefly by young American writers, as well as long plays by Chekhov, Andreyev, Ibsen and Maeterlinck. The Players came to an end with the entrance of the U. S. into World War I, but not before they had introduced Katherine Cornell, Frank Conroy, Rollo Peters, Lee Simonson and many other talents.

Eugene O'Neill

One year after its formation, George Cram Cook, Susan Glaspell and Ida Rauh left the Players and formed the Provincetown Players, which introduced the playwriting talents of Eugene O'Neill, whose one-act plays were produced at the Wharf Theatre in Provincetown and in the tiny Provincetown Playhouse on Macdougal Street in New York. The theatre was situated next to the old Liberal Club where, in the heart of Greenwich Village, you could meet such colorful personages as Edna St. Vincent Millay, Sinclair Lewis, Jo Davidson, Theodore Dreiser, Sherwood Anderson, Floyd Dell, and many others now famous. From these small beginnings was to flourish, later on in the '20s and '30s, a new era of American dramatic writing and production.

In addition to Winthrop Ames, two other "highbrow" managers, John D. Williams and Arthur Hopkins, contributed greatly to the awakening of the new American theatre, by demonstrating that the word "art" applied to theatre entertainment was not the kiss of death. In 1916 Williams produced Galsworthy's "Justice" starring the brilliant John Barrymore, who bounded into fame overnight, next appeared in "Peter Ibbetson" with his brother Lionel and the luminous Constance Collier. Then began his association with Hopkins and Robert Edmond Jones at the Plymouth Theatre—a highwater mark in the American theatre of that period, although the plays he appeared in were foreign—e. g., Tolstoi's "Redemption" and Benelli's "The Jest." These plays made money, proving that New York audiences would pay for good things when they could get them.

During this second period, however, few memorable native American plays were produced. Among the attractions which enjoyed the most success were Elmer Rice's "On Trial," Jane Cowl in "Lilac Time," Frank Bacon in "Lightnin,'" which ran for 1,291 performances, Charles Coburn with his walrus-like moustache in the British war play, "The Better 'Ole," and Al Woods' "Friendly Enemies," with Louis Mann and Sam Bernard.

The Golden Age, 1920-1940 Period

The period between the two World Wars marked the highest achievements of the native American theatre, but this was no mushroom growth. Its roots reached back to the playwriting course George Pierce Baker had been conducting for years at Harvard—the famous English Workshop '47—which trained such writers as O'Neill, Robert Sherwood, Sidney Howard, and Philip Barry; back to the Provincetown Players and the Neighborhood Playhouse which barely survived the war, and the Washington Square Players which did not.

On the day before Prohibition in December, 1919, I met Philip Moeller and Helen Westley for a final drink at the old Brevoort Hotel, and we discussed the formation of a new artistic theatre which, for want of a better name, we called the Theatre Guild. Others who joined us during the next few months were Lee Simonson, Rollo Peters, Maurice Wertheim and Theresa Helburn, making a combination of different kinds of theatrical talent.

It was the intent of this organization to develop artistic theatre in America to the level of the best European theatres. This we planned to do in two ways: (a) by producing the best European plays and (b) by encouraging the writing and production of American plays of the same high standards. The Theatre Guild's first play, "Bonds of Interest," by the Spanish author Benavente, opened at the Garrick Theatre in April, 1920. It was a failure, but its second play, "John Ferguson," by the Irish writer, St. John Ervine, was an outstanding success. After filling the little Garrick Theatre for several months, it was moved uptown to make way for the next season's crop of plays. The Guild was the first program theatre to announce that it would produce six or more artistic plays each season, and instead of crying for a subsidy, organized its audience to support them on a subscription basis.

During its first decade, the Guild produced 50 foreign plays and only 16 plays by American writers. This proportion was completely reversed later. Outstanding among the earlier productions were Ervine's "Jane Clegg," Shaw's "Heartbreak House," A. A. Milne's "Mr. Pim Passes By," Molnar's "Liliom" with memorable performances by Joseph Schildkraut and Eva LeGallienne, Arthur Richman's "Ambush," Andreyev's "He Who Gets Slapped" with Richard Bennett and Margalo Gillmore, Shaw's "Back to Methuselah," a series of plays which took three evenings to present, and George Kaiser's "From Morn to Midnight," the first expressionist play to be presented in America.

The Guild's fifth season included the Capek melodrama, "R.U.R.," which introduced the word "robot" into the language; Ibsen's "Peer Gynt" with Schildkraut, which played to musical comedy business at the Shubert; Elmer Rice's expressionist play, "The Adding Machine," and Shaw's "The Devil's Disciple."

Shaw's Rebuttal

One of the most notable events of the Guild's career was the world premiere of "Saint Joan" in 1923 with Winifred Lenihan in the title role. When the Guild cabled Shaw for permission to cut the play because subscribers were missing their last trains, Shaw cabled back: "Run later trains."

October, 1924, was memorable for the first engagement of Alfred Lunt and Lynn Fontanne as an acting team—in Molnar's "The Guardsman." Since then this exhilarating couple has appeared together in over 22 plays.

The same season saw the opening of the Guild Theatre, now the ANTA Theatre, built by hundreds of subscribers for the Guild, but abandoned because of its small capacity, later purchased and enlarged by ANTA. The opening play, Shaw's "Caesar and Cleopatra" with Helen Hayes and Lionel Atwill, failed, but was followed by the successful "Arms and the Man" with the Lunts. The "Garrick Gaieties," an intimate revue by Rodgers & Hart, the first successful collaboration of this pair, came next in the same season.

In 1926 the Guild formed a repertory company of excellent actors, headed by Lunt & Fontanne, and produced some memorable plays: "Ned McCobb's Daughter," "Pygmalion," Pirandello's "Right You Are," and S. N. Behrman's first comedy, "The Second Man." Five successes arrived the next season, among them "Porgy," "The Doctor's Dilemma," and O'Neill's "Strange Interlude," which ran for five hours and was eventually to earn over half a million dollers, a fabulous amount for what was regarded as an "arty" play before it was produced. 1929-1930 brought "The Apple Cart" and Turgenev's "A Month in the Country" in which Nazimova gave a memorable performance. The Guild's first 10 years ended in the depression which followed the panic of 1929.

While the Theatre Guild was making theatrical history, other managements were making equally important contributions. Chief among them was Arthur Hopkins who, when he closed "The Jest" in 1920, had already prepared John Barrymore for the revival of "Richard III" in March of that year. In 1922 Hopkins, with the aid of Robert Edmond Jones, who designed the scenery, presented Barrymore as "Hamlet," generally considered the finest of our time. Barrymore, with a flair for the sensational, decided to run it for 101 performances, one more performance than Edwin Booth's record.

Williams introduced O'Neill's first long play, "Beyond the Horizon," to Broadway, while Hopkins presented "Anna Christie" with Pauline Lord, and sponsored the Provincetown Players' production of "The Emperor Jones" (1920) with the Negro actor Charles Gilpin. Soon after O'Neill joined Kenneth Macgowan and Jones in a firm which took over the Greenwich Village Theatre and produced "The Hairy Ape" with the ex-prizefighter-actor Louis Wolheim; "Desire Under the Elms" with Walter Huston; and "The Great God Brown" with William Harrigan.

During the latter part of the 1920s, and on into the '30s, a group of American dramatists was producing firstrate works; among them, Elmer Rice with "Street Scene," Maxwell Anderson, who with Lawrence Stallings wrote the lusty war comedy, "What Price Glory" (1924), and was later to write "Saturday's Children," "Both Your Houses," "Elizabeth the Queen," "Mary of Scotland," "Valley Forge," "Winterset," "High Tor," and "Joan of Lorraine."

And Robert E. Sherwood, who wrote some of the finest plays of this era including "Reunion in Vienna," "Idiot's Delight" and "There Shall Be No Night"—in all three of which Lunt & Fontanne starred. Not forgetting "Road to Rome" and "Petrified Forest."

Two fine writers of high comedy also appeared on the theatrical horizon: Philip Barry, author of gentle comedies with poetic overtones, such as "Paris Bound," "Holiday," "Hotel Universe," "The Philadelphia Story"; and S. N. Behrman, a writer of sharper, more incisive comedies—"Biography" and "End of Summer," both starring Ina Claire. Sidney Howard of California became famous as a writer of comedy such as "They Knew What They Wanted," "Yellow Jack" and "The Silver Cord."

Algonquin Round Table Era

At the same time a school of brilliant American satiric plays arose from a number of ex-newspapermen authors, who were known as the Algonquin Round Table Group—from the fact that they lunched each day at the Hotel Algonquin at a large round table reserved exclusively for their use. That table became the center of the vocal part of the New York theatrical world which they dominated with quips and laughter. Chief among them were Franklin P. Adams, Robert Benchley, and George S. Kaufman, formerly of the N. Y. Times, who collaborated with Marc Connelly to write "Dulcy" and "Beggar on Horseback," and with Edna Ferber to write "The Royal Family" and "Dinner at Eight." He also collaborated with Moss Hart on "The Man Who Came to Dinner," and with Morrie Ryskind and the Gershwins on the satiric musical, "Of Thee I Sing," the first Broadway musical to win a Pulitzer prize.

Moss Hart, tired of collaboration, wrote "Lady in the Dark" with considerable success, and Connelly wrote the hugely successful "The Green Pastures," an outstanding American biblical fantasy based on the folk stories of Ruark Bradford.

Another collaborating team of this school was Ben Hecht and Charles MacArthur, whose hilarious "The Front Page" was a classic of its kind. A famous writing team of somewhat later vintage—Howard Lindsay and Russel Crouse—achieved their greatest success in "Life With Father," their dramatization of Clarence Day's stories.

A lone wolf among the satirists, since he lived in Philadelphia and had no settled lunch habits, was George Kelly, a former vaudevillian and author of the biting satires, "The Torch Bearers," "The Show-Off," "Craig's Wife," "Daisy Mayme," and "The Fatal Weakness."

With this group of fine writers, the tide turned and the American theatre was no longer dependent on Europe for a supply of important plays. For this the theatre was also indebted to the best group of dramatic critics we have ever had. Led by Heywood Broun, John Mason Brown, Joseph Wood Krutch, Alexander Woollcott, these included Burns Mantle, John Anderson, George Jean Nathan, the young Brooks Atkinson, John Chapman, Percy Hammond, Gilbert Gabriel, Robert Garland and Robert Benchley, and their enthusiasm for a better theatre was contagious and effective.

Legit Theatre During The Depression, 1929-39

With the Wall Street collapse came a corresponding collapse of the legitimate theatre. Theatre buildings were torn down all over the country and turned into parking lots. 42d Street with its five theatres became a honkytonk and Broadway was taken over by the motion pictures. In a desperate effort to salvage "the road," the Shuberts and Marcus Heiman, K & E's successor, formed the United Booking Office to distribute the few plays on tour in an orderly fashion, while the Theatre Guild combined its subscription system with the competing Shubert system to form the American Theatre Society which operated for many years in 18 to 24 cities, and now cooperates with the Council of the Living Theatre to promote plays of all managers on a subscription basis throughout the country.

Another calamity befell the theatre at this time in the successful development of the talking picture, which drew dozens of its best playwrights and actors from Broadway to Hollywood. Many actors remained out west, but most of the writers returned, with the result that, despite the depression years, many fine plays continued to be written and produced. As the theatres grew less in quantity, the plays grew better in quality. The Theatre Guild was no longer a pioneer, for the artistic plays for which it crusaded in the '20s became the most lucrative part of the theatre for the next 25 years.

Lillian Hellman, Jed Harris

There were new plays by O'Neill, Anderson, Sherwood, and Paul Osborn, who wrote "On Borrowed Time," "Morning's at Seven" and "The Vinegar Tree." Another important playwright with something to say was Lillian Hellman who wrote "The Children's Hour," "The Little Foxes," in which Tallulah Bankhead found her finest role, "Watch on the Rhine" and "The Searching Wind." Herman Shumlin, an eminent director and producer, presented Miss Hellman's plays, as well as Emlyn Williams' "The Corn Is Green," in which Ethel Barrymore triumphed. Still another dramatist was Sidney Kingsley who wrote "Dead End," "Men in White" and "The Patriots."

Jed Harris is another producer-director who made his mark at this time, beginning with George Abbott and Philip Dunning's melodrama, "Broadway," then presenting Helen Hayes in "Coquette," and later, outstanding productions of Thornton Wilder's New England idyll, "Our Town," and "The Skin of Our Teeth." New producers who entered the field with a social background were Dwight Deere Wiman ("On Borrowed Time," "Babes in Arms"), and Alfred de Liagre Jr.

During this depression decade the Theatre Guild produced O'Neill's masterpiece, "Mourning Becomes Electra," with Alice Brady, Alla Nazimova and Earle Larrimore, and despite its five-hour playing time it achieved great popularity here and abroad and was instrumental in winning the Nobel Prize for its author in 1936. Other important Guild productions were the previously mentioned works of Maxwell Anderson and Behrman, and O'Neill's only comedy, "Ah, Wilderness," starring George M. Cohan.

In 1935 the Guild produced "Porgy and Bess," a work destined later, in the form of a musical play, to become an ambassador of American culture throughout the world. Its 20th season saw the Guild's production of Behrman's adaptation of Giraudoux's "Amphitryon 38" starring the Lunts, and Chekhov's "The Seagull." At a time when its fortunes were at a low ebb, the Guild produced Barry's "The Philadelphia Story" with Katherine Hepburn in 1939—which turned the tide. Next season, with Eddie Dowling, it presented "The Time of Your Life," the work of a colorful new playwright, William Saroyan.

In 1926, Eva Le Gallienne started the Civic Repertory Theatre on New York's 14th St. which operated for seven seasons and produced many artistic plays, trained several of our best actors, but, like all the other American repertory experiments, failed largely because of the heavy labor costs in changing scenery each night from one play to another.

Several Guild Alumni Form the Group Theatre

In 1931 some of the younger members of the Theatre Guild staff, led by Harold Clurman, its playreader; Cheryl Crawford, its casting director, and Lee Strasberg, who had acted in some of the Guild plays, formed the Group Theatre, an idealistic experiment based on creating an acting company along the lines of the Moscow Art Theatre. It began with the blessing and some financial assistance from the Guild, which also transferred to it Paul Green's play, "The House of Connelly."

The initial acting company included Mary Morris, Stella Adler, Franchot Tone, Morris Carnovsky, John Garfield and later Elia Kazan and Robert Lewis, both of whom, along with Harold Clurman, have become outstanding directors.

In 1933, with their production of Sidney Kingsley's "Men in White," the Group Theatre achieved popular and financial success. They were fortunate in finding an author, Clifford Odets, whose "Awake and Sing," "Waiting for Lefty," and "Golden Boy," were peculiarly suited to its acting company.

The vicissitudes of the commercial theatre, which made it impossible to hold the actors together in a group, ultimately led to the disbandment of the Group Theatre in 1941, but its influence on the contemporary theatre is even greater today than during the 10 years of its life. The Actors Studio, under the supervision of Lee Strasberg, Cheryl Crawford and Elia Kazan, continues to train modern actors in the direction of realistic psychological acting, and to have a strong influence on the theatre of today.

To provide employment for actors during the depression from 1935 to 1939 the U. S. Government operated a group of theatre productions on a national scale under the title, The Federal Theatre Project. Hallie Flanagan, of Vassar College, was chosen to head the project, the purpose of which was to provide work under Federal subsidy, for unemployed professional workers in the theatre. Considerable progress was made in the direction of Negro acting companies, "living newspapers," and play productions at popular prices all over the country.

Despite its value both culturally and humanely, Congress discontinued the subsidy of the theatre in 1939—reportedly because of complaints about left wing influences at work in the organization. The Mercury Theatre, led by Orson Welles and John Houseman, was an outgrowth of the Federal Theatre and produced some exciting productions, including a modern dress "Julius Caesar" and a vivid "Shoemaker's Holiday" (1938).

In 1938 an important group of American playwrights whose plays had been largely produced by the Theatre

(Continued On Page 474)

CHICAGO STAGES A COMEBACK

By RALPH T. KETTERING

Chicago.

In 1905, when VARIETY was born, Chicago was quite a theatrical city. It had culture, a fine opera company, a great symphony orchestra, 15 legit theatres, a half-dozen first class stock companies, 20 vaudeville houses of merit and 100 more that played the Frank Q. Doyle and Walter Keefe brand of variety. In fact, it was the toast that an act could get a solid year's booking within the city limits.

As the years meandered along the usual changes took place until in 1930 there was a mediocre opera, a faltering symphony, five legit theatres, no stock companies and only a few slim vaudeville spots.

We all wondered what was happening to Chicago. That wonderment, as I look back, continued too many years.

In 1955 Chicago has staged a comeback!

Grand Opera in the grand manner had one week in 1953 which the two young entrepreneurs called "a calling card." Amateurs to the theatre, these two young people, Carol Fox and Lawrence Kelly, gathered about them a lot of guarantors with middleclass incomes, and their one week of grand opera was promising. In 1954, having attracted attention and more sponsors, they gave Chicago a couple of weeks of mighty fine opera. And they found a new star in Maria Meneghini Callas.

On Oct. 31, 1955 they opened a five-week season with Mme. Callas, Nicola Rossi-Lemeni, Renata Tebaldi, Dorothy Kirsten, Rosanna Carterie, Anita Cerquetti and other fine voices and with Nicola Resigno and Tullio Serafin conducting. They gave Chicago once again grand opera in the grand manner and with a vengeance. They sold 55% of the five weeks season by subscription before the boxoffice opened. On the day of the public sale they advertised in the newspapers "All Seats Sold for the First Two Weeks."

At the end of the five week season they had sold almost all tickets, had chalked up more than $400,000, and established their Lyric Theatre (which appears to have been a good name to select because it threw all previous ideas of "opera" out the window) and are planning a seven-week season next year with a road tour to follow.

Rudolf Bing even made a trip to Chicago to look things over. What did this upstart have that the Met lacked? After looking at one performance he knew one thing it lacked—Mme. Callas. He hired her before he left town. Here we are in Chicago with a new company that rivals the days of the McCormicks and Insull and with stars that are comparable to the Mary Garden, Amelita Galli-Gurci, Rosa Raisa, Lucien Muratore of those long ago nights of Chicago opera.

Claudia Cassidy, the Tribune critic, said, among other things: "The Lyric's triumph will make the Metropolitan put its best foot forward when it comes in May."

All this must go to the credit of the two youngsters, Miss Fox, a looker who appears to have vision, and Kelly, a young gent who could organize and proved it. Even Bing must admit that they have learned a lot about opera in three years.

Longhairs' Upbeat Too

A look at the symphony orchestra is also apropos. Under Fritz Reiner it has taken fire once again. The subscription list is bulging and the reviews of the concerts are flaming with adjectives. Culture is catching fire here, too.

Six legit houses are prospering. Long runs are again the thing.

Grosses are soaring. Even white ties and tails are being seen on opening nights.

Add to all this the long and profitable run of "This Is Cinerama" and its successor, "Cinerama Holiday," now in the third year of operation, with better than $40,000 a week take, and you have another proof of a comeback. "Oklahoma," the Todd-AO picture, enters the field and will doubtlessly find $40,000 weeks for months on end.

A lot of strawhats have sprung up to fill the void of "stock" and the picture houses are adding vaudeville acts to bolster up their picture business.

It has been a long pull from those prosperous days of 1905. Now, Chicago has once again come into her own.

Always Something New

Those were fine days in the theatre but I would not trade them for today. Show business is so new and more interesting. Every season I learn something new about our profession. For the past three years I saw Paul Gregory restore the stage and live plays to the "one-nighters." I saw him lick the high cost of producing. I watched him bring to the stage the great names of Hollywood and New York and persuade them to tour. No town was too small and, if theatres were unavailable, they played churches, schoolhouses and synagogs. A new kind of show business. But, it brought a desire to see live plays to the hearts of the small communities. Eventually it will lead to a revival of "the road" in a bigger and better way than ever before.

I was standing on this corner in 1905 when VARIETY was born and I am standing on the same corner as it celebrates its 50th year. What a wonderful thing it is to say that.

But, more wonderful will be the years to come with VARIETY as "the Bible" coming along each week to tell me what is going on so that I can look forward with anticipation to all the new kinds of show business. And, now that Chicago has staged a cultural as well as business comeback, I may read each succeeding issue in my home town just as I read that first issue 50 years ago. Selah!

GRETCHEN WYLER

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Heifetz to Premiere New Rozsa Concerto

A new violin concerto by Miklos Rozsa, Hollywood film composer, will have its world premiere in Dallas, Jan. 15, when Jascha Heifetz, for whom it was specially written, plays it with the Dallas Symphony Orchestra under direction of Walter Hendl.

Another new Rozsa work, "The Vintner's Daughter," 12 variations on a French folksong, will have its premiere with the Philadelphia Orchestra, under Eugene Ormandy, in April.

Modern Legit's Hard Going In 'Mythy' India

By N. V. ESWAR

Madras, India.

Until very recently all stage plays in India were based on mythology and legends. Since the advent of Tagore and other novelists like Bankim Chandra and Sarat Chandra on the Bengal scene, the plays have some current social content. While Bengal has progressed over the other States with political and intellectual themes in their plays, Madras during the last one year has seen a number of social and political plays notably by TKS Brothers and other amateurs. But today there is no parallel to such names as Velu Nair, Kittappa, Sundarambal, Veeranna, Subbiah Bhagavathar, Baliwala, Khatau, Bal Gandharva, Sisir Kumar Bhaduri, Ahin Choudhury, the pioneers who really built the modern Indian stage (literally with their own hands) during the '30s. Largely due to the efforts of Prithviraj the stage has had a comeback in Bombay, but it's still his lone battle. The Little Theatre movement initiated in Delhi and supported by the National Academy of Music, Dance and Drama is doing its bit to hasten the development of a modern stage all over the country. The Academy held an annual festival of drama in some 13 languages and does what it can to encourage local talent through regional academies. The various State governments have exempted dramatic performances from the entertainment tax to encourage it.

Many of the dramatic troupes playing in small towns and villages face a dilemma. Some of the audience bring rice or paddy in lieu of cash and demand to be admitted. This problem faces the circus also and to some extent the mobile cinemas. Taking a practical attitude, these interests have fixed certain quantities of rice or paddy for the different classes of accommodation.

Political extremists early in 1905 sought to use the stage to propagate atheism and hatred against Brahmins and also to parody the numerous Gods and Goddesses, especially Rama and Sita. This led to scuffles at a number of places and also to legislation in Madras empowering the state government to impose bans on dramas which tend to offend the feelings of others. As with the Bombay Reds who wanted to use the stage for Communist propaganda under the name of progressivism and South Indian attempt to spread Nihilism also met with an early rejection.

MICHAEL HIGGINS

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EDDIE ALBERT and MARGO

Ah, Those Good Old Days of Legit! (When B'way Was Loaded With Hits)

By HOBE MORRISON

This only goes to show that things ain't what they used to be.

Although the current Broadway season is, by general agreement, one of the best in many years, on the basis of both number of hits and total volume of business, it seems uneventful in relation to records of nearly 30 years ago.

For example, there had been 19 hits (using the then-accepted standard of 100 performances as qualifying a hit) out of 51 openings for the first four months of the 1926-27 season, through Sept. 30. During the corresponding period, that is, June 1 to Sept. 30, again the following season, there were 19 hits out of 49 openings.

As of Sept. 30 this season one possible hit had arrived (the status of "View from the Bridge" is not yet definitely indicated). Since then, the openings have included six likely hits and six possibilities. In the present lineup, however, the basis of classification is the likelihood of repayment of the investment.

The Broadway of nearly 30 years ago was vastly different in other ways, too, of course. Disregarding intangibles like quality, subject matter, etc., there were 263 productions during the 1926-27 season (the number is subject to definition; this figure is on the basis of a repertory group or a program of one-act plays representing one "production") and 264 during 1927-28. There were 63 entries in 1954-55.

With so many shows produced,

(Continued on page 508)

B'way Production Statistics

Season	Plays	Musicals	Revivals	Total
1899-1900	63	14	10	87
1900-1901	50	26	20	96
1901-1902	49	21	20	90
1902-1903	55	27	16	98
1903-1904	68	30	20	118
1904-1905	63	29	35	127
1905-1906	62	32	17	111
1906-1907	67	34	28	129
1907-1908	57	37	16	110
1908-1909	77	33	8	118
1909-1910	95	36	13	144
1910-1911	80	34	17	131
1911-1912	85	39	16	140
1912-1913	98	36	28	162
1913-1914	74	37	17	128
1914-1915	92	24	17	133
1915-1916	70	26	19	115
1916-1917	85	25	16	126
1917-1918	100	38	18	156
1918-1919	104	32	13	149
1919-1920	99	43	2	144
1920-1921	94	51	7	152
1921-1922	142	37	15	194
1922-1923	125	41	8	174
1923-1924	130	41	15	186
1924-1925	162	46	20	228
1925-1926	178	48	29	255
1926-1927	188	49	26	263
1927-1928	183	53	28	264
1928-1929	162	43	20	225
1929-1930	164	35	34	233
1930-1931	130	29	28	187
1931-1932	146	27	34	207
1932-1933	124	27	23	174
1933-1934	124	15	12	151
1934-1935	123	19	7	149
1935-1936	108	14	13	135
1936-1937	94	11	13	118
1937-1938	82	16	13	111
1938-1939	68	18	12	98
1939-1940	62	18	11	91
1940-1941	49	14	6	69
1941-1942	58	16	9	83
1942-1943	47	18	15	80
1943-1944	59	19	19	97
1944-1945	62	19	11	92
1945-1946	48	16	12	76
1946-1947	48	14	17	79
1947-1948	44	12	20	76
1948-1949	43	18	9	70
1949-1950	28	17	12	57
1950-1951	46	14	21	81
1951-1952	44	9	19	72
1952-1953	34	11	9	54
1953-1954	42	9	8	59
1954-1955	34	16	13	63
1955-1956 (to date)	20	6	4	30

(Note: The above classifications and therefore the figures, are subject to definition. That is, records of many years ago do not always indicate whether a production was actually legit or may have been a hybrid form of vaudeville, and sometimes don't make clear whether a show was new or a revival, perhaps under a new title. Also, in former years, such off-Broadway operations as the Neighborhood Playhouse, Washington Square Players and Provincetown Playhouse were included in the Broadway list, as were Federal Theatre productions. In this tabluation, repertory groups such as Sarah Bernhardt, Henry Irving & Ellen Terry, Sothern & Marlowe and the D'Oyly Carte Opera Co., are each tabulated as one production.

Something of Which the Show World Is Proud:

The Actors Fund of America

By WALTER VINCENT
(President, Actors Fund of America)

(During the 50 years spanned by this publication, the rough-and-tumble theatrical profession, with its high financial uncertainty, has surely been a nicer and kindlier environment because of the Actors Fund of America, whose liberal spirit in treating its guests as precisely that might well be emulated by other chateaux of philanthropy. The following reminiscence is culled from a piece written for VARIETY *a dozen years ago.—Ed.)*

On June 15, 1882, there assembled in Wallack's Theatre, at Broadway and 13th street, a number of the most noted members of the theatrical profession, intent on perfecting an organization to be known as the Actors Fund of America.

Walter Vincent

For years there had been an ever-increasing demand for such an organization. Prior to May 11, 1882, the indigent of the theatrical profession often became public charges. Why were the people of the stage so impecunious even in times of plenty? The only reason which held in those years and holds today is the precariousness of their walk in life—the short period of the year when they have income and the long terms of idleness.

In the office of the Union Square Theatre on March 12, 1882, a meeting of managers representing the principal theatres in New York and Brooklyn was held, and a preliminary organization outlined. There was real action at this meeting. As a result, simultaneous benefits were arranged in the theatres of New York and Brooklyn to take place April 3 of the same year. The newspapers gave the project much helpful publicity and the great public responded handsomely, the result being that through the sale of tickets and donations $36,582.30 was realized.

Several meetings to discuss the permanent organization of the Fund followed, the one on May 11, 1882, being fruitful in bringing about the decision that an application should be made at once to the New York Legislature for a charter. The act of incorporation became a law June 8, 1882, and one week later the Fund held its first meeting under that law at Wallack's Theatre.

Founding Fathers

At the meeting at Wallack's Lester Wallack was elected president; A. M. Palmer, vice-president; Daniel Frohman, secretary; Theodore Moss, treasurer. The board of trustees for the first year was made up of the first seventeen incorporators, namely: Lester Wallack, A. M. Palmer, Edwin Booth, Edward Harrigan, Henry E. Abbey, William Henderson, Joseph Jefferson, John F. Poole, M. H Mallory, P. T. Barnum, Lawrence Barrett, W. J. Florence, H C. Miner, Frank S. Chanfrau, William E Sinn, Bartley Campbell and Samuel Colville. All have passed away, and of the 248 original incorporators not one is alive today.

The first executive committee named to pass upon the appeals for aid was composed of H. C Miner, Edward Harrigan, John F Poole, William H. Mallory and William Henderson.

At last the infant organization was beginning to stand on sturdy legs. Through the courtesy of Harrigan and Hart, the Fund's headquarters were established over the entrance of the new Theatre Comique 730 Broadway, and remained there until a fire on December 28, 1884, destroyed the playhouse and many of the early records of the organization. Its next offices were established at 12 Union Square East, where a free reading and writing room was established for the use of members.

Evergreen to Kensico

Uppermost in the minds of the trustees from the beginning was the need of burial plots, and in 1884 ten lots were purchased in Evergreen Cemetery. The "God's Acre" was later increased and through a subscription list started by James Gordon Bennett in the Herald a monument was erected and the plots dedicated with imposing ceremonies on June 6, 1887. As the years rolled on the Evergreen plot became inadequate and in 1917 the trustees purchased a large plot covering a hill in picturesque Kensico, within a short distance of the city. The monument, a huge obelisk, erected by the Fund in memory of its dead on October 19, 1942, dominates the immediate countryside.

A noteworthy fact regarding the Actors Fund is that in all its years it has had only seven presidents including the present incumbent. These included Lester Wallack, 1882-84; H C. Miner, 1884-85; A M Palmer, 1885-97; Louis Aldrich, 1897-1901; Al Hayman, 1901-04; Daniel Frohman, 1904-43.

To Louis Aldrich, more than to any one else, goes credit for much of the work that led to the establishment of the first Actors Fund Home. This was located at West New Brighton, Staten Island, and was opened with imposing ceremonies in 1902. It was not until 1928 that the Fund decided to move the Home to Englewood, New Jersey. The change was considered a good one, the big "white house on the hill" being commodious and the grounds in connection with it being extensive. In a way there is some historic interest connected with the house, which was once the property of Hetty Green.

Various additions have been made to the property since it was taken over. The whole air of the house is homelike. Its rooms are pleasant and comfortable—there is nothing stiff or stilted about them.

There is nothing about the life at the Home that is in any way drab or tawdry. The rules and regulations that prevail in most "homes" are entirely unknown. Everyone is free to spend his or her time as he or she sees fit. One and all are treated as if they were guests at a country mansion—for such they are—guests welcome to make a long, long stay.

In many ways the Fund has been fortunate. There is probably not a charitable organization in the world that has not been imposed upon at some time or other. This is not written boastingly, but we all feel that the Fund has suffered less from "dead beats" than any other welfare body in the country.

Whatever Happened To Those Ziegfeld Girls?

If you encounter a still good-looking woman who confides that she used to be in musical comedy, don't take her gray hair as an excuse to ask if she was a Ziegfeld Girl. She may not be too complimented because that's too far back, dearie. On the other hand she may brag about it. But let her take the lead.

How far back it now is may be deduced from the fact that Bernard Sobel, last publicity director of Florenz Ziegfeld, was indulging in "reminiscences" in these pages under date of Jan. 3, 1940. He was saying, then, that some of the Ziegfeld beauts had turned into stars—per Olive Thomas, Marion Davies, Martha Mansfield and Billie Dove and that the most promising of the latter-day crop was Paulette Goddard. He also recalled Mildred Lunnay, Claudia Dell, Suzanne Fleming, Gladys Glad, Peggy Fears, Dorothy Wegman (who wrote a novel about Ziegfeld babes) and Betty MacDonald, who also went literary on the subject.

Of entertainers who participated in the various editions of the famed "Follies," some were already performers of renown—per Fannie Brice, Sophie Tucker, Harriet Hoctor, Norma Terris, Vivienne Segal.

Sobel had a lot of biographical dope on the grads, as of the start of 1940. Some of these items may still pong in the memory chambers of the old stagedoor johns.

Reported Historian Sobel:

Mary Alice Rice went from the musical stage to the legitimate and appeared in a prominent part in "Pride and Prejudice."

In the producing field, Peggy Fears astonished Broadway by presenting the patrician musical, worthy of Ziegfeld, "Music in the Air" by Kern and Hammerstein.

Dorothy Dickerson was a prima donna with the Berlin Grand Opera Co. and appeared recently with the Chicago Opera Co.

Mary Lewis was one of the stars of the Metropolitan Opera.

Helen Morgan became, after her sensational success in "Show Boat," the star of "Sweet Adeline" and one of the outstanding musical and nightclub favorites of the era.

Caryl Bergman, understudy to Marilyn Miller, appeared as the lead in a revival of "Sally."

Other Activities

Marie Lambert is now a supervisor of music in New York high schools.

Rosie (Keno and) Green, original Ziegfeld beauty, is the mother of the talented young stage star, Mitzi Green.

Gypsy Rose Lee is a stage and screen star.

Louise Andrews is the wife of humorist Arthur ("Bugs") Baer.

Lorelle McCarver is the wife of William Randolph Hearst, Jr.

Marie Stevens is Mrs. Billy Collier Jr.

Gertrude Vanderbilt is a member of the staff of R. J. Reynolds Tobacco Co.

Margo Nugent, now Mrs. Harvey d'Albert, does interior decorating.

Diana Lanzetta each year stages a complete show for a Democratic club. She was formerly president of the National Democratic Women's Club.

Madeline Dunbar, now Mrs. Victor Lehman, sings on the radio and does wonderful sketches of people or objects.

Bernice Ackerman is a portrait painter.

Eatery, Hoofery, Realty

Irene and Cora Stephens are proprietors of The Whirling Top, East 52nd street restaurant. Another Follies girl, Marie Marceline, works for them.

Anita Rice (Mrs. Herman Yorks) conducts her own dancing school at Long Beach, N. Y.

Mildred Darling, now Mrs. Benjamin Berg, sells real estate in Yonkers, N. Y.

Vivian Vernon, now Mrs. James R. Cherry Jr., advertising and promotion work for a Madison Avenue dress shop.

Lina Basquette has appeared in pictures and as a vaudeville headliner.

Anastasia Riley married Mr. Ziegfeld's nephew, T. B. Buell.

Jacqueline Logan was a picture star and now writes scenarios and produces plays.

Virginia Bruce is a Metro star.

Claire Dodd also a picture star.

Claire Luce has gained distinction as an international legit star; most recently she won high critical praise for her work in "Mice and Men."

Frieda Mierse recently divorced Ed Wynn.

June Knight has been a musical comedy and motion picture star here and in London.

Dorothy Dell was killed in an accident, soon after she became a cinema star.

Pauline Mason married Skeets Gallagher.

Barbara Pepper is a motion picture principal.

GIVING THE 'UP-AND-UP' ON GEORGE M. COHAN

Old Theatrical Friendships Broke on the Passions of the Actors' Strike In 1919—But One Steadfast Admirer Eloquently Defended Cohan

By JOHN O'CONNOR
(From VARIETY Aug. 14, 1919)

This is written strictly as a solo and doesn't carry with in the opinion of any one but myself on VARIETY, the only theatrical paper I have ever been employed on and the paper on which I started as chief "broom" for five bucks a week some 15 years ago. That is as far as I know and as far as I care. Show business 15 years ago was a laugh to me. Today show business means everything to me.

Actors are my pals now. I owe them some jack and they owe me some jack, but after all my pals are actors. Today I'm a member in good standing of many clubs, but above them all I was a Friar. Tomorrow I will not be a Friar.

Now to the Guts of This Article

George M Cohan, until this strike broke, was on a pedestal, theatrically. The oldtimers loved him. They should. The newcomers admired him because the oldtimers educated him. Cohan couldn't be wrong. Cohan was a square guy. Outside of show business Cohan was a great actor to the mob, a smart egg to the readers of the papers which printed his picture. Of course with the layman he was popular. But to the actor, fellows like Jim Thornton, Bill Macart, Mark Hart, Mark Sullivan, Harry Bulger, Sherrie Mathews, Brenard Dillyn, Eddie Foy and others too numerous to mention, Cohan was just Cohan.

When they "fleshed" Cohan they threw the mold away. Three weeks ago if someone put Cohan on the pan to the average showman he either went away with a good bawling out or a busted face. If some of the regulars were in a financial jam, Cohan's phone number was easy to find and Cohan never ducked a phone call. One day just before we broke into the big quarrel with Germany an ex-burlesque actor wanted to enlist. He had seen war service before. He wanted to go to Plattsburg for a commission. But he didn't have the sugar to buy the big uniform or the fare to get there. He didn't even know George Cohan. He was introduced. The next day he went to Plattsburg and, furthermore, went to Germany. He came back with honors. And that man somewhere in America now would probably clock the first guy who piped a rap on Cohan.

Not long ago one of the most prominent members of the White Rats Actors' Union died. Like all the regular White Rats, he had blown his bankroll before the Exit Call came. When he bumped off it looked like Potter's Field. Those who are always shouting about "Brother Rat" while a guy is alive generally take the back alley when the bankroll is threatened. But Cohan was on the job. Cohan paid the undertaker's bill and the body was planted properly with Roman Catholic rites, with his "pals" doing the big weep stuff around the bier, but with Cohan at the other end of the bill.

Cohan has stood for murder in the past. Touches came so often he used to go home with a lame arm, lame from digging into the bankroll. Cohan had a pension list almost as long as a Shubert route.

BUT—The strike came along. Cohan, now off the stage, retired as an actor, was a manager. The very fellows whom he had helped, the very fellows who called him "Georgie" and bragged about knowing him when he was a chump kid, the very fellows who at one or another time had only Cohan between them and the morning porkchops, started to yell "scab" at the top of their voices.

Cohan, now a manager, found himself with a crippled cast. He had sold tickets for a performance and the people who were to give the performance walked out of Cohan's theatre. Cohan didn't blame them for that. They had an obligation to keep and they kept it. They were members of the Equity organization and, like regular members, they walked. But Cohan had to give a performance and Cohan stepped into the cast himself. Cohan was not up in the part, but, like a good actor, he clowned his way through and the result was that his show is now the most talked of one in the world.

But the excitement was running wild. The idea that Cohan, an actor, one of the mob, a regular fellow, should jump into his own show and take a striking actor's place was preposterous. He was promptly called a rat, a scab, a louse, a dog and everything else one could think of. In a split-second the greatest little fellow in the world turned out to be the worst egg on record, according to this bunch of "friends."

But not to the thinking man. Not to the friend, and Cohan has a million of them. Not to the striker with common sense. Cohan only did what the very ones who are panning him would do. He also had an obligation to keep, and, while not roasting the men or women who kept theirs, he kept his.

Then came the poison. One stupid, misled, super-excited sap sent George a wire about Jerry. Jerry is dead. Jerry was George's father. Jerry was also the actor's friend during life, but a rat never even thinks of the dead or what the dead has done. A rat will dig up anything dead to consume something alive. So they dug up Jerry, to consume George.

Then came the general poison. They panned George at the Lambs and George resigned. They panned him at other clubs, but his pals never thought the Friars would cut it. But they did. The Friars, the club that fairly breathed Cohan's nature, turned dark. Members who should genuflect every time they heard the name of Cohan, because of what he did for them, cursed him. They villified him at the Monastery, the one place Cohan should never get the "bird." Cohan resigned the other day from the Friars and with him went a few others, including this writer. And without Cohan, who is going to lead the Friars? The word Cohan and the title Friar were symbolical.

In closing: Why pick Cohan? The only one of the mob on the other side of the fence who ever really did something for the actor. Why not take a slam at Belasco, Al Woods, the Shuberts, or some of the other eggs you are battling. Why, Cohan? Has Shubert a pension list? Has any of those other birds been receiving medals for philanthropy? You could always meet George on the street and get the "hello," but the other saps you are battling generally gave you the "go-by."

Now that the jam is on, use your head. Plant the panning where it belongs. Tell the whole world what you think of managers and tell them what you think of Cohan & Harris as a managerial organization, but remember, George M. Cohan was always a square guy, is a square guy now, and all the panning you birds slip along won't change a square guy's makeup.

As far as the managers are concerned, personally, as I've said verbally, let me state in print right now over my monicker, they can all go straight to hell. I was never owned by one and never will be, and, since this is a personal article, let me register to my friends that what I write is strictly neutral, for the legit managers or actors never gave me anything but "air," but George M. Cohan doesn't rate the stuff he's getting.

In my opinion, George M. Cohan has more manhood and guts to the square inch than the entire area of all those he is sticking with and all those who are panning him contain. And if George M. Cohan ever has to run an elevator, such as he said he would do before he "quits," I'll toss the typewriter in the sewer and go back to my old trade—bricklaying.

For a curtain speech: BE SQUARE WITH A SQUARE GUY. KEEP BATTLING, BUT BE SQUARE WITH A SQUARE GUY.

[From Variety, Jan. 4, 1928]

IN NEW YORK WITH A HIT

By VICTOR MOORE

When you have traveled, and traveled, and traveled,
And for a change, you travel some more;
And you've played in every one-horse town
That there is from shore to shore.
When you've had to stop in bum hotels
That almost gave you a fit,
You can appreciate how nice it is
To be in New York with a hit.

When you play the first half in Toledo,
And the last half in Kalamazoo;
And you have to do four shows a day in Dayton.
When you only expected to do two;
When you have signed for a whole week in one town,
And on Saturday they change it to a split.
Then is the time that it's kind of nice
To be in New York with a hit.

When you sit in the cold train and shiver,
And get so hoarse you can hardly speak;
When you are hungry and the only restaurant
Is the Vienna cafe run by a Greek.
Then you appreciate home and a good cook;
When you eat you clean up every bit,
And your legs are under your own table,
When you are in New York with a hit.

If you have a good home and you like it,
With kids that make a home worth while;
When you've had the same wife for over 20 years,
And she still knows how to smile;
When you have a bed that is a bed,
And "comfy" chairs when you sit,
Then's when it's kind of nice
To be in New York with a hit.

And on matinee days you dine at the club,
With the pals you like to know,
And there's always time for a pool or billiard game
Before you go back to the show,
And on Sundays, if there's no benefit to do,
You can stay at home and read or knit.
And life is really worth living then,
When you are in New York with a hit.

But after you have rehearsed for five long weeks,
And you buy a wardrobe you can't wear on the street,
And you keep saying you have a great part
To every friend you happen to meet,
You try out and come in for the big opening night,
Hoping you soon will be way up on top,
And the piece only lasts for just one week,
Then it's hell to be in New York with a flop.

LIBRARY THEATRE RECORDS

By GEORGE FREEDLEY

(Theatre Curator, N. Y. Public Library)

Many people find themselves hopelessly confused when searching for an unpublished manuscript of an old production. Quite often they could find just what they were looking for in the archives of the Theatre Collection of N. Y. Public Library. Many such scripts as well as theatrical records and scrapbooks have been donated to the Theatre Collection and are now available for study and research to those who need them.

For instance, the Actors' Fund of America turned over the musical show scripts of Hap Ward (& Vokes), famed at the end of the century and the first two decades of the present one. These road stars had a particular interest for me because the first theatrical production I ever saw was Ward & Vokes at the Academy of Music, Jan. 6, 1911, in Richmond, Va.

Another musical luminary to be represented by a collection is Hassard Short who donated his scrapbooks of reviews, photographs and programs covering his entire London and New York career from 1900 to the present.

Aileen Pringle, the celebrated film vampire of Elinor Glyn's "Three Weeks," presented stills and scrapbooks (1920-1935) relating to her cinematic life. The brothers, Frank Conlon and John Dale Murphy's scrapbooks are to be found in the Theatre Collection. Adrienne Ames, a film and radio star, was honored with a collection given by her daughter, Barbara Ames. Constance Collier's collection is here.

Mady Christians, who died a few years ago, left her library which included playscripts, photographs and other material with particular reference to "I Remember Mama." Basile Anglin presented promptbooks, scrapbooks, and photographs of her aunt, the celebrated star, Margaret Anglin.

Margaret Webster, who recently went to England to direct "The Strong are Lonely," starring Donald Wolfit, gave a selection of photographs of various members of her famous theatrical family, some of which are hung in the Webster family alcove in the book stacks of the Theatre Collection.

Anyone with particular children's theatre interest will revel in the completeness of the business and artistic records of the late Clare Tree Major who dominated the field for several decades.

USO-Camp Shows & Ziggy's Wires

Those interested in wartime theatre activities will be grateful that Lawrence Phillips turned over to the Library scripts, publicity and promotion data concerning USO-Camp Shows Inc.

Among literary materials donated, the outstanding collection was that of the late William C. deMille. "The Warrens of Virginia" in which Mary Pickford made her debut in New York in the Belasco production of "Strongheart" in which Robert S. Edeson starred for several seasons are the best known titles among the promptbooks, manuscripts and scrapbooks and photographs presented by Mrs. deMille. Lula Volmer's radio and playscripts were added by her nephew.

The Joe Laurie Jr. collection of comedy contains gagbooks as well as wit and humor and has been much in use in the N. Y. Public Library.

Aline MacMahon not only gave her scrapbooks covering her entire stage and screen career, but the portrait bust of her by Noguchi which adorns the Ferenc Molnar desk in my office overlooking Bryant Park.

The late James T. Powers is another comedian to be so honored. He and Mrs. Powers (Rachel Booth) are the subject of a collection recently presented but not yet cataloged.

English, European and Latin American programs come in from time to time. A solid file of the Birmingham (England) Repertory Theatre (1942-1955) programs has just arrived. The John Golden Collection is intact in the Library Annex awaiting formal release by the lawyers of his estate. A full report on this should be made in next year's anniversary issue.

Paris Stage: 1905 and 1955

'The More Things Change the More They Remain the Same' Truer In France 50 Years After 'Variety's' Debut

By TOM CURTISS

BETTY GARDE
Stage—Pictures—Television—Radio
Greetings to VARIETY on its
GOLDEN JUBILEE

Paris.

"Everything changes and everything is just the same as before" is a celebrated French adage and one applicable in large part to both the French stage and Paris itself during the course of the last half-century.

That city that has undergone two wars, the Occupation and countless political regimes since Variety was born has kept its spirit, heart and beauty intact. Paris, 1956, in attitude if not in complete appearance, resembles the affluent, smiling legendary Paris of 1905 far more closely than it resembles, for example, the jittery wartime Paris of 1915 when the Germans were at the gates and Big Bertha bombarded the Madeleine; the Jazz Age Paris of 1923, when Prohibition was increasing the American tourist rate; the bleak, barren, frightened Paris of 1943; or even the postwar, muddled Paris of 1947.

The Champs-Elysees, true enough, is no longer the residence of the aristocracy and the very wealthy but an avenue of shops, cafes and cinemas (though the chestnut trees are still there) and the Bohemians frequent Saint-Germain-des-Pres and not Montmartre. But these are merely surface alterations and one looks in vain for deep changes in Paris life.

The theatre has been through several evolutions since the turn of the century, and the important contributions of such directors as Lugne-Poe, Dullin, Baty, Jouvet, Copeau and the Pitoeffs have left their mark. Claudel, Cocteau and Giraudoux, with their poetic dramas, have taken over the stage of Rostand and his ilk. Classic revivals are less tradition-bound than they used to be and acting has become, if not better, more subtle.

It is Jean-Paul Sartre today who writes the protest plays just as Brieux used to. But the problem play, the poetic drama, the Grand Guignol thriller, the Palais Royal bedroom farce and the comedy of the boulevard—all solemnly pronounced dead at one time or another by the critics—flourish as of old and often seem familiar friends dressed up in new clothes.

Bernhardt and Lucien Guitry

The golden voiced Sarah Bernhardt, Marthe Brandes, Coquelin, Lucien Guitry (Sacha's papa), were the top Parisian stars and Mounet-Sully the leading light at the Comedie-Francaise when Variety first hit the stands. All these noble artists, alas, have quit the scene and gone, too, are the authors of their modern vehicles, names that still ring in memory: Sardou, Rostand, Henri Lavedan, Maurice Donnay, Alfred Capus and de Curel.

Yvette Guilbert sang in the chansonniers; Little Tich was at the Cirque Medrano; the Olympia, then as now, was the "Palace of Paris" and the cancan and apaches dances were specialties at the Moulin Rouge, just recently restored to the glory it enjoyed when Toulouse-Lautrec was a nightly customer.

Maxim's was as popular in 1905 as in 1955 and a little girl called Yvonne de Bray was making her debut in Rejane's company, playing the tot who held the home together in "Zaza." And a little boy called Maurice Chevalier was getting his start in the suburban music halls.

'Arsene Lupin' vs. 'Dial M'

The Paris playgoer today wants very much the same thing as he wanted in 1905 and only styles have changed. Instead of "Arsene Lupin" there is "Dial M for Murder," and instead of the sex dramas of Porto-Riche there are the sex dramas of Anouilh which are not, on examination, so very different.

Vaudeville after a total eclipse has returned in triumph and, instead of Yvette Guilbert, there is Edith Piaf who also sings sentimentally of the Paris street life and lost amours. The musical comedy stage has hardly changed at all and recent Magador productions have been revivals of "The Merry Widow" and "The Belle of New York."

Some foreign innovations have had lasting influence, others, introduced excitedly as world-savers, have left not a trace. An event of great theatrical importance was the initial performance of the Diaghilev ballet in Paris about 1910. This revolutionized the dance and stage decor on the French stage and today Serge Lifar, a Diaghilev pupil, is ballet director of the Opera and has completely revised the old-time repertory, while in the set designs of Wahkevitch and Cocteau one detects echoes of Baskt and Picasso.

German Expressionism, which came to Paris in the '20s, on the other hand, and created a great stir at the time, is a forgotten commodity. And the modern playgoer prefers revivals of Marcel Achard comedies of the same period to the hysterical Teutonic dramas. The political play, rampant after World War II, has become less popular with the easing of political tension, and the eternal triangle is back in full force.

Paris theatre styles have changed since 1905, but the subjects that appeal to national taste are the same ones.

Off-B'way Show Biz Started To Perk Back In 1949

By JESSE GROSS

In 1949, Actors Equity discovered off-Broadway. The bustling activity in the smallseaters outside of the Times Square area prompted the union to take steps to cover its members employed in these hideaway showcases. The Equity move made it official. Professional legit had branched out beyond the Main Stem.

That year there were five principal operations functioning off-Broadway. They were The Interplayers, Off-Broadway, Inc., People's Drama, Studio 7 and We Present. Newspaper coverage (daily and Sunday features), plus first and second-string reviews of various production offered by these groups, accentuated the growing importance of off-Broadway as an integral part of the N. Y. legit scene.

This post-World War II development actually had its inception prior to World War I with the Little Theatre movement that saw playwright Eugene O'Neill emerge from the Provincetown Playhouse in Greenwich Village, and the Washington Square Players as the incubator for the Theatre Guild There were other groups active at that time and in the ensuing years, but it wasn't until the late '40s that the little theatres began to graduate into the big time.

Although 1949 was a big year off-Broadway, the smallseaters, usually with capacities under 300, had a setback in 1950 when most of the operations fell into a marginal state of existence. However, off-the-Stem theatre got a big lift the following year with the launching of the Circle-in-the-Square in Greenwich Village. That group, which was lauded for its initial presentation, "Summer and Smoke," is still operating and is rated as one of the foremost of the off-Broadway outfits.

Anything For A Showcase

Churches, former niteries, film houses, lofts and even a living room have been used as off-Broadway showcases in recent years. The Circle is located on the site of a onetime cellar bistro, while the Broadway Congregational Church at 100th St. and Broadway, spotlights Sunday performances by an Equity group tagged the Broadway Chapel Players.

Last year a group called the 12th Street Players worked out of the home of one of its members, performing every Sunday night in a living room holding a capacity of 25. This year, that same group operated at the Provincetown Playhouse. One of the most important off-Broadway developments of recent years, however, was the formation of the Phoenix Theatre on 2nd Avenue and 12th Street.

The Phoenix, which originally operated under a stock contract, is now functioning under a regular production contract, which calls for a minimum $85 salary. The showcase is a 1,150-seater that at one-time was a Yiddish theatre and later a film house. Another former picture outlet, the Theatre de Lys has developed into a major off-Broadway showcase since moving over to legit in 1952 with a flop production of "Frankie and Johnnie."

Besides the Phoenix Circle and de Lys, other prominent off-Broadway theatres currently operating include the 4th Street Playhouse, Proscenium Production, and the Shakespearewrights. All these groups are accorded first-string coverage by the New York dailies except the Daily News. The tabloid's critic, John Chapman, reports on the Phoenix offerings, but generally avoids the small-seater productions.

Talent Incubatorium

The off-Broadway surge has been particularly effective as a springboard for performers. Kim Stanley, who recently had the lead femme role in the Broadway production of "Bus Stop," was prominent in a number of the Off-Broadway Inc. productions at the Cherry Lane Theatre in 1949, while Jack Palance, who was a member of the Interplayers during that group's run at Carnegie Recital Hall in 1949, has moved on to starring assignments in pictures.

Geraldine Page advanced to leading roles on Broadway after appearing at the Circle-in-the-Square, while Jose Quintero's directorial work at that basement operation has led to Broadway staging jobs.

Also on the list of off-Broadway alumni is Ben Gazzara, currently co-starring with Shelley Winters in the Broadway production of "Hatful of Rain." He had an important role in the 1953 de Lys production of "End as a Man" and later moved to the Main Stem with that production as well as having played the son of Burl Ives in "Cat on a Hot Tin Roof."

There are numerous others who've made the jump from off-Broadway to Broadway. But most have been actors. There have been some playwrights for whom off-Broadway showcasing has paid off. The most notable is Leslie Stevens, author of "Bullfight," presented at the de Lys last year. He was subsequently represented on Broadway as the author of "Champagne Complex" and has several other plays which have been optioned for Broadway.

Besides Quintero, other directors who've moved up from off-Broadway include Joseph Anthony and Frank Cossaro. Anthony, who directed "Bullfight," has staged several Broadway shows since then, while Cossaro is the director of "Hatful."

In short, the off-Broadway little theatres have been making a lot of noise in recent years.

FALL AND DECLINE OF THESPIS IN DODGERLAND

By JO RANSON

Brooklyn, N. Y.

Social historians and antiquarian knights, looking down their trifocals, have frequently pontificated that the sprawling borough of Brooklyn never did possess a congenial soil for the nourishment of the drama.

Jo Ranson

Brooklyn's inhabitants are insensitive to the alchemy of the theatre and, alas, a handful of its more cultural residents, it appears, succumb to the lure of the music and drama boxoffice. Moreover, this has been lamentably true since the dim days of the Walloons and the Hollanders in Wall-boght, Breuckelen, Midwout and Amersfort, the old settlements of the stuffy cemetery city.

Let it be noted here that for long periods the more circumspect and highly moral burghers of the old City of Brooklyn fought the inroads of the theatre with a ferocity typical of all religious zealots.

During the 19th century in what is now, undeniably, the crumbling dormitory of New York, there was violent opposition to any form of the theatre save for such apparently harmless diversions as monologs or ballads by itinerant performers, the display of fireworks, the staging of cotillion parties by the more fashionable elements of society and the infrequent showing of a melodrama. On the whole, Brooklyn was served up a dish of theatrical bilge.

Purists of the day maintained that a play might be considered literary between the covers of a book but definitely to be shunned when brought to life behind the footlights. The theatre in its very nature had always been and must necessarily be a morally degrading institution, was the way a spokesman of the day put it. To which the pious population heartily agreed. Alden Spooner, one of Brooklyn's early editors, joining the conservative churchgoers and lyceum adherents, editorialized as follows: "Brooklyn has a character for morals, if New York has not."

New York evidently paid scant attention to these fulminations from the Brooklyn press and pulpit and went on its sinful way to entice the few hardy Brooklyn infidels who craved the sight of living actors on the boards.

Aided and abetted by a good ferry service, those who did not fear the damnation of their souls, skipped across the East River in order to catch the melodramas at the Park, the Chatham Garden, the Lafayette and in the more livid haunts of the Bowery.

Brooklyn's 15 Playhouses

Brooklyn at the turn of the 20th century, with a population of slightly over 1,000,000, had 15 theatres presenting live attractions and doing reasonably well in spite of the ranting of the moralists.

The scoreboard of the Brooklyn theatres as it existed in 1902 follows: Academy of Music, Rafael Navaro, manager; Amphion, Bijou, Columbia, Grand Opera House, Folly, Park and Star, all under Hyde & Behman management; the Hyde & Behman Theatre, natural under H&B management; Montauk, Isabel Sinn Hecht, manager; Orpheum and Brooklyn Music Hall, Percy G. Williams, manager; Payton's Lee Avenue and Payton's Fulton St., Corse Payton, manager.

Brooklyn, by this time swallowed up in the consolidation of the city, also boasted four local dailies, The Eagle, The Citizen, The Standard-Union, The Times; also Brooklyn sections of the N. Y. World and the N. Y. Herald.

Today all the Brooklyn dailies are gone and callously unlamented by the majority of the borough's residents. Of the 15 principal theatres in existence 50 years ago, the Academy of Music, the Orpheum and the Folly remain, none of which now presents full-blown Broadway attractions. This also applies to the old downtown Majestic and one or two other houses currently dark or converted to motion pictures, Baptist temples, synagogues or supermarkets.

The sorry plight of the legitimate theatre in Brooklyn also was aggravated this year by the demise of the Brighton Theatre on the edge of the Atlantic Ocean. Hardly a Brooklyn resident appeared on the ocean front to vent his indignation at the wreckers who were in the midst of knocking the stuffings out of the one-time summer citadel of vaudeville and legit in order to make way for a din-filled apartment house atop of which would, no doubt, sprout 160 television antennae. With the tumbling of the Brighton went an almost half-century of rich show biz lore smacked down by a huge swinging ball of the highly-efficient demolition crew.

Wistfully, one should pause and say a Prayer for the Dead for the opening bill at the Brighton nearly five decades ago when VARIETY first saw the light of publication day. The opening bill (June 14, 1909) at the Brighton, in competition with the Brighton Beach Music Hall a few steps away, offered Joseph Hart's "Bathing Girls," Montgomery Moore, Valerie Bergere, Raymond & Claverly, the Rooney Sisters, Stuart Barnes and, oh yes, the Vitagraph at the conclusion of the show.

The local citizenry derived pleasure from the Palace headliners who played the "new" Brighton for the next few decades or, at least, until such terrible evils as radio, the talkers and the automobile unceremoniously drove the live performer from his accustomed spot on the Brooklyn stage.

Jolson's First

The Brighton, like the all-year round theatrical houses scattered throughout the borough, tried to give the masses the finest talent available. The seaside house presented Al Jolson in his first single appearance after quitting Lew Dockstader's Minstrels, and Ethel Barrymore did J. M. Barrie's "Twelve Pound Look." George White and Earl Carroll hoofed and danced and Eddie Cantor sang. The vaudeville intelligentsia watched Willie & Eugene Howard, Lillian Russell, Olsen & Johnson, Nora Bayes, Florence Mills, Gallagher & Shean, Clark & McCullough, Gus Edwards, George Jessel, Weber & Fields, Moran & Mack, Frank Fay, Eddie Foy, Elsie Janis and virtually every other performer of note.

The house wreckers, some months ago, also tore down another historic structure in Kings County. They razed the venerable Brooklyn Eagle Bldg., the scene of many a journalistic accomplishment, including the heroic efforts of many of its staffers to keep alive the spark of the theatre.

It was on the site of this building that the first Brooklyn Theatre went up in flames on the night of Dec. 5, 1876, during a showing of "The Two Orphans." In one of the worst tragedies in the history of the theatre more than 200 persons lost their lives in the conflagration. On this site a new Brooklyn Theatre arose, only to be razed in the summer of 1890.

Subsequently the site was used for the Brooklyn Eagle Bldg. and it too was demolished in 1955 to make way for the new and gleaming approach to the Brooklyn Bridge, one of the poetic engineering feats of all time. Yes, many areas of Brooklyn are full of sad theatrical ghosts stalking through the night murmuring the words of Shakespeare, Giroudouv, Shaw, O'Casey and Boucicault.

Culture-on-the-Gowanus

When the swelldom of Brooklyn dictated the cultural habits of its inhabitants a century ago only such accepted attractions as William Makepeace Thackeray or Charles Dickens could pass muster. Thackeray had to take the Catherine Street Ferry to get to Brooklyn, as did Charles Dickens. Dickens read from his works at the Plymouth Church while Thackeray sounded off at the Polytechnic, but when Lola Montez, then a fading star, did her stuff at the Atheneum there was considerable consternation and eyebrow-raising among the silverhaired grand dames on Brooklyn Heights.

Brooklyn, perhaps more than any other community in the country, was a fountainhead of religion and its world-famous ministers and evangelists continually warned their parishioners to have no truck with strolling histriones. Brooklyn's churchgoing masses were told that all actors were bounders and members of the "Church of the Devil."

The first regularly established theatre to open in the downtown area of the City of Brooklyn was the Park, named after the old Park Theatre in New York. Opened in 1863, it continued to provide Brooklynites with first-class fare for more than four decades. Fire destroyed the edifice in 1908 but, in-between, it was a showplace for such luminaries at Nat C. Goodwin, in "The Black Flag"; Edwin Booth, in "Julius Caesar"; Lawrence Barrett and Frederick Warde, in "The Fall of Tarquin" and "Galba, the Gladiator"; Louis James, in "Francesca di Rimini"; George C. Miln, in "Julius Caesar"; Robert Downing, in "The Gladiator"; Mr. and Mrs. William Florence, in "No Thoroughfare"; Joseph Jefferson and Mrs. John Drew in "The Rivals"; Helen Modjeska, in "The Chouans"; Clara Morris, in "Camille"; Richard Mansfield, in "Dr. Jekyll and Mr. Hyde"; James A. Herne, in "Shore Acres"; Creston Clarke, in "Hamlet," and Denman Thompson, in "Old Homestead," with Chauncey Olcott.

The Park Theatre's first actor-manager, Gabriel Harrison, was an inventive showman who was not averse to experimenting from week to week. He presented everything from short sketches and melodramas to English and Italian opera, the latter of which proved to be his financial downfall. Harrison is credited with inventing and introducing the sunken footlights that are now a basic item in all theatres. Other managers of this one-time showplace included Conways, Carrol & McClusky, Edward Lamb and Col. William E. Sinn, one of the town's most energetic impresarios.

A Fightin' Poet Laureate

Walt Whitman, the highly unconventional poet from Brooklyn and editor of the Brooklyn Eagle and Brooklyn Times, inveighed against the bluenoses. He told Brooklynites to rise up against New York and frequent its own theatres and opera and insisted that streetcars be allowed to run on the Sabbath.

"That some place of amusement is badly needed in our city is a fact that none will feel disposed to deny, and if any attempt is made to supply the want, of course it is for our interest to do it in a right shape, and furnish our citizens with firstclass attractions, that may safely be placed in competition with any which New York can offer,"

Whitman editorialized in the Brooklyn Times upon learning that an opera house was to be constructed in Brooklyn. "All attempts that have been previously made to establish a theatre in Brooklyn have proved signal failure simply because at no time did the inducements hold out more than rival those offered in any thirdrate house across the river. It is vain to expect pleasure-seekers to patronize secondrate performances here, when, within a short distance, superior attractions are offered for the same money. Let the movement be prosecuted with energy by those who have the matter in hand and let one more effort be made before a final confession is rendered that we are wholly dependant on New York for an evening's recreation."

This realistic editorial was penned Nov. 10, 1858. The story hasn't changed much. True, there's an Academy of Music, but no other significant live theatre. The legit theatre in Brooklyn is desiccated and the subway circuit has suffered a short.

Brooklyn now stands for bingo, bottle beer—and Dem Bums and B flickers. It is plain to see that the more sagacious of the thickly populated Brooklyn must of necessity cross the bridges of Williamsburgh, Manhattan and Brooklyn and squeeze into the subway tunnels of antibrotherly love if they are to seek out the better mimes, jongleurs and other animated laborers in the vineyard of the theatre.

One thing is certain, there is hardly a trace of the living theatre in Brooklyn unless one regards rock 'n' roll at the Brooklyn Paramount as an ennobling expression of the arts. Maybe, that huge morass commonly known as Brooklyn, well deserves what it is getting.

But hope constantly springs eternal in this observer's fluttering heart. If the Brooklyn Dodgers, after 50 years of trying, finally managed to attain a world championship, perhaps it is not too much to wish for the eventual presence of a profound theatrical movement on the banks of the Gowanus.

Vienna Sans Operetta

By EMIL W. MAASS

Vienna.

Austria, now a republic of 7,000,000, has been much slower in recovery from World War II than from World War I when it won most of the battles except the final important ones. Today's lethargy is not to be explained by bombing damage or four-power occupation. Vienna has changed in many ways. Between the end of World War I and the end of World War II, the famous Viennese operetta, and the talents necessary to its production, faded away.

The Cafe Dobner on Naschmart, where in pre-war days more operetta deals were made than in publishers' offices, exists no more. On the famous Esplanade in Bad Ischl in Upper Austria one hardly ever hears the word—operetta.

The great figures of the operetta were Franz Lehar, Emmerich Kalman, Oscar Strauss, Robert Stolz (still here) and Bruno Granischstaeden. Less publicized but not less vital to the health of operetta were the librettists and the operetta actors with their special dash. It stands now as a symbol of the old days to picture Ferenc Molnar with his monocle outlining new plays on the menu card at the old Cafe de l'Europe.

Subsidy for Grand Opera

Not operetta but grand opera is now to the fore, thanks to the restoration of Statopera and the ambition of Karl Boehm, general manager and conductor, to make it the finest in Europe. It should be noted that this Vienna opera enjoys the revenues from taxation upon all Austrians, most of whom will never enter the house. Such is the "art mentality" here—and upon this foundation the hopes of a new time of glory are based.

Meantime there is a second institution, newly restored, too, which figures in all calculations, namely the Burg Theatre, Europe's leading shrine of the classic German language drama. Here, too, there are public funds to draw upon.

Privately-run Austrian legit has progressed considerably in the decade since the war. Happily, very few were bombed out here. Since then the theatres have been modernized mainly in the provincial capitals of Graz, Linz, Innsbruck, Klagenfurt and Salzburg. Most recently, with occupation ended, the city of Baden near Vienna earmarked considerable sums for the reconstruction of the only existing open-air arena theatre under Fritz Koechel.

Two privately-operated legits, Volks Theatre under Leo Epp and Josefstadt Theatre under dual managership Stoss-Haeussermann, range from light comedy to heavy drama. Kammerspiele, a Josefstadt branch, brings mostly boulevard comedies.

Longhair Outgrosses Baseball

Continued from page 467

the 20th century. Anna Pavlova and Mikhail Mordkin came over in 1910, for a sensational reception, and Miss Pavlova returned for annual sock tours until 1925.

The highly-touted Diaghilev Co. came over in 1916 for one season, with the renowned Nijinsky—and cost its American backers, the Metropolitan Opera, through its ballet subsidiary, about $400,000. Michael Fokine visited in 1921.

Commercially, ballet in America starts with 1933. It wasn't immediately profitable or popular. The art-form was regarded as sissy, chichi, exotic or strange, planned for a limited, highbrow audience. The dancers were foreign. They (and their managements) were also temperamental. The late '30s found the Ballet Russe splitting up into two companies. Then came the first great American company, Ballet Theatre, organized in 1940 by Lucia Chase.

A Native Art Form

By that time there were also some smaller American groups touring as dance attractions, both classical and modern. As the decade moved on, ballet became increasingly popular, while beginning to emerge as a mass entertainment medium. Today ballet has become American, with its dancers and choreographers native. What was exotic and strange 20 years ago is now commonplace. Ballet Theatre plays Las Vegas. Mia Slavenska & Co. tours the strawhats. Offbeat attractions like the Dancers of Bali find their audiences; rack up a sock seven weeks on Broadway to a $140,000 take, and even play the Thunderbird in Las Vegas.

Openings of a Sadler's Wells or Ballet Theatre at the Met Opera House, N. Y., are as lush and toney as the opera season opener itself, with tariff as high as $10 or $12.

Foreign troupes have continued to invade the U. S., in Sadler's Wells Ballet and its sister troupe, Sadler's Wells Theatre Ballet; in Ballets de Paris, Paris Opera Ballet, Cuevas Grand Ballet and London Festival Ballet. Even the Canadians have sent the Canadian National Ballet. Ballets de Paris averaged $35,000 weekly during a run on Broadway; Sadler's Wells went over $100,000.

Hurok imported Sadler's Wells Ballet of London for the first time in the '49-'50 season. On a nine-week tour it grossed $500,000. The next season, the troupe was back for a longer trek, and in 20 weeks racked up $2,500,000. Two seasons later Sadler's was back again, for a 19-week trek that took in $2,000,000. Four weeks of that was in New York, where the troupe grossed $458,000 for an all-time record ballet take. The troupe is back again in the fall of '55, with the same bullish outlook.

The N. Y. City Ballet, organized in 1948, shot up in five years to become America's top terp troupe, and one of the world's finest. Actually, the troupe is final development in a 20-year tradition nurtured by Lincoln Kirstein and George Balanchine, an evolution from American Ballet of 1935, through Ballet Caravan, then Ballet Society, into the NYCB.

Unfortunately, ballet, like opera, isn't self-supporting, running up annual deficits. Fortunately, though, there are angels here to take up the slack. (Overseas, the governments help out.) In America, private angels have invested $7,000,000 in ballet since the modern era started in '33.

Karlweis Warns Yankees Against Author, Actor Sloppiness in Berlin

By HANS HOEHN

Berlin.

Carrying on as second-best, it may be that the legit of West Berlin (six theatres) has developed two sloppy postwar habits: (1) foreign plays are given to the office boy to adapt, and (2) the German actors ad lib vaudeville-type gags of their own in the midst of plot.

Such American comedies as "Teahouse," "Itch," "Kiss and Tell" and "Moon Is Blue" have been popular, the more so as no German playwright has managed to be very funny, possibly due to the traumatic after-effects of the Hitler environment.

Although a familiar figure in earlier years and no newcomer to Berlin. Oscar Karlweis was distinctly shocked during the fall by the amateur scripting of imported hits and issued a warning, through this writer, that American Dramatists Guild members not make casual royalty arrangements for West Berlin. Karlweis made his own translation of "Teahouse of the August Moon," a smash hit here. He cited "My Three Angels" and "Lady in the Dark" as examples of unsatisfactory renderings into the German tongue. He comments tartly on the "predilection for improvisation" which has grown up backstage. Nothing of the sort would be tolerated in New York or London.

Kaethe Dorsch and Ernest Deutsch, each on own, and each now 65, rate as the first lady and first gentleman of the truncated legit of a truncated city.

Clipping the Wings of the Turkeys

Or the Death of the Old 'Road'

By EPES W. SARGENT

It was shortly before 1890 that Marc Klaw and Abraham Lincoln Erlanger opened their theatre booking agency. That in itself was a vital stride forward. Up until the middle '80's each manager had to come to New York in the summer to book attractions for his theatre, running from this office to that and digging out the smaller fry in their cubbyholes in the lithograph printers. They went back home with their books fairly well dated up. If a company closed it meant digging up another attraction somehow, somewhere. John J. Coleman had an office where he represented a few southern houses. Will A. McConnell also had a representation, but not until Klaw and Erlanger was it possible to book a season's attractions in one spot. It completely altered the business methods of the dramatic theatres.

Then in 1892 B. F. Keith brought to New York the clean continuous performance idea he had inaugurated in Boston. Tony Pastor beat him to the clean show, and F. F. Proctor had anticipated the continuous angle. Keith always used the word "stole" when speaking of the Proctor setup. But it was the Keith entry which gave a spurt to the idea because J. Austin Fynes, his resident manager, and Sam K. Hodgdon, who booked the Boston house, managed to control the bookings and make the Keith house a better bargain than the Proctor shows. He set the pace for the country, with Percy G. Williams coming along and setting up a different style of two-a-day in his New York and Brooklyn houses.

It was in 1895 that motion pictures were announced to become a permanent attraction in vaudeville houses. Lyman B. Howe toured the country with a few reels and a carload of sound effects.

By 1905 Klaw & Erlanger were beginning to feel their power. They were autocrats instead of agents. They could save a poor show by forcing dates. They could kill the best shows with poor routes.

B. F. Keith had forced through the booking office, originally, the idea of Pat Shea, of Springfield, Mass., and Jo Paige Smith, of Wilson & Smith, booking agents. Everyone of importance was in except Williams who later had to go in.

The burlesque wheels were in the making, and were cleaning up their shows. They were building their appeal with smarter shows, better production and were making the comedians be funny rather than dirty. The once despised burlesque had its face washed and in many spots was on its way to $1.50 top. Sam Scribner, L. Lawrence Webber, Harry Morris and others of their class realized that better shows meant bigger money.

Flo Ziegfeld's Start

Florenz Ziegfeld had worked into the business following the Columbian Exposition in Chicago in 1893, and had gotten the idea of his "Follies" which was nothing more than a burlesque show on a productional scale almost beyond the comprehension of the old timers.

The drama was doing nicely with the plays of Clyde Fitch, James M. Barrie, Arthur Wing Pinero, David Belasco and the elder William de Mille, W. H. Gillette, with Owen Davis and his ilk supplying the flash melodramas that kept the smaller combination houses alive. Every town of appreciable size had its permanent stock company, with the entire troupe stars so far as the villagers were concerned.

It was the heyday of the stage.

Then Came Films

Then came the picture theatre, offering three one-reel subjects for a nickel, shortly going to a dime. In their 50 and 100 foot lengths it was not a simple matter to hold patronage or to advertise successfully, but with the accidental success of "The Great Train Robbery" the answer to that problem was found.

But it was not in the rapid growth of these houses that the menace was greatest. The strongest influence of the picture was to educate the rural patrons to a better grade of acting than could be had from the one-night stand troupes which then afforded the tanks their only dramatic division. In the face of increasingly good casting and better direction, the yokels became dissatisfied with the brand of acting supplied them. They turned from the "East Lynne" and "Uncle Tom" troupes. Even "St. Elmo" when it finally escaped the shackles of copyright was not a draw for more than the first time around. It was impossible for the tankers, with their small casts costing between $200 and $300 a week to compete with Mary Pickford (then known only as "Little Mary"), Florence Lawrence, Jim Kirkwood and Maurice Costello. The turkeys had their wings clipped. Presently they ceased to fly. The former constituency knew them for the hams most of them were.

The road show of the better type fared better, though there were mutterings about No. 2 casts and one or two state legislatures considered bills making it a felony to advertise "with the original New York cast" without producing the original actors. The bills never passed, but they showed the temper of the times.

Then came the war. Munitions trains sidetracked the theatrical troupes. There was a lack of rolling stock, and presently the Government took over the railroads and not only raised the rates but turned a deaf ear to the appeals of the companies for the old "rates." No longer could a car be moved on 25 tickets, bought at reduced fare, and if the troupe carried more than the 150 pounds of baggage per person, the rest was excess, for no longer was a 60-foot express car tossed in. Sometimes it was impossible to obtain a car even by paying the current high prices.

When peace came it did not bring peace to the theatrical companies. Rates were still up. Cars were still scarce, and the railroads, still under Government management, were not competing for business. No concessions were given, and things were tough.

It was a discouraging state of affairs. Many houses were converted into picture houses, partly because of labor troubles but also because it was becoming increasingly difficult to keep the home constantly lighted through the season. The overheads were larger than receipts.

When it became increasingly difficult to obtain shows, it drove more houses over to pictures and that, in its turn, made it more difficult for shows to book routes. The road was dead.

ELIHU (G.O.P.) ROOT WAS A CRITIC!

By ROBERT DOWNING

Any doubt that George Jean Nathan is dean of American drama critics will be dispelled for readers studying the 1955 Theatre Annual's "Dictionary of Drama Critics, 1850-1910." Nathan, who began analyzing drama for the N. Y. Herald in 1905, is the only practicing reviewer on the Albert E. Johnson-W. H. Crain Jr. list.

Surprise entry is Elihu Root, who reviewed for the N. Y. Sun 1870-74. Root was assistant drama editor to his law partner, Willard Bartlett, who preferred covering shows at Wallack's and the performances of Edwin Booth, leaving his junior associate the happy duty of reporting the charms of Lydia Thompson, then starring in "Humpty Dumpty" with George L. Fox.

Producers dabbling in dramatic criticism included Augustin Daly (N. Y. Sunday Courier, 1860; N. Y. Express, 1864; N. Y. Sun, 1866; N. Y. Times & Weekly Citizen, 1864-7); Charles Dillingham (N. Y. Evening Sun, 1890), and Harrison Grey Fiske, producer-director-husband of Minnie Maddern Fiske (Jersey City Argus, N. Y. Star, and N. Y. Dramatic Mirror, circa 1879).

Playwrights were also critics: Bronson Howard (assistant to Charles Sweetland on The Round Table); Channing Pollock (Washington Post, 1898; Washington Times, 1889-1900; Ainslee's, Smart Set and Green Book, 1905-19; founder and publisher, The Show, 1906; p. a. for William A. Brady, 1900-04; for the Shuberts, 1904-06); and Hutchins Hapgood (N.Y. Commercial Advertiser and The Bookman, 1897-1902; editor, Harper's Weekly, 1913-16; Hearst's International, 1923-5; Collier's, 1902-12).

Eugene Field and Earl Derr Biggers were prominent authors who made the drama critics list. Field worked on St. Louis and St. Joseph papers, was later managing editor of the K. C. Times and the Denver Tribune. In 1883, he joined the Chicago Daily News and began his "Sharps and Flats" column, containing observations on the stage.

1955 Theatre Annual also contains "The Right to Dissent for the American Dramatist" by John T. Dugan; "A 10th Century Margaret Webster" by Rosemary Sprague; production notes on "Henry VI, Part 2" by James Sandoe, and "Finances of an 18th Century Theatre" by Emmet L. Avery. Blanche A. Corin continues as editor.

(*From* VARIETY, *May* 5, 1922)

'The Hairy Ape'-Best Cursing On Stage

Another Sample of the Classic Jack Conway *(Con)* Slanguage Style

Dear Chic:

Hop right over to the Plymouth and get a load of "The Hairy Ape" before they back in and take the joint. There's a bird named (Louis) Wolheim plays the lead and he sure is one tough citizen. The plot shows this egg as a big hardboiled coal-heaver on an ocean liner. His name is Robert Smith and he is gorillin' all the other stokers and handlin' things to suit himself until he runs into a broad who changes his whole outlook.

Up to the time he meets the wren this guy Smith has the world by the ears. He thinks he and his gang are the salt of the earth and that they are runnin' the world by the sweat of their greasy pans. Smith and his tribe belong but the rest of the non-manual animals are all applesauce. If Smith & Co. stop passin coal and laborin, the whole world stops.

Among the stokers there's a limey socialist and a Liverpool Irishman, both with a grouch against their environment. The limey preaches the usual socialistic routine against capitalism and wealth and the Irishman bewails the passin' of the clipper ships and the old order that had to sidestep for the present greyhounds of the seas with their slimy stokeholes and boiler rooms. Smith shuts them both up, tellin' them they're a couple of yellow bums and that instead of being downtrodden they are sittin on the world.

The jane is a passenger on the ship, being chaperoned by her aunt. The young one has run out of thrills doin settlement work on the east side and is on her way to England to limehouse it a bit in Whitechapel. She's one of them curious kind that you've met around the gong who knock over the lamp tryin' to roll their own pills and then want the history of the grease from the time it wuz a poppy seed in China. She's a female oilcan and no mistake but her old man is president of the steel trust and a part owner of the steamship company so when she demands that they take her below and show her the stokehole there's nothin to do but take the slap.

The moll goes below and walks in on the tale end of a speech by Smith where he's bawlin out the second engineer for pulling the whistle on the watch. Smith's speech would make you close your eyes and think you was back in the back room of Johnny Phaelon's with the boys hittin on all cylinders. He tells the second all about his ancestors and makes a few playful remarks about his religion. Hearin a step behind him, he turns to brain the officer with the shovel and stares into the frightened lamps of the millionaire kid. She takes a good look at the toughest baby she ever seen and lets out a shriek about him being an unspeakable beast whereupon the third engineer grabs her and hustles her out of there pronto. Smith throws the shovel at her as she exits but his control was bushy and he missed.

Brute Force

Back in the stokers' fo'castle the gang kids Smith and tells him he's fallin for the dame, when he makes them quit singin so he can think. This gets his goat for fair and he goes bersicker roarin out that he's going topside to croak the broad. The mob leap on him and holds him down.

The limey thinks he can rouse Smith's class consciousness and takes him to Fifth Ave. after the return o'er the big puddle, for a peak at how the bloated plutes live, after the ship docks. Smith wants to clean up for them and the limey takes the air. Smith runs into a flock of rich guys with their women and tries to bawl them out but they don't rumble him. This burns him up so he takes a sock at an old bird who hollers copper. They settled Smith for 30 sleeps on Blackwells.

In the jug a guy listens to his story and reads him a vote-getting spiel by a U. S. Senator attackin the I.W.W. as a flock of bomb tossers and a menace to society. The eagle screams durin' the speech about this great and glorious democracy which gets a loud and raucous raspberry encore from the cons who are listenin' to their pal read.

Smith figures that's the way to settle the broad so when he gets out of stir he joins the "wobblies" and offers to go right in the box in the bomb league and pitch against the steel works. For this he gets the bums rush after they tell him they are on the square and not bomb throwers. He lands outside on the streets and is convinced that he don't belong nowhere.

He offices the moon to read him the riddle of the universe but draws a bull instead. He gets over the look that gal slipped him and the Irishman tellin him that she thought he was a hairy ape, that's the reason she screamed and become frightened. He never met anyone like her before and he certainly hates her guts.

The Squeeze Play

Wanderin up to the zoo, Smith cops a sneak on the keepers and hides after they lock the joint up when he goes to the gorilla's cage and tells him his troubles. Smith propositions the ape tellin him that they will take a walk down Fifth Ave. but after he opens the cage the gorilla crosses him by squeezin him to death and walkin off. Smith is dyin in the cage. Even the ape didn't think he belonged. The final curtain drops after Smith has dragged himself to a standin position by holdin on to the bars and strainin out a speech about "Ladies and gentlemen, step this way and see the only original hairy ape." That's the blowoff.

A guy behind said, "Gee, that would make a corkin burlesque show and you could close with a monkey number. I think O'Neill is a sap if he don't rewrite so that Smith can break into the dame's palatial home and drag her up to the zoo with him. Anyways, Smith can roar louder than Henry Dixon and his cursin is the best I've heard since Prohibition. But the dame has the best of it all through; she's home and in bed by 9:30 each night."

Comin out of the theatre all the peasants had a different version of what it was all about and at the last readin it was a tossup whether O'Neill is takin a backhanded slap at the caveman propaganda or whether he was fitting Wolheim with a vehicle that would scare Dempsey out of his title.

As for your old sparrin partner all I'm worryin about is why don't they dump in a load of coal before the realists begin to pay off? Don't muff it. Your old pal, *Con.*

ORIGIN OF 'TURKEY' AND 'ANNIE OAKLEYS'

The origin of the term turkey as applied to road attractions—and sometimes those on Broadway—has been explained in several versions. Most authentic is the word of the old showmen, who should know. Turkey shows were put on during times when bookings were as sparse as now or more so.

When a theatre manager found he had no attraction booked in at Thanksgiving he would issue a call and throw on any kind of a performance. Actors would gamble, generally taking a percentage of the gate and all would be assured of a little holiday coin, perhaps enough to partake of a turkey dinner with trimmings. Same procedure applied to Christmas and New Year's.

It sometimes happened that such troupe would do well enough to last from Thanksgiving to Christmas. The expectation always was that if a show could get enough patronage at Thanksgiving it could last until after the other turkey holiday.

The expression "Annie Oakleys" as applied to free tickets to a show, has nearly become obsolete. Annie Oakley was perhaps the greatest woman sharpshooter, or at least the first. To promote interest in subsequent performances Miss Oakley was supposed to shoot holes in a pair of tickets, tossed into the air. These tickets were given away by being thrown into the audience to some lucky grabber. Free ducats are generally punched, even now, although some theatres when extending courtesies give a complete ticket which is accounted for on a special form. In one chain separate slips with the location of the seats are given, the ticket itself never being given in part or whole to the persons permitted in without charge.

Langner Reports on Fabulous Invalid

(Continued From Page 468)

Guild, formed their own company to produce their own plays. The original founders of the Playwrights' Company were Maxwell Anderson, S. N. Behrman, Robert E. Sherwood, Elmer Rice, Sidney Howard and John D. Wharton, their attorney.

Among the outstanding plays produced by the Playwrights during their first decade were "Abe Lincoln in Illinois," "The Eve of Saint Mark," "Dream Girl," "Joan of Lorraine," "Darkness at Noon," "The Fourposter." After surviving the vicissitudes of World War II, the Playwrights, greatly strengthened by the addition of Rodger L. Stevens in 1952, have been represented on Broadway by a number of hits including "Tea and Sympathy," "Cat on a Hot Tin Roof" and "The Bad Seed."

Other independent producers who enriched the theatre during this period with memorable productions include Gilbert Miller ("The Play's the Thing," "The Constant Wife," "Journey's End," "Berkeley Square," "The Animal Kingdom," "The Petrified Forest," "Tovarich," "Victoria Regina"); Max Gordon ("The Jazz Singer," "Design for Living," "My Sister Eileen," "Born Yesterday," "The Late George Apley," "The Women"), and going further back, John Golden ("Susan and God," "Claudia," "Counselor-at-Law").

Also there are Kermit Bloomgarden ("Another Part of the Forest," "Command Decision," "Death of a Salesman," and this year, "A View from the Bridge," "The Diary of Anne Frank," "The Lark"); Cheryl Crawford ("One Touch of Venus," "Brigadoon," "The Rose Tattoo"); Brock Pemberton ("Harvey" and "Strictly Dishonorable"); and the famous producer-director of hit musical comedies; George Abbott ("Pal Joey"), who also produced such non-musical successes as "20th Century," "Boy Meets Girl" and "What a Life."

Period of Readjustment, From 1940 to Date

In the confusion of the war and thereafter, many of the legitimate plays from 1940 on were produced for sheer entertainment, such as Joseph Kesselring's "Arsenic and Old Lace," produced by Lindsay & Crouse, a play in which the darling Josephine Hull murdered a round dozen of extras to the accompaniment of gales of laughter from the audience.

Noel Coward's gay comedy of marriage, "Blithe Spirit," directed by John C. Wilson, carried the jokes into the afterlife, while the psychological melodrama, "Angel Street," produced by Shephard Traube, had no particular social significance like the plays of the depression.

The most important play of 1942 was Wilder's "The Skin of Our Teeth," starring Fredric March, Florence Eldridge and Tallulah Bankhead. This play was prophetic in its view of man's relation to the universe and was revived successfully this year when played in Paris and New York with George Abbott, Helen Hayes and Mary Martin. 1943 witnessed S. N. Behrman's refugee comedy, "Jacobowski and the Colonel," and Moss Hart's famous show for the air force, "Winged Victory."

Alfred de Liagre produced John van Druten's light comedy of the war, "The Voice of the Turtle," which starred Margaret Sullavan and ran for 1,557 performances. In 1944, a brilliant new playwright, Tennessee Williams, appeared on the scene with "The Glass Menagerie," produced by Eddie Dowling, in which Laurette Taylor gave her greatest performance. Another phenomenon of the same year was Mary Chase's "Harvey," produced by Brock Pemberton, which ran for 1,775 performances.

Political Satire

Garson Kanin's brilliant comedy, "Born Yesterday," brought Judy Holliday and Paul Douglas to fame and fortune, and was an outstanding political satire of 1945, rivalled only by Lindsay & Crouse's "State of the Union." The theatre began criticizing political trends with Dow & d'Usseau's "Deep Are the Roots," Arthur Miller's improbable "All My Sons," and Lillian Hellman's "Another Part of the Forest."

This same year—1946—saw the opening of one of O'Neill's greatest plays, "The Iceman Cometh," which dealt with mankind's need for illusion, and was set in a saloon reminiscent of the Hell Hole in Greenwich Village which O'Neill had known in his youth. Tennessee Williams wrote his greatest play in 1947, "A Streetcar Named Desire," beautifully produced by a newcomer, Irene Selznick, starring Marlon Brando and Jessica Tandy and directed by Elia Kazan. Not only because of its poetic undertones, but also because of its deep probing into spiritual and sexual degeneration, this work enjoyed a kind of shock popularity throughout the country.

By contrast, "Mister Roberts," dramatized from Thomas Heggen's book, produced by Leland Hayward and staged by Joshua Logan, brought a comedic aspect of the war to Broadway, where it ran for 991 performances. A searing commentary on the shallow existence of a little businessman made Arthur Miller's "Death of a Salesman" the leading feature of the 1948 season, although it failed to reach the heights of great tragedy.

William Inge, author of "Come Back Little Sheba," and hailing from Kansas, was one of the discoveries of the 1948 season. Shirley Booth achieved stardom in his masterpiece of "quiet desperation," produced by the Theatre Guild and directed by Daniel Mann. Similarly, Carson McCullers' "The Member of the Wedding," produced by Robert Whitehead and directed by Harold Clurman, gave Julie Harris her first important character portrayal, that of a lonely child in the Deep South.

Sidney Kingsley's "Darkness at Noon," a sombre play on Communism, based on Arthur Koestler's novel, was one of the best plays of 1950, a season in which the dramatic theatre produced nothing to equal the hilarious "Guys and Dolls," based on a group of Damon Runyon muggs, with book by Swerling and Burrows, music by Frank Loesser. 1951 provided no play of lasting importance, but proved an actor's year; "Mrs. McThing" gave Helen Hayes an opportunity to portray a lovable old lady; "The Shrike," a study of abnormal psychology, provided Jose Ferrer with an excellent acting part, as did Van Druten's "I Am a Camera" for Julie Harris, and Jan de Hartog's "The Fourposter" for Jessica Tandy and Hume Cronyn.

1951 brought Inge additional fame and fortune with the striking *genre* play, "Picnic," produced by the Theatre Guild and directed by Joshua Logan. Maurice Evans made a killing both financially and otherwise in an English importation, "Dial M for Murder," taken hot off the tv griddle. The Playwrights' Co. produced a Pulitzer Prize winner, "Tea and Sympathy," by Robert Anderson, which dealt understandingly with a boy suspected of homosexuality.

No Scenery, Mikes, Etc.

"The Caine Mutiny Court Martial," a dramatization from Herman Wouk's novel, made a sensational success with Henry Fonda and Lloyd Nolan in the leading roles. Paul Gregory presented this play without scenery, and also scored earlier along similar lines with a dramatic reading of Shaw's "Don Juan in Hell," which played a limited engagement in New York, but was an enormous hit in large auditoriums throughout the country with the use of microphones and a star cast of four: Agnes Moorehead, Sir Cedric Hardwicke, Charles Boyer and Charles Laughton. Maurice Evans scored again with a brilliant comedy, "The Teahouse of the August Moon," dramatized by John Patrick.

Tennessee Williams came to the fore once more in 1954 with "Cat on a Hot Tin Roof," staged by Kazan and starring Barbara Bel Geddes and Burl Ives, while Inge furnished Whitehead & Stevens with a solid hit in another *genre* comedy, "Bus Stop," starring Kim Stanley. Herman Shumlin brought Paul Muni to Broadway in "Inherit the Wind," an impassioned plea for tolerance.

The present season has started auspiciously with three hits produced by Kermit Bloomgarden: "The Diary of Anne Frank," starring Susan Strasberg and Joseph Schildkraut; Arthur Miller's "A View from the Bridge," starring Van Heflin; and Lillian Hellman's "The Lark," starring Julie Harris. Other successes are the Playwrights' "Tiger at the Gates," an English importation starring Michael Redgrave, and Maurice Evans' production of "No Time for Sergeants." Indeed the proportion of hits to failures seems to be higher this year than any other, which may indicate the beginning of a new revival of the dramatic theatre.

The heart of the theatre rests primarily in the playwrights. When they have nothing to say, the theatre dies. Out of the confusion at the end of the war came little of importance, until the authors began to turn their attention to human situations rather than to solving economic or governmental problems. Then plays of stature began to be written again, and our theatre outstripped the English theatre where the new authors, except for Christopher Fry, Terence Rattigan and a handful of others, were occupied with trivia.

Currently Rich U.S. Musical Theatre From World War II

During World War II and the years which followed it, there was an upward surge of the American musical theatre, led by the glorious musicals of Richard Rodgers and Oscar Hammerstein 2d: "Oklahoma," "Carousel," "South Pacific," "The King and I." "Oklahoma" was based on a successful play, "Green Grow the Lilacs" (following the Guild's earlier formula for "Porgy and Bess") and was directed by Rouben Mamoulian who staged both musicals. To these assets were added the picturesque ballets of Agnes de Mille. As American musicals rose in importance, legitimate plays held their own, but not without difficulty.

In the past 50 years a striking change has taken place in the American musical theatre, which has become one of our principal contributions to world culture. Beginning with the melodious operettas of the Irish-born Victor Herbert ("Mlle. Modiste," "The Red Mill," "Babes in Toyland"), Rudolph Friml's "The Firefly," and Sigmund Romberg's "Blossom Time," our musical theatre has proceeded by democratic leaps and bounds from stories in which the heroes were princes and the heroines countesses or peasant girls ("The Student Prince," "Countess Maritza," etc.) to the musicals of today in which the cowboys of "Oklahoma," the labor unionists of "The Pajama Game," the sailors of "Carousel," the baseball players of "Damn Yankees" and the G. I. Joes of "South Pacific" dominate the stage.

We progressed from the book shows which followed "The Merry Widow," such as "The Quaker Girl," "The Girl from Kay's," "The Girl from Utah," "The Pink Lady," and dozens of others which came from England and were produced by Col. Savage, Liebler & Co., and the indefatigable J. J. Shubert, to the period of the so-called "little musicals" which used a small orchestra. Many of these were produced by the gargantuan Elizabeth Marbury, such as "Very Good Eddie," written by Wodehouse, Bolton & Kern, whose greatest success was "Oh Boy!"

After these came the brilliant musicals of Rodgers & Hart ("Garrick Gaieties," "A Connecticut Yankee," "On Your Toes," "Pal Joey"), which reached a high level of song and lyrics. Later musicals took a more satiric turn, achieved a high point in the Gershwin "Of Thee I Sing," itself a lineal descendant of the patriotic song-and-dance shows of George M. Cohan.

'Show Boat' and 'Porgy'

The musicals of the period between the two wars reached their peak in two authentic masterpieces, Kern's and Hammerstein's "Show Boat," and the Gershwins' and Dubose & Dorothy Heyward's "Porgy and Bess." With the depression of the 1930s and the closing of Minsky's burlesque houses, the musical theatre reached its low mark with such shows as "Star and Garter" in which the striptease became, for a brief moment, respectable.

Also prevalent were the so-called slick, high-speed Broadway musicals tailored for the carriage trade by George Abbott and Schwab & Mandel. Notable composers emerged: Irving Berlin ("Annie Get Your Gun," "Call Me Madam"); Harold Rome ("Call Me Mister," "Wish You Were Here," "Fanny"); Harold Arlen ("Bloomer Girl," "Cabin in the Sky"); "Arthur Schwartz ("The Band-Wagon"); and the chic Cole Porter ("Kiss Me Kate," "Let's Face It," "Panama Hattie," "Can-Can"), whose shows were frequently produced by Vinton Freedley and brought Ethel Merman to the forefront of the musical comedy stage.

With the partnership of Rodgers & Hammerstein, the American musical theatre arrived at its zenith. Other fine musicals joined theirs, like Irving Berlin's "Annie Get Your Gun," Alan Jay Lerner and Frederick Lowe's "Brigadoon," E. Y. Harburg, Fred Saidy and Burton Lane's "Finian's Rainbow," Leonard Bernstein, Betty Comden and Adolph Green's "On the Town" and "Wonderful Town"—and the end is not yet. The Italian-born Gian-Carlo Menotti started his own trend with such contemporary operas as "The Consul" and "The Saint of Bleecker Street."

But after 10 years of imaginative writing, many authors and composers now seem to be floundering back to the pre-"Oklahoma" days. Whether the American musical theatre will continue to maintain its high position lies in the hands of the few leaders who set the standards. The present worldwide acceptance of "Porgy and Bess" should be an object lesson to those of our composers capable of equalling this fine work. A hopeful sign in the musical field is the addition of new producers such as Feuer & Martin ("Guys and Dolls," "Silk Stockings," "The Boy Friend"); Brisson, Griffith & Prince ("Pajama Game," "Damn Yankees"); David Merrick & Joshua Logan ("Fanny"); Leland Hayward ("Call Me Madam").

Rise and Fall Of The American Revue

We must bow in the direction of the "Folies Bergere" and American vaudeville for their share in the parentage of the peculiarly American form of revue which, through the genius of Florenz Ziegfeld Jr. reached its apogee in the "Ziegfeld Follies," notable for its brilliant stars—Will Rogers, Anna Held, Anne Pennington, Ina Claire, Fanny Brice, Ray Dooley, W. C. Fields, Marilyn Miller, Leon Errol, Eddie Cantor, Gallagher & Shean, and Bert Williams; its modernistic scenery by Josef Urban; its beautiful Ziegfeld girls (some of whom each season appeared piquantly in the near-nude as a "living picture" which, like the girls themselves, posed as "Art").

Other revues which emulated Ziegfeld were George White's "Scandals," Lew Leslie's "Blackbirds," Earl Carroll's "Vanities," John Murray Anderson's "Greenwich Village Follies," and J. J. Shubert's series of Winter Garden Revues.

But none of these had Ziegfeld's style or taste. At the top of his career no revues anywhere in the world were the equal of the "Follies," either in the artistry of the production numbers, the humor of the sketches, the talent of the performers and composers, the opulence of the *mise-en-scene*, or the harmony of the ensemble which raised the entire conception from the status of a musical melange to that of a work of art in the grand manner.

After Ziegfeld's death, this type of entertainment dwindled and died. It exists now only in the form of the little revues which began with the Theatre Guild's youthful "Garrick Gaieties," with songs by young Richard Rodgers and Lorenz Hart, followed by Dwight Deere Wiman's series of "Little Shows," in which Libby Holman, Clifton Webb and Fred Allen were outstanding stars. One of the best small revues was the famous "Charlot's Revue," imported from England, from which we retained for the American stage the beloved Gertrude Lawrence and the bizarre Beatrice Lillie.

Other notable American ventures in this smaller type of revue were the International Ladies Garment Workers' "Pins and Needles." Leonard Sillman's "New Faces" and the GI "This Is the Army."

Even in its smaller form the satiric revue seems doomed by the combination of mounting production costs and the difficulty of recouping these costs in a small theatre with no picture rights. This form of entertainment has been taken over largely by television and awaits the coming of a new Ziegfeld before it can aspire to its former glories in the theatre of tomorrow.

Extraordinary Negro Talent, Themes, Authors To The Fore

There has been a great contribution to American art in another direction—that of folk music, spirituals and dance, by the Negro Theatre, which has been in the main a collaboration between Negro and white writers, composers and performers. There have been notable performances by the casts of "Porgy and Bess," "Mamba's Daughters." "In Abram's Bosom," "Cabin in the Sky"—and by such personalities as Rex Ingram, Canada Lee, Paul Robeson, Ethel Waters, Eartha Kitt. Exciting plays by Negro writers are now beginning to appear, such as Richard Wright's "Native Son," and Louis Patterson's sensitive "Take a Giant Step." Billy Rose's production of Hammerstein's "Carmen Jones" was another outstanding success.

I have tried to evaluate the best artistic achievements through the 50-year life of VARIETY, but this is manifestly impossible in this short space. In addition to the fine acting I have already mentioned, I have selected the following performances as equally memorable: Emily Stevens in "Hedda Gabler"; Doris Keene in "Romance"; Helen Menken in "Seventh Heaven"; Mary Martin in "South Pacific"; Ruth Gordon in "The Country Wife"; Gertrude Lawrence in "Lady in the Dark"; Helen Hayes in "Victoria Regina"; Katherine Cornell in "The Barretts of Wimpole Street"; Richard Bennett in "He Who Gets Slapped"; Alla Nazimova in "Ghosts"; Paul Muni in "Counselor-at-Law"; Dudley Digges in "The Iceman Cometh"; Eugenie Leontovich in "Tovarich"; Marilyn Miller in "Sally"; Ethel Waters in "Mamba's Daughters"; George Arliss in "Disraeli"; Judith Anderson in "Macbeth"; Maurice Evans in "Richard II."

A short list of the best directors includes the following: Philip Moeller, Elia Kazan, Guthrie McClintic, Arthur Hopkins, Rouben Mamoulian, Herman Shumlin, George Abbott, George Kaufman, Joshua Logan, Harold Clurman, Margaret Webster Robert Lewis; while among the best scenic designers are Robert Edmond Jones, Jo Mielziner, Donald Oenslager, Aline Bernstein, Lee Simonson, Norman

(Continued On Page 475)

50 Years of the American Theatre

Continued from page 474

Bel Geddes, Stuart Chaney, Boris Aronson, Lemuel Ayers and Mordecai Gorelik.

Women have equal status with men in the theatre, and their contribution has been equally important. In addition to brilliant actresses, they have been successful managers: Antoinette Perry, her daughter, Elaine Perry; Irene Selznick, Cheryl Crawford, Margo Jones, Theresa Helburn, Armina Marshall. Scenic artists: Aline Bernstein, Lucinda Ballard. Costume designers: Irene Sharaff, Lucinda Ballard. Choreographers: Agnes De Mille, Hanya Holm. Lighting artists: Jean Rosenthal, Peggy Clarke. Directors: Margaret Webster, Antoinette Perry, Mary Hunter, Auriol Lee. Writers: Rachel Crothers ("Susan and God"); Rose Franken ("Another Language," "Claudia"); Zoe Akins ("Declassee," "Morning Star"), Lillian Hellman.

Russian Importations, Bernhardt, Duse, Others

Many importations from abroad took place periodically during these 50 years, and among them were the farewell tours of Sarah Bernhardt and Eleanora Duse, who unhappily died in Pittsburgh.

The first tour of Diaghilev's Russian ballet, with Pavlova, and a later tour with Nijinski, with the colorful costumes and scenery of Bakst, had a great influence on our scenic decor. They especially influenced the youthful Robert Edmond Jones, Lee Simonson, Rollo Peters and other scenic pioneers, as did Max Reinhardt's production of the pantomime "Sumurun," with its runway—quickly adopted by burlesque houses throughout the country with an influence not so artistic.

The most important visitor, however, was the Moscow Art Theatre (1923) directed by Stanislavski and Dantchenko, which, through the superb playing of such actors as Kachalov and Woskvin in Chekhov's plays, gave a new impetus to the American artistic theatre, an influence still felt in dramatic schools.

The visits of Max Reinhardt, who directed two American productions, "The Miracle" and "The Merchant of Yonkers," were of lesser import, while the importation by Otto Kahn of the French company of Jacques Copeau at the Garrick Theatre during World War I accomplished relatively little either as a good will gesture or as an artistic influence. The Comedie Francaise has been more successful in both categories.

Importations of English acting companies from time to time, such as John Gielgud's "The Lady's Not For Burning"; "Love for Love," and "The Importance of Being Earnest," set a high standard for classical comedy. We continue to rely heavily on plays from London, but success there by no means ensures success here. Indeed, until quite recently the opposite seemed to be true.

The Bard's Boffo B.O.

Shakespeare has always been popular nationwide in America, although the same is not true of New York City. Shakespearean touring companies were popular when the costs of transporting large companies were such as to make touring profitable. Among the best of the earlier touring repertory companies were those of Sothern & Marlowe, the Ben Greet Players, Robert P. Mantell, and Walter Hampden.

Among the outstanding performances and productions of Shakespeare were Barrymore's "Hamlet," George Arliss and Peggy Wood in "The Merchant of Venice," Jane Cowl and Rollo Peters' "Romeo and Juliet," Katherine Cornell's "Romeo and Juliet" and "Anthony and Cleopatra," Lunt & Fontanne's "The Taming of the Shrew," Maurice Evans and Judith Anderson's "Macbeth." There were, too, Evans as "Hamlet," Gielgud as "Hamlet," Helen Hayes and Evans in "Twelfth Night," Katherine Hepburn's "As You Like It," Eva Le Gallienne's "Romeo and Juliet," Margaret Webster's production of "Othello" with Paul Robeson and Jose Ferrer, the Mercury Theatre's "Julius Caesar" with Orson Welles. All of these enjoyed substantial runs in New York.

Later imports have included the old Vic Company with Sir Laurence Olivier, Ralph Richardson—and a second trip with Olivier and his wife, Vivien Leigh. Both tours were great boxoffice successes, but the theatres were so large that the productions were largely inaudible, as was the Old Vic project presenting "A Midsummer Night's Dream" at the Metropolitan Opera House.

Outstanding among the directors of Shakespeare have been Arthur Hopkins, Guthrie McClintic, Margaret Webster and John Houseman. Because of increasing costs Shakespearean productions have greatly fallen off recently and the function of producing his plays has largely been taken over by small professional groups, such as the Brattle Theatre in Cambridge, Mass., and by college theatres using amateur actors. The American Shakespeare Festival Theatre was built by public subscription in Stratford, Conn., in 1955 to provide a Festival and Academy for American professional actors. Much is hoped for this project.

Summer Stock Vs. Strawhats

An important factor in the growth of the American theatre is so-called "summer stock" which embraces a number of different types of enterprise. The earliest summer stock companies, such as Denver's Elitch's Gardens and Skowhegan's Lakeside Theatre, played old Broadway successes a week at a time with a resident company. In 1925 Raymond Moore built a summer theatre at Dennis, Mass., from an abandoned church, and in 1931 the Westport Country Playhouse was remodelled from a Connecticut barn for the N. Y. Repertory Company which later brought one of its successes, "The Streets of New York," to Broadway.

The success of the summer barn theatre companies resulted in additional theatres being established at Mount Kisco, Olney and Falmouth, and today the movement has grown until summer theatres are numbered in the hundreds, and give summer employment and training to actors all over the country. The movement has now spread to winter resorts in the south, such as Palm Beach and Miami. Recent developments are the packaged star shows sent out on summer theatre tours, and music circuses in tents, originated by St. John Terrell in New Jersey, and growing in popularity each year. Following the example of Westport, summer theatres are being used increasingly for the tryout of new plays for Broadway.

The past 50 years witnessed at first a resurgence of theatre building led by the enterprising Shubert brothers in their competitive struggles with the entrenched syndicate of Klaw & Erlanger. As a result, many new and excellent theatres were built throughout the country; the Shuberts favoring one balcony, whereas A. L. Erlanger insisted on a balcony and the now-outmoded gallery or second balcony.

During the depression many theatres out-of-town were turned into movie houses or parking lots. With the renascence of interest in the legitimate theatre since World War II, there has also been a substantial increase in building costs, so that despite the shortage of theatres in New York in 1955, there seems little likelihood that new theatres will be constructed unless this is done in conjunction with other buildings, like hotels, office buildings, etc.

The number of theatres in New York City now available for the legitimate theatre has reached a low point—31. Since there are considerably more plays and financial backing available than there are theatres to house them, the opportunity is present for a man combining the energy and ability of a producer, and the real estate "know-how" of the Shuberts and K & E, to start building new theatres in New York and elsewhere. Perhaps this man already exists in the person of Roger L. Stevens, who has shown unusual talent in the fields of theatrical production (the Playwrights' Co., Producers' Theatre) and real estate; or in his colleague, Robert W. Dowling, of City Investing Company.

Unionization of the Theatre

The evils of management in the era of rugged individualism which characterized the American theatre prior to 1919 resulted in the formation of the Actors Equity Assn., which has done wonders for the actor and has had a stabilizing effect on the theatre.

Not so beneficial, however, has been the effect of the stagehands' union, IATSE, which derives its main membership from other fields, such as motion pictures and television, and seems to regard the theatre as a hothouse growth. This tendency to regard the theatre as a luxury is shared by some of the scenic artists, so that while scenic artistry has risen to a high point, scenic costs have risen even higher.

Many farsighted scenic artists have realized that they have a responsibility toward the actors and authors and are making a stand against devoting too much of the theatre's income to scenery and scene-shifting. They wish to further the possibility of producing controversial plays or plays of limited boxoffice appeal, a possibility which becomes less and less as scenery costs grow higher and higher.

Paul Gregory, a producer with extraordinary imagination, has shown it is possible to produce financially successful plays using no scenery at all. It may well be that if a halt is not called on scenic costs by the artists themselves, the experimental or artistic theatre will be forced by the stern law of economics to reduce its scenic costs or die.

Off-Broadway

A new phenomenon, which may well revolutionize the theatre of tomorrow, is the off-Broadway theatre, a term applied to the half dozen or more small theatres clustered around Greenwich Village, whose formation is somewhat reminiscent of the early days of the Washington Square and Provincetown Players.

These theatres have already produced several important actors and directors, and one promising playwright, Leslie Stevens. They may well provide the back door through which the creative American artist of the future may enter the larger theatre of Broadway.

ANTA

During the last decade, the non-profit nationally chartered organization, The American National Theatre and Academy (ANTA), purchased the old Guild Theatre, and initiated the production of artistic plays which included Mary Chase's "Mrs. McThing" starring Helen Hayes, Jeffers' "The Tower Beyond Tragedy" starring Judith Anderson, and other interesting revivals. ANTA serves a nationwide function as the liaison between the professional, college and community theatres throughout the country, and, as the official agent for the State Department, has acted very successfully in sending American plays to festivals abroad. ANTA has been especially helped by three new producers: Robert Dowling, President; Roger Stevens, Treasurer, and Robert Whitehead, who together formed a new producing organization called Producers' Theatre Inc., which has produced a number of successful plays and operates five Broadway theatres.

The Newest Look

Notwithstanding the high costs of the theatre, conditions are always good for hits. The play continues to be the thing, and here we have reason to be optimistic. As never before, the writing talents of young America have the opportunity of learning their writing trade in the sister art of television, and earning a good living at the same time.

Paddy Chayefsky, whose new play, "The Middle of the Night," is in production by Joshua Logan, and Ira Levin (whose hour tele adaptation of "No Time for Sergeants," on the U. S. Steel Hour led to discovery by the Theatre Guild of a new star, Andy Griffith) are examples of an ever-increasing pattern of relationship between the two media.

In acting, too, never before has there been such an influx of talent and the means of training it as the Actors Studio, the American Academy of Dramatic Art, the American Theatre Wing, the American Shakespeare Academy, and dramatic schools and college departments throughout the country, all of which are flourishing. As the automation of industry cuts down the working hours of the population, the demand for entertainment will grow greater and greater. Mass entertainment like motion pictures and television will never be completely free of censorship problems, and to this extent cannot purvey the fullest excitement of the living theatre which flourishes in an atmosphere of artistic freedom.

The living theatre alone of all the entertainment media stands preeminent, not merely because more than all the others it depends upon the art of acting and the magical relationship which exists in the contact between the living actor and the living audience, but also because on its stages the freedom to express thought in the form of plays will keep it as vigorous and eternal as life itself.

B'way Legit Long-Runs

Life With Father	3.224
Tobacco Road	3.182
Abie's Irish Rose	2.327
Oklahoma!	2.248
South Pacific	1.925
Harvey	1.775
Born Yesterday	1,642
The Voice of the Turtle	1,557
Arsenic and Old Lace	1.444
Hellzapoppin	1.404
Angel Street	1,295
Lightnin'	1,291
The King and I	1.246
Guys and Dolls	1.200
Mister Roberts	1,157
Annie Get Your Gun	1.147
The Seven Year Itch	1.141
Pins and Needles	1.108
Kiss Me, Kate	1,070
The Teahouse of the August Moon	1.033*
Anna Lucasta	957
Kiss and Tell	957
The Moon Is Blue	928
Can-Can	892
Carousel	890
Hats Off to Ice	889
Follow the Girls	882
The Bat	867
My Sister Eileen	865
White Cargo	864
Song of Norway	860
A Streetcar Named Desire	855
You Can't Take It With You	837
Three Men on a Horse	835
Stars on Ice	830
Comedy in Music (Victor Borge)	828*
Where's Charley?	792
The Ladder	789
State of the Union	765
The First Year	760
Death of a Salesman	742
Sons o' Fun	742
The Man Who Came to Dinner	739
Call Me Mister	734
High Button Shoes	727
Finian's Rainbow	725
Claudia	722
The Gold Diggers	720
I Remember Mama	714
Junior Miss	710
Tea and Sympathy	709
Seventh Heaven (straight play)	704
Peg o' My Heart	692
The Children's Hour	691
Dead End	687
The Lion and the Mouse	686
The Pajama Game	684*
Dear Ruth	683
East Is West	680
The Doughgirls	671
Irene	670
Boy Meets Girl	669
Blithe Spirit	657
The Women	657
A Trip to Chinatown	657
Bloomer Girl	654
The Fifth Season	653
Rain	648
Call Me Madam	644
Janie	642
The Green Pastures	640
The Fourposter	632
Is Zat So?	618
The Happy Time	614
Separate Rooms	613
Anniversary Waltz	611
Affairs of State	610
Star and Garter	609
The Student Prince	608
Broadway	603
Adonis	603
Street Scene	601
Kiki	600
Wish You Were Here	598
A Society Circus	596
Blossom Time	592
The Two Mrs. Carrolls	585
Detective Story	581

(Note: Asterisk indicates total for current shows as of Dec. 31, 1955).

London's Long-Runners

1.	Chu-Chin-Chow	2,238
2.	Blithe Spirit	1.997
3.	Worms-Eye View	1.745
4.	Me and My Girl	1.646
5.	Reluctant Heroes	1.610
6.	Together Again	1.566
7.	Seagulls Over Sorrento	1.551
8.	Oklahoma*	1.543
9.	Charley's Aunt	1.466
10.	Beggar's Opera	1.463
11.	Our Boys	1.362
12.	Knights of Madness	1.361
13.	Maid of the Mountains	1.352
14.	Arsenic and Old Lace*	1.337
15.	Farmer's Wife	1.329
16.	Annie Get Your Gun*	1.304
17.	Mousetrap†	1.288
18.	Little Hut	1.261
19.	Little Bit of Fluff	1.241
20.	While the Sun Shines	1.154
21.	Chinese Honeymoon	1.075
22.	Quiet Weekend	1.059
23.	Romance	1.049
24.	French Without Tears	1.039
25.	Perchance to Dream	1.022
26.	Wind and the Rain	1.001

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* American import.

† Opened Nov. 25, '52; still running; total performances as of Jan. 1, '56.

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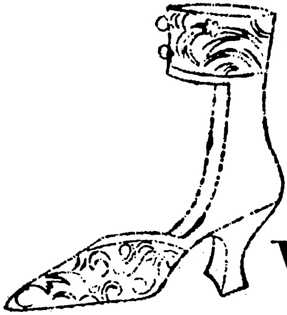
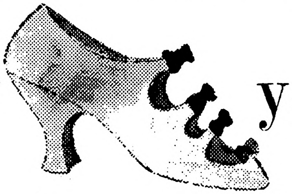
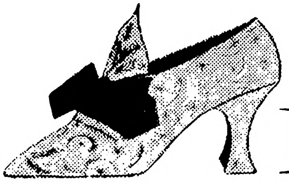
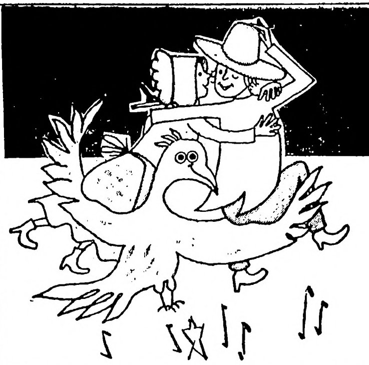




We don't remember what we said in these same pages fifty years ago, but today our message is clear and sincere: a toast to the infinite variety of Variety's fifty great years!



I. Miller



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—CHAPMAN, News

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—WOLCOTT GIBBS, New Yorker

"EXCELLENT STUFF"
—ATKINSON, Times

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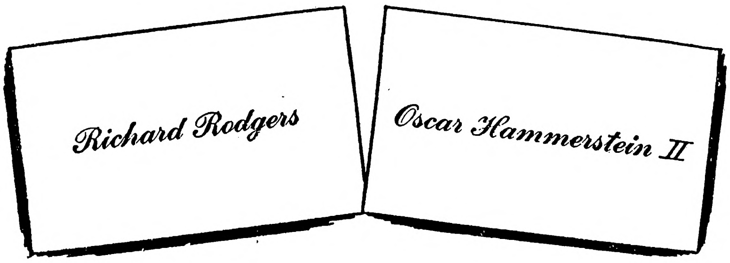
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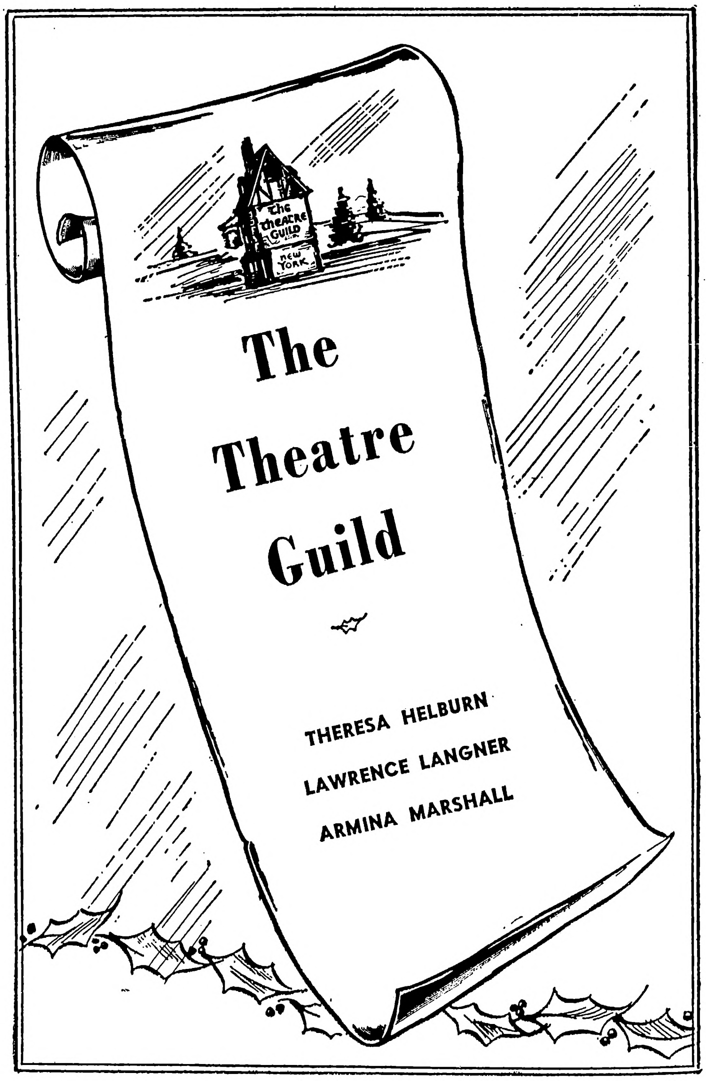

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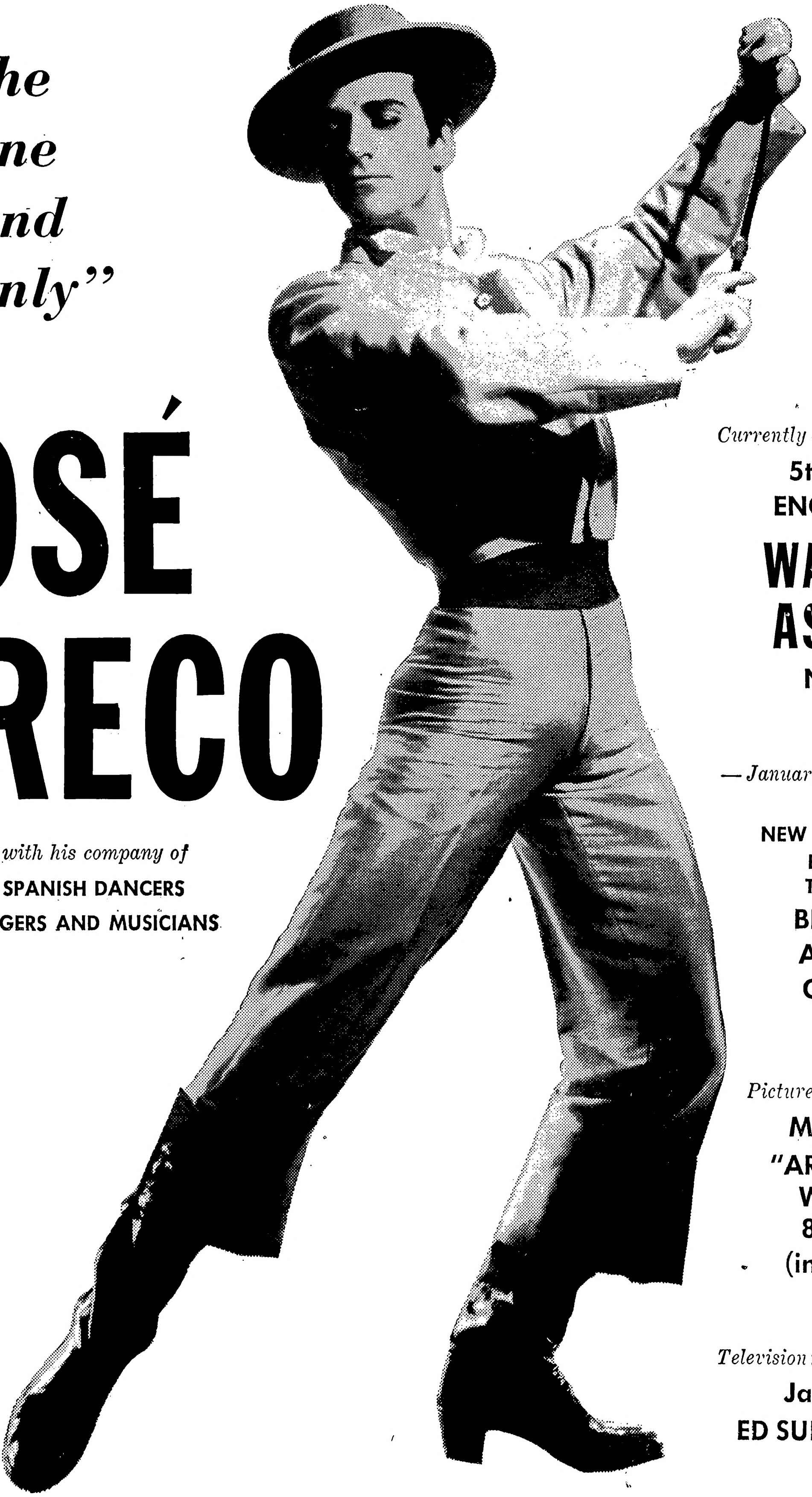

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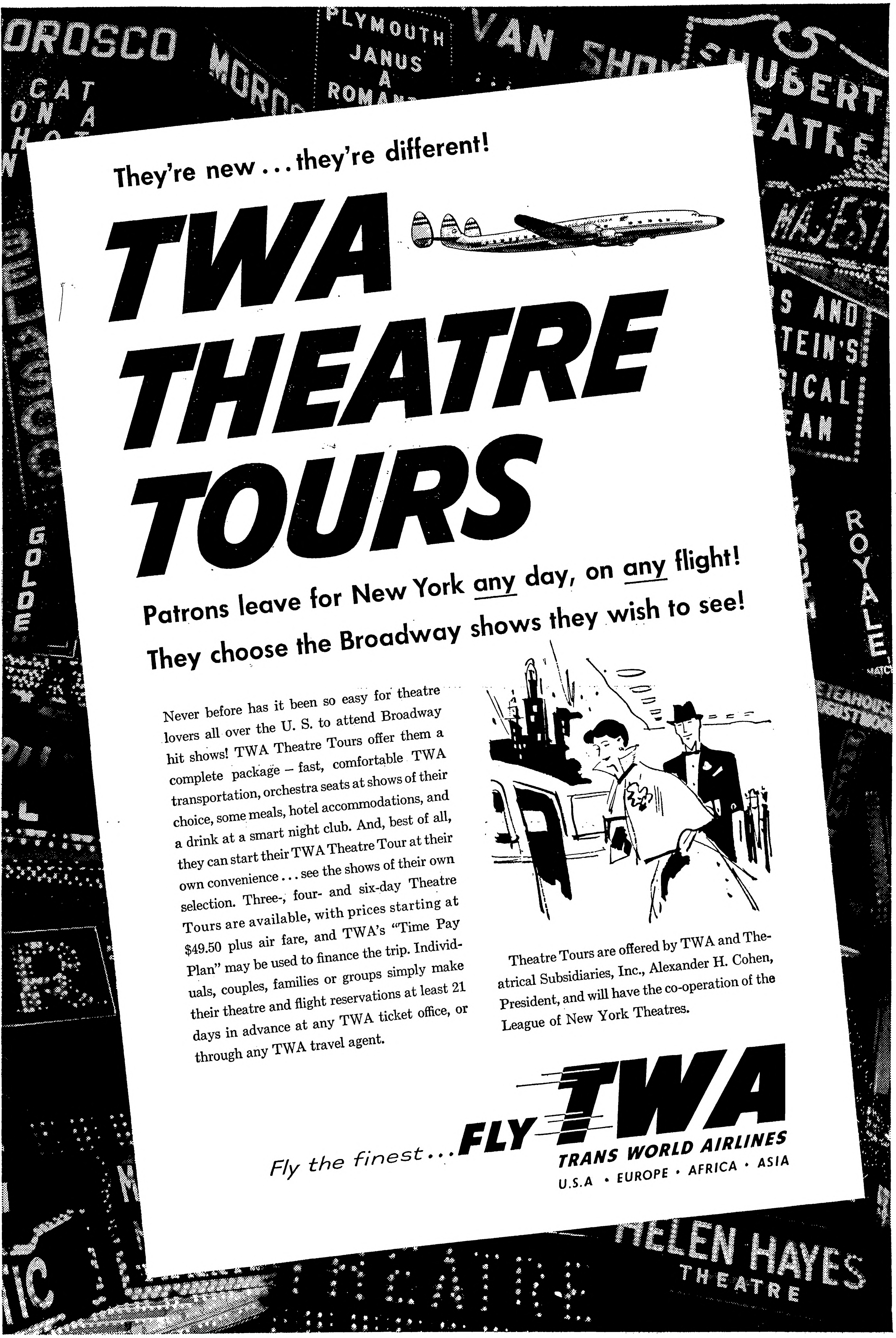

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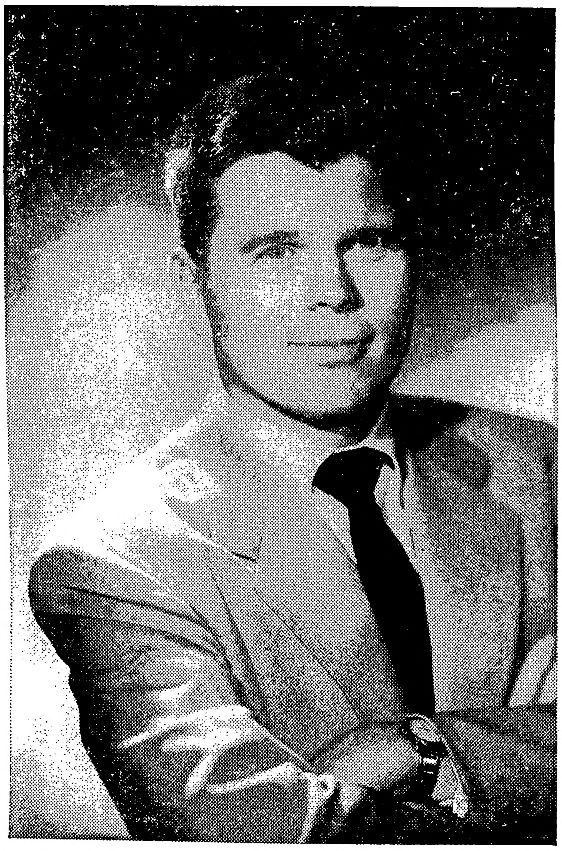
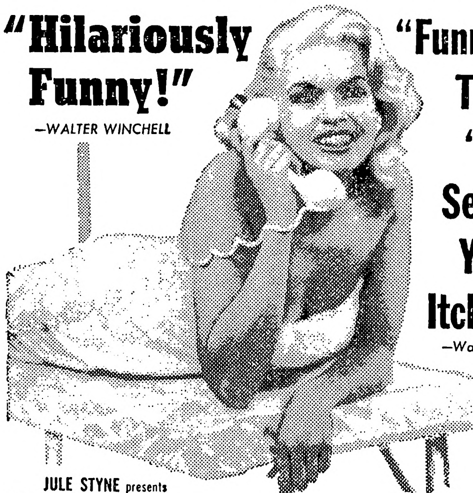


BARRY NELSON

"Sex on-the-Rocks!" —Time Mag.



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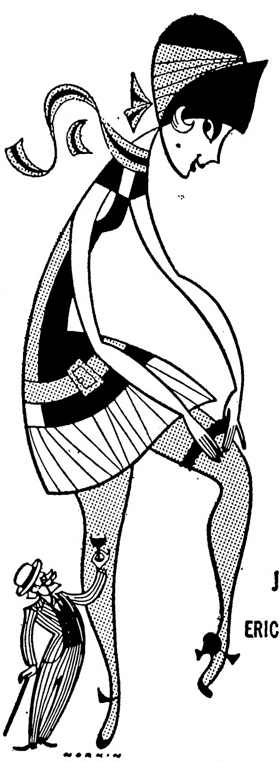

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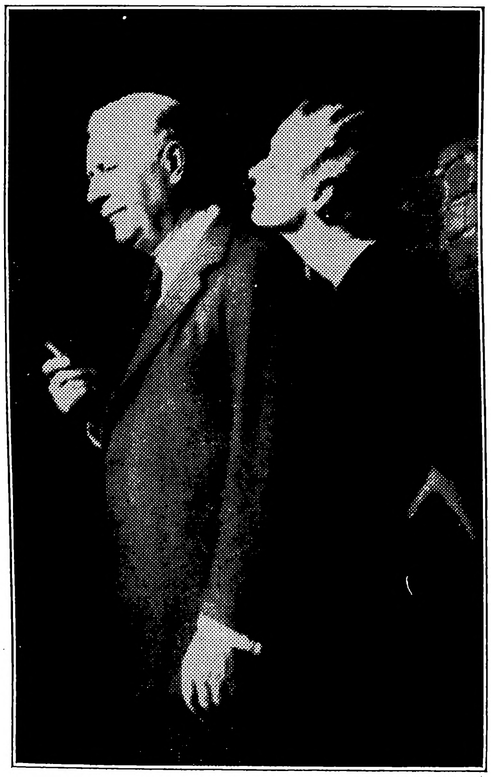

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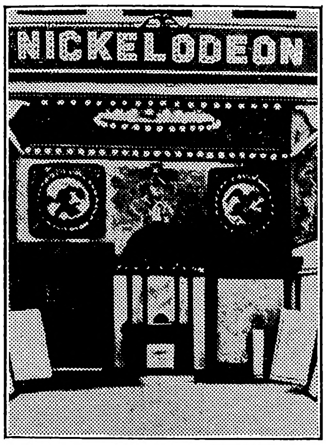

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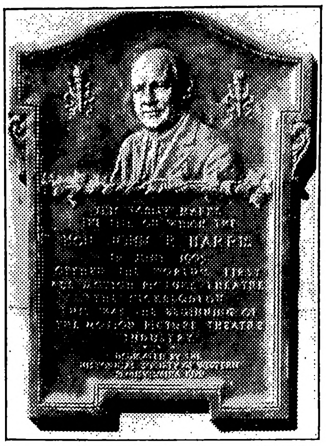

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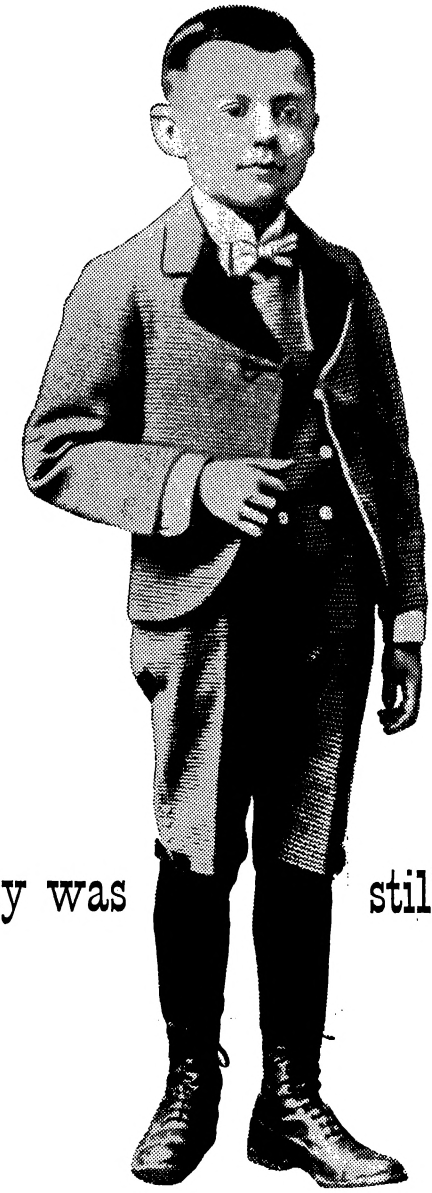

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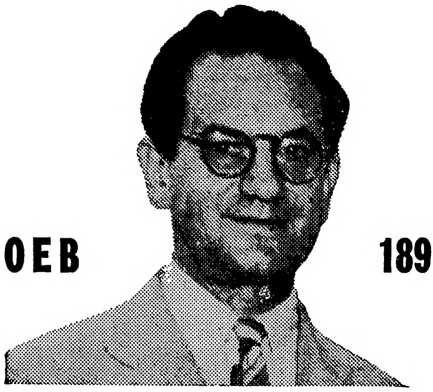

PHILIP LOEB 1891 * 1955

ACTOR – TRADE UNIONIST

"If things are ever to move upward, someone must be ready to take the first step, and assume the risk of it."—William James.

During sixteen years as a Councillor of the Actors Equity Association, Philip Loeb compiled an extraordinary record of achievement on behalf of actors, creating a rich legacy in which all members of Equity, present and future, as well as others in the theatre, share.

To do so he attended thousands of meetings, sat on hundreds of committees, talked, wrote, travelled, and fought for the actor. No expenditure of his time and effort was too great.

Here, to honor him, are some of the highlights of his achievement as they stand on the theatrical record.

TOWARD BETTER WORKING CONDITIONS FOR ACTORS

1934—He was instrumental in establishing the Cuts Board;

1935—Led in the establishment of Equity minimum salaries and subsequent raises thereof;

1935—Successfully fought for pay for rehearsals and subsequent increases of that pay;

1938—Helped abolish the difference between minimum salaries for junior and senior members;

1938—Played a leading role in achieving the first Basic Agreement with the League of New York Theatres, and served many times on the committee which negotiated renewal and betterment of that agreement;

1938—Was active in winning payment for actors performing in paid previews during rehearsal period;

1943—Helped in winning adequate rest periods during and between rehearsals;

1947—Was cited especially for his work in obtaining a clause in the Basic Agreement concerning segregation in the National Theatre in Washington;

1934-1949—Pioneered in the organization of the radio industry, and the establishment of Television Authority;

1949-1950—Fought successfully to maintain Equity's jurisdiction over tabloid plays appearing in motion picture theatres;

1934-1950—Through the years he vigorously supported actors' claims and grievances; served as Arbitrator for Equity members; and made important contributions in the clarification and enforcement of the Equity Contract.

TOWARD THE BEST POSSIBLE UNION FOR ACTORS

1936-1947—He fought for reforms in the conduct of Council and membership meetings until they were established . . . such as . . .

(a) The Secret Ballot;
(b) Full discussion by membership of the qualifications of candidates for election to Council;
(c) An agenda for all meetings;
(d) Any change of an established policy to be made a Special Order of Business with sufficient advance notice to Council members;

1938—Served as member of the Executive Committee;

1939—Fought off all outside efforts to take over the Actors' Unions at the A.F.L. convention in Atlantic City, and was cited by Council for his outstanding role in this fight;

1939-1950—Served for many years on the Board of the Four A's and was very active in revising the structure of that organization.

TOWARD OPENING NEW AVENUES OF EMPLOYMENT FOR ACTORS

1935—He was active in the organization of the first American Theatre Festival;

1938—Helped make a reality of the first Experimental Theatre, headed by Antoinette Perry;

1939—Earned praise of Council for his trip, with others, to Washington to protest the elimination of the Federal Theatre;

1940—Continued his efforts to try to obtain government relief for actors;

1946—Helped form ANTA's Experimental Theatre;

TOWARD A BROADER USE OF THE THEATRE FOR ALL

1943—He led in organizing the National Conference of the Entertainment Industry for War Activities;

1943-1945—Continued to be active in the Conference throughout World War II;

1943—Played an important part in the formation of the National Entertainment Industry Council (NEIC) which brought all the elements in the theatre industry together for the first time to sit down and work out a common program;

1947—Aided in formation of Economic Betterment Committee as a result of which a survey was projected of theatre resources and how they could be organized and used for the benefit of everyone in the theatre; (this culminated in the Robert Nathan Report, 1948);

1947—Through his vigorous fight against censorship, helped bring about the presentation of the Connally Bill before the New York City Council.

1934-1950—Was active in establishing the Ticket Code Enforcement Authority.

On September 8, The Council of Actors Equity Association adopted the following resolution:

"Whereas, Philip Loeb departed this life on September 1; and

"Whereas, he had been an outstanding actor, director and producer for thirty years and a member of the Council of the Association for sixteen years; and

"Whereas, in all that time he strove brilliantly and indefatigably for the welfare of the actor and of his Association; and

"Whereas, he was ever mindful of and concerned with the protection of the rights of minorities; and

"Whereas, he contributed greatly to the Actors' Equity Association, its growth and development:

"Now, therefore, be it resolved, that the Council of the Actors' Equity Association on behalf of its Officers, itself and the membership it represents, acknowledges the services rendered by Philip Loeb in his lifetime; and notably in his labors for the minimum salary, rehearsal salary and the institution of the Cuts Board; and

Be it further resolved, that the Council expresses its recognition of the loss to the theatre and to the Association in the death of Philip Loeb; and

"Be it further resolved, that its most sincere condolences be conveyed to his family and friends; that this resolution be entered upon the minutes of the Council; and that it be printed in the EQUITY MAGAZINE."

CONTRIBUTORS TO THIS MEMORIAL

Luther Adler
Ronald Alexander
Ralph Alswang
Barbara Ames
Joseph Anthony
Allen Boretz
Rebecca Brownstein
Harold Clurman
Clarence Derwent
Melvyn Douglas
Florida Friebus
Julie Harris
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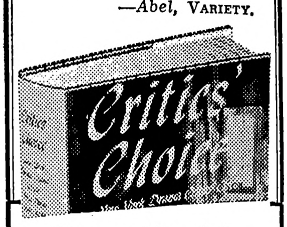

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DARKNESS AT NOON by Sidney Kingsley
I AM A CAMERA by John van Druten
PICNIC by William Inge
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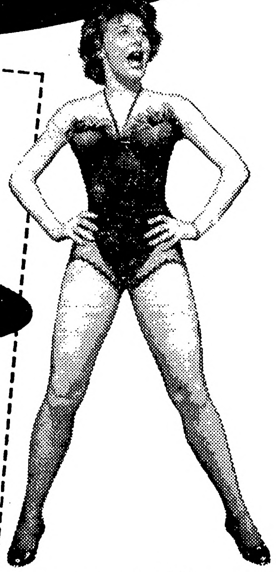

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Those Good Old Days of Legit

Continued from page 469

frequent "conflicts" on opening nights were commonplace. (For example, on the night of Sept. 26, 1927, in the tabulation below, there were the listed premieres, plus a drama titled "Speak Easy," which is excluded because it ran only 57 performances.) With so many opening night "conflicts," newspapers had not just a drama critic, but various assistants, hence the terms largely meaningless today, "firststringer."

Hits on Hits

For the first four months (through Sept. 30) of the 1926-27 season, there were the following hits, with the indicated opening dates (and ultimate number of performances in parentheses):

"Ziegfeld's Revue," Globe (now a film house, June 24 (108).

"The Blonde Sinner," Cort (still a legit house—imagine!), musical comedy, July 14 (173).

"Bare Facts of 1926," revue, Triangle (now the Village Vanguard cafe), July 16 (107).

"Americana," revue, Belmont (since razed), July 26 (224).

"Loose Ankles," comedy, Biltmore (now a television studio), Aug. 16 (168).

"The Little Spitfire," comedy, Cort, Aug. 16 (200).

"Earl Carroll's Vanities," revue, Earl Carroll (since razed), Aug. 24 (303).

"The Donovan Affair," drama, Fulton (recently renamed the Helen Hayes), Aug. 30 (128).

"Castles in the Air," musical comedy, Selwyn (now a grind film house), Sept. 6 (160).

"Queen High," musical comedy, Ambassador (since renamed the Ritz and now a television studio), Sept. 8 (332).

"Two Girls Wanted," comedy, Little (now Times Hall, leased as a tv studio), Sept. 9 (324).

"Countess Maritza," operetta, Shubert, Sept. 18 (318).

"Broadway," melodrama, Broadhurst, Sept. 16 (332).

"The Ramblers," musical comedy, Lyric (now a grind film house), Sept. 20 (289).

"Honeymoon Lane," musical comedy, Knickerbocker (since razed), Sept. 20 (317).

"Yellow," melodrama, National, Sept. 21 (135).

"The Judge's Husband," comedy, 49th St. (since razed), Sept. 27 (120).

"Gentlemen Prefer Blondes," comedy (adapted from the original novel; a musical edition was produced in 1949-50), Times Square (now a film house), Sept. 28 (199).

"The Captive," drama, Empire (razed about two years ago), Sept. 29 (160).

More Hits

The hits that opened during the corresponding period of 1927-28 were as follows:

"Rang Tang," revue, Royale, July 12 (119).

"Allez-Oop," revue, Earl Carroll, Aug. 2 (120).

"Ziegfeld Follies," revue, New Amsterdam (now a film house), Aug. 16 (167).

"Her First Affair," comedy, Bayes (since replaced by the addition to the N. Y. Times annex), Aug. 22 (136).

"Burlesque," comedy, Plymouth, Sept. 1 (338).

"Good News," musical comedy, 46th St., Sept. 6 (332).

"Women Go on Forever," melodrama, Forrest (now the Coronet), Sept. 7 (117).

"Baby Cyclone," comedy, Henry Miller, Sept. 12 (184).

"My Maryland," operetta, Jolson (later the Century, now a television studio), Sept. 12 (312).

"Mikado," comic opera revival, Royale, Sept. 17 (105).

"Four Walls," drama, Golden (not the present Golden Theatre; now a tv studio), Sept. 19 (144).

"Trial of Mary Dugan," melodrama, National, Sept. 19 (310).

"Command to Love," comedy, Longacre, Sept. 20 (247).

"The Letter," drama, Morosco, Sept. 26 (104).

"Manhattan Mary," musical comedy, Apollo (now a film house), Sept. 26 (264).

"Merry Malones," musical comedy, Erlanger (since renamed the St. James), Sept. 26 (208).

"Shannons of Broadway," comedy, Beck, Sept. 26 (288).

"Jimmie's Women," comedy, Biltmore, Sept. 26 (216).

Coast Angel Sues Over Las Palmas Theatre, L. A.

Los Angeles.

A San Francisco backer filed suit in Superior Court here last week to force Theodore R. Joy to give her title to the 400-seat Las Palmas Theatre. She claims he bought the house with her money. Legiter was purchased from Paul P. Schreibman in August, 1954.

Plaintiff, Olivia Pillsbury Hearfield, contends she and Joy shared a mutual interest in the arts and she finally gave him $121,500 with which to buy the theatre and produce plays. He acquired the house for $75,000, the complaint adds (purchase price at the time was announced as $85,000), and has since given her a 50% interest but has refused to turn over the remaining half.

Litigation also asks for an accounting of profits under Joy's operation. Action doesn't mention it, but the house has operated only spasmodically since Joy's takeover. Suit also doesn't mention that Joy recently inserted "Business Opportunity" advertisements offering the theatre for sale.

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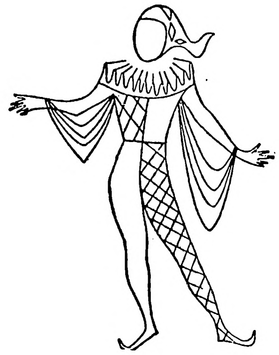

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Courtesy of Hal Scott.

HAPPY BIRTHDAY VARIETY

When Government Blows Whistle, Managers May Start Negotiations; Netherlands' Travel-Sore Actors

By HANS SAALTINK

Amsterdam.

As a geographically small country, with a tough language, few or no playwrights of its own, the Netherlands, legitimate theatre is much like a lot of Dutch land—an engineering feat. There are six subsidized companies with a mixed repertory derived from such elements as Italy (Pirandello), Spain (Lorca), France (Anouilh, Roussin, Giradoux), Britain (Eliot, Fry, Rattigan, Coward) and the United States (Miller, Hellman, Inge, Williams, Wouk).

Close supervision by the government is designed to assure the social security of actors and other craftsmen and to disperse nightly performances of the companies into all the towns and cities of the Netherlands so that tax-supported legit does not benefit only the home cities of Amsterdam, Rotterdam, Arnhem and The Hague. The constant travel is a very wearying factor.

Rules govern everything. During season no actor may change company without specific permission from the government's Theatre Coordination Commission. Nor may managers talk business contracts with actors prior to an official "open" bargaining day. If it chooses the Commission has authority to place any actor with any company regardless of the director's sentiments. Still another peculiarity of Dutch legit, under this paternalism, is that the spread-the-culture rule means that a given repertory company may, some nights, have to split in two, send one group to one town with, say, Shaw's "Apple Cart" and another group elsewhere with, say, Lorca's "Marianna Pineda." Meeting such schedules is a dizzying problem in manpower, although it may have the advantage of fighting type casting.

Dutch players and theatre employes rate paid holidays, health insurance, children's allowances. Their salaries are fixed under classifications and not by private dickering. There are no theatrical agents, under these circumstances.

Arthur Miller's "Death of a Salesman" attained much popularity here and was put in repertory by two companies simultaneously, a thing seldom occurring with modern plays. Fascinatingly, one production took half an hour longer to play than the other, though both stuck to the original and the text was not cut.

Dutch repertory turns a good deal to foreign directors, per Georges Vitaly, Andre Barsacq, Roger Blin, Erwin Piscator, Pjotr Sharov, Douglas Seale and Ludwig Berger. These guest directors with with their different cultures have a great impression on the over-routinized Dutch actors.

Scarcity of native dramatists and directors is a handicap which also explains the inactive film industry of the Netherlands. The country has several ballet groups and an opera, but again the reliance is upon foreign talent.

Dramatists' Guild

Continued from page 464

a concealed interest in the agencies to whom they gave the plays for exploitation.

The arrogant assertion and exercise of the right to revise the authors' scripts, without his permission, was not unknown. Correcting this was one of our hardest fights. But it was the whole field of film rights, however, in 1925, which afforded the occasion for the effective reorganization of the Dramatists' Guild, its strike against managers and the forced negotiation to obtain its first enforceable Minimum Basic Agreement.

What set off our fight was the discovery, with documented evidence, that some prominent managers were secretly using a form contract which would seriously lessen the established 50-50 interest the author had, through paying the manager an *additional* salary on the side. The old 1920 contract had suddenly become a museum piece; though all who had pioneered for it had laid the foundations for the fights now to emerge, under the astute presidency of Arthur Richman.

We resolved once and for all to settle collateral questions arising out of the film rights. Who was to determine the value of such rights and who had the right to negotiate their sale? Had the manager the right to make "block sales" of the film rights of numerous old produced plays, at his own price, and capriciously apportion the return to the author of each play as he saw fit? Did he automatically acquire the film rights when he agreed to produce the play or only after fulfilling the obligation and conditions of a stage production? When should the film rights be released? Could he hold up a sale to the film companies for his price alone if the author wanted to sell? Could he sell without competitive bidding? These were a few questions we tackled.

The first job for those of us who were leading the fight was to organize ourselves. The aim was to face the managers with a united front: the ammunition was the obvious threat to our pocketbooks. It was all very exciting and I have detailed the entire record of the ensuing battle in my autobiography, "These Things Are Mine." Suffice it to say here that once we were organized, our ultimatum and intention were best expressed in the speech, on behalf of our committee, which George Kelly made on Jan. 7, 1926, at the Hotel Roosevelt, N. Y. It was backed by 121 pledged playwrights whose signatures had all been acquired within one month! Each signer had been informed that no one would be bound by our Committee report unless a majority supported it.

We voted that unless two-thirds of the membership backed the final agreement to be negotiated with the managers it would not be binding. Every member in the meantime promised not to lease any play before it was ready for submission. This took all scripts out of the market. It was a new sort of strike. We would make no affiliations with other groups as some had feared. Our strength thus would rest only upon ourselves! And it has remained so ever since.

After weeks of negotiation the First Minimum Basic Agreement was worked out. Our membership unanimously accepted it. All the managers except one did likewise. As we feared that powerful firm might make an effort to tie up the British playwrights, it was my privilege to go to England, address meetings and visit the leading playwrights with a view of signing them up to stand by their American confreres. Soon we had 40, among whom were Bernard Shaw, Sir Arthur Pinero, Sir James M. Barrie, W. J. Locke, Clemence Dane, John Drinkwater, St. John Ervine, A. A. Milne, Henry Arthur Jones, Granville-Barker, John Masefield, Frederick Lonsdale and Arnold Bennett. To these writers, who had already been signed, were included John Galsworthy, Somerset Maugham, Noel Coward, Michael Arlen and Ian Hay. Thus British and American playwrights were united on the terms and conditions for productio nin the United States—and have likewise remained so ever since.

The meeting at the Hotel Roosevelt was thus the most important action the dramatists had ever taken for their own protection in the history of the American stage.

It was our Declaration of Independence!

Form New Partnership For 'Wind' Road Troupe

The upcoming road edition of "Inherit the Wind" is being financed as an independent venture. Dittoing the Broadway presentation, it's being capitalized at $80,000, with provisions for 15 overcall. The New York production will get 25% of the net profit, if any, on the national company.

Herman Shumlin, producer (in association with the late Margo Jones) of the Broadway version of the Jerome Lawrence-Robert E. Lee courtroom drama, is sending out the road company.

Besides cutting the N. Y. company in on the profits, the touring edition will also pay Shumlin $250 weekly as producer's salary. In addition to that coin and his regular producer's share of the net profits on both companies, Shumlin will also participate as director of the two productions.

The national company, to star Melvyn Douglas, is set to open Feb. 8 at the Blackstone Theatre, Chicago.

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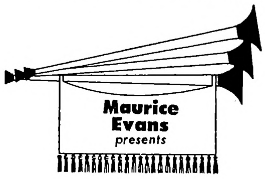

— Jan. 8 —

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starring
EVA LE GALLIENNE • JOHN KERR • JOAN LORRING
CARMEN MATHEWS • MELVILLE COOPER

•

— Feb. 5 —

THE GOOD FAIRY

starring
JULIE HARRIS

•

— Mar. 18 —

THE TAMING OF THE SHREW

starring
MAURICE EVANS • LILLI PALMER

• • •

Directed by GEORGE SCHAEFER
Associate Producer—MILDRED FREED ALBERG
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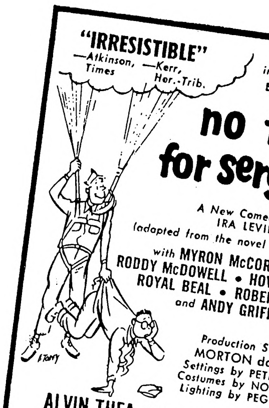

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ROYAL BEAL • ROBERT WEBBER
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GEORGE S. IRVING

The Year Sime Got Mad

By ROBERT DOWNING

In 1905, the year Sime Silverman got mad and started his own theatrical sheet, which you are now reading, there were:

117 legitimate attractions entered on the Manhattan lists, of which 20 of these ran more than 100 performances.

"The Lion and The Mouse" by Charles Klein was the longest run, 686 performances at the Lyceum with Richard Bennett and Edmund Breeze. Runner-up, 596 performances, was "A Society Circus" at Hipp.

Sam S. Shubert was co-author of a musical, "Fantana", 298 performances. In the cast: Jefferson de Angelis, Julia Sanderson, Douglas Fairbanks.

Cecil B. DeMille was acting in Edward Peple's "The Prince Chap."

"The Roger Bros. In Ireland" ran 106 performances.

"45 Minutes From Broadway" was in rehearsal.

George Bernard Shaw was all the rage, and puritans raged.

"You Never Can Tell" began a run of 129 performances at the Garrick with Arnold Daly and Mabel Taliaferro. C. B. Dillingham presented 192 renditions of "Man and Superman" at the Hudson, with Robert Lorraine. Arnold Daly's Garrick repertory presented "Candida," "The Man of Destiny," "How He Lied to Her Husband," "You Never Can Tell," "John Bull's Other Island," and "Mrs. Warren's Profession."

"Strongheart," William de Mille's American Indian epic, had Robert Edeson as the noble redskin.

Jessie Bonstelle, destined for Detroit stock, was in "Siberia," a William Brady melodrama.

William S. Hart, innocent of six-shooters, and Lowell Sherman embellished Arthur Hornblow's "Strolling Players."

John Bunny won laughs with "Easy Dawson."

"The Ham Tree" supported W. C. Fields.

Marie Doro played "Friquet."

Grace George was Conway Tearle's lovely "Abigail."

George Arliss acted two one-act sketches written by Minnie Maddern Fiske.

Charles Coburn did a special matinee of "The Player Maid."

Janet Bleecher contributed to "The Education of Mr. Pipp."

"When We Were Forty-one" did not refer to the age of its ingenue, Elsie Janis.

Another Elsie (Ferguson) was a supporting actress in "Miss Dolly Dollars."

MARY ORR
REGINALD DENHAM

Dear VARIETY

Thanks for the very first mention of my professional debut. I hope your anniversary is as thrilling as appearing in "Anniversary Waltz" was for me.

Love,
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Alfred de Liagre, Jr.

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Howard Lindsay
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Sincerely,

Billy Matthews

P.S.: And thank you, Bobby, for having previous commitments.

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Peter Larkin

Management: GLORIA SAFIER

Bill Lundmark

Management: GLORIA SAFIER

OBITUARIES

ROBERT GARLAND

Robert Garland, 60, died in New York Dec. 27 following a stroke. It was the second that he suffered, the first in 1951 forcing him to retire as drama critic for the N.Y. Journal-American.

Garland started his career as a newspaperman in his native Baltimore. He was a Baltimore News staffer in 1920, and in 1924 became drama critic for the Baltimore American. He later shifted to the Daily Post in that city. He came to New York in 1927, starting on the Telegram, and when that paper merged with the World, served as drama critic for the combined newspaper. His next post was as motion picture editor of the N.Y. American. In 1937 he was the public relations counsel for the N.Y. Federal Theatre and later was associate editor of the Music Record. He joined the Journal-American in 1943.

G. MOLASSO
And His Pantomimes
1907-1914 in
U.S.A.

Garland also wrote several legit and film plays. Among his works were "The Importance of Being a Roughneck," "All Cats are Gray at Night," "Calling All Men" (latter in collaboration with Leonard Sillman), and "You've Got Something There," with Harold Sherman. He also appeared as an actor.

Garland was married to musicomedy actress Queenie Smith. They were divorced in 1937.

HAM FISHER

Hammond Edward (Ham) Fisher, 54, died an apparent suicide in New York Dec. 27. Fisher, creator of the comic strip "Joe Palooka," had been in ill health for some time.

Fisher, a self-taught artist, was born in Wilkes-Barre, Pa., where he went into newspaper work, and soon afterward became a salesman for the McNaught Syndicate. Upon conceiving Joe Palooka, he showed it to his clients and had 25 papers lined up within a month. Strip has been on films and radio. He was also a part owner of the Condado Beach Hotel Puerto Rico.

In his late years, Fisher had been openly bitter against Al Capp, creator of "Li'l Abner." Capp, during the period he worked for Fisher, drew "Li'l Abner" as part of a sequence for "Joe Palooka." Later when Capp went on his own, he expanded his hillbilly characterization to a major syndicated strip. Fisher felt that he should have shared in the proceeds of that strip, and had gone into litigation on the subject.

He's survived by his wife, a daughter by his previous marriage, and mother.

Wife, 72, of the late Noah Beery, St., died Dec. 26, of a heart attack in Hollywood.

French Print To Extend Mont'l Cinerama Run

Montreal.

If practical, a French laguage print of "This Is Cinerama," as now employed in Paris, France, will be exhibited one night a week at the 1,063-seat Imperial here. Meanwhile as of last Tuesday (27) the English print rounded out a full year and the boxoffice pace suggests the possibility of going another six months.

Attraction has grossed near $650,000, scaled to $2.40 and played 849 performances (two-a-day and three on Saturday and Sunday) to more than 350,000 persons. Managing director Len Lauer is plotting a delayed anniversary week starting Jan. 15 with civic, Chamber of Commerce, radio and tv angles.

Approval of the church has been important here plus a deal whereby 458 Quebec province ticket agents get a commission on every Cinerama ticket they sell and ditto a Vermont bus line.

Int'l Lineup For 10th Scot Fest

Edinburgh.

The Stratford Shakespearean Festival Foundation of Stratford, Ontario, is pacted to present Shakespeare's "Henry V" at the Assembly Hall here during the 1956 International Festival. It will be staged by Michael Langham, Tyrone Guthrie's successor as resident director. French roles will be played by French-Canadian actors. It will be the first time that Canada has sent a dramatic company on such a visit abroad.

The Leningrad Philharmonic Orch has been invited to take part in the 1957 Festival. Robert Ponsonby, artistic director, hopes it will be possible, at a future date, to arrange a visit by Russia's Bolshoi Ballet. Ernst von Dohnanyi, Hungarian-born composer-pianist-conductor, is to make his first appearance at the Edinburgh Festival in August.

The 10th Edinburgh Festival will be marked by major contributions from Canada, U.S., Austria, Germany, India, Italy and France. The Hamburg State Opera will present five operas, two of them receiving their first performance in Britain. They are Stravinsky's "Mavra" and "Oedipus."

The Boston Symphony Orch, under Charles Munch and Pierre Monteaux, will give five concerts in the Usher Hall. Visit will be start of a European tour as part of the orch's 75th birthday celebration.

Ram Gopal Indian Ballet will appear at the Empire Theatre for one week. Italian drama will make its first Edinburgh appearance when the Piccolo Teatro of Milan presents Goldoni's comedy, "Arlecchino," and a play by Pirandello.

Walter Hendl has been renamed as conductor of the Dallas Symphony Orchestra for 1956-57. He's now in his seventh year with the orch.

In Memoriam
1955

JULIAN ANHALT
GEORGE ATKINSON
HARRY BENSON
GEORGE BROWN
ELEANOR FITZGERALD
BEAUVAIS FOX
J. FRANK GIBBONS
CHARLES HARRIS
IKE HOPE
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IRVING KEYSER
ARTHUR LEVY
EDDIE MITCHELLL
HARRY SHAPIRO
NORMAN STEIN
MARTIN WAGNER
CHARLES WALTON

ASSOCIATION OF THEATRICAL PRESS AGENTS AND MANAGERS

50 Years of Showmanship

Continued from page 100

"The Telephone" and "The Medium" created awareness of an unusual talent.

It was a subdued United States, veering to the conservative by 1949 . . . radio was developing a dread of doom . . . Petrillo's AFM strike against the recording industry was to last 15 months . . . Columbia unveiled long-playing recordings . . . "Flying Saucers . . . Christian Dior's "new look" . . . On Broadway: "Mister Roberts" was a smash and Sartre's "The Respectful Prostitute" was confusing a Bronx alderman who thought it said "respectable."

More Italian film clicks, first "Paisan" then "Open City" . . . J. Arthur Rank was fighting for more playing time on U. S. screens for the British product . . . Alec Guinness' "Kind Hearts and Coronets" and Laurence Olivier's "Hamlet" made impact

Mopping Up

"South Pacific" smash inspired (1) gags it was easier for the GIs to conquer the Pacific than to get into see the the show of the same name, and (2), a ticket-gouging probe with more stringent regulations for freer boxoffice sales . . . Atlantic City's Million Dollar Pier suffered a $250,000 fire . . . Kansas repeals Prohibition after 69 years . . . "Axis Sally" got 10-30 years for broadcasting Nazi propaganda . . . Lord Haw-Haw was hanged . . . Ballet was tres upbeat on Broadway with Sadler's Wells from London and Roland Petit's Paris ballet which featured a sexy dance version of "Carmen."

Arthur Miller's "Death of a Salesman" was the Pulitzer prize play of the year and primed dinner table conversation . . . Vaudfilm policy went back at the Palace . . . House later temporarily essayed a form of "two-a-day" with Danny Kaye, Judy Garland and Betty Hutton.

Toujours Television

We're on the home stretch now . . . 1950 to date . . . right up with the bluejean set and the leather-jacketed wild ones . . . nobody marticed particularly when vodka martinis came in, or Bermuda shorts or Italian haircuts . . . everybody was talking and making movies about juvenile delinquency . . . we're almost abreast of the somewhat embarrassed German film industry of the present moment, with prominent Nazis still prominent and wishing everybody would forget it . . . where does Davy Crockett fit in? . . . along the way we passed Frank Costello on the witness stand doing his famous "Ballet of the Nervous Fingers" . . . that was television dynamite . . .

Unquestionably the final segment of our 50-year panorama is dominated by television . . . unless you insist the trend to Scot plaid dinner jackets for men is more significant. . . Television has been excitingly great and also unexaggeratedly bad . . . and the reports are still coming in . . . meanwhile the U. S. public has invested $15.6 billions (that's right) in sets, tubes and service . . . and NBC can pay $250,000 for the first run rights to a British film, "The Constant Husband and $500,000 for ditto rights to "King Richard III,' (Sir Laurence Olivier).

Events crowd the frame . . . Jimmy Durante and Margaret Truman as a team . . . Robert Montgomery "coaching" President Eisenhower on tv technique . . . war hero Audie Murphy and grid star Elroy (Crazylegs) Hirsch clicking in films (playing themselves) . . . the incredible saga of Liberace . . . Talk of Hollywood as a "ghost town" with so many location pictures in Rome, Venice, France, Germany, Africa . . . Jack Benny off radio for the first time in 21 years.

The Coronation year (1953) sparked tourism as never before . . . There was a spate of chlorophyll jokes, bop jokes, cornball songs, phonograph gimmicks (echo chambers, cracking of whips, etc.)

Television stepped on Easter vulgarity (diamond chokers on pet dogs) . . . Bishop Sheen was opposite Milton Berle, the comic cracking, "We both use old material" . . . "Iron pants" (King Arthur's Court costumers) and "Biblical westerns" ("Samson and Delilah," "David and Bathsheba," "Quo Vadis") were in screen vogue.

"This Is Cinerama" roadshowed in 15 theatres to over $22,000,000 gross b.o. and its successor "Cinerama Holiday" already over $4,800,000 in 11 key city dates . . . the same "roadshow" concept is to be used for "Oklahoma!" in Todd-AO. But that has yet to prove itself. George P. Skouras & Co. tiffed with Mike Todd and bought him out.

Or take note of Jackie Gleason's $11,000,000 Buick deal . . . the propensity of Lee Shubert's will to stir mostly trouble . . . Miami's comeback after Las Vegas threatened to kayo it . . . And an omen of changing times . . . Marian Anderson becoming first Negro to sing in the 70-year history of the Met . . . As VARIETY keeps its rendezvous at 50, Adolph Zukor is 80 and 50 years a showman . . . Sophie Tucker's has had her own Golden Jubilee, ditto Helen Hayes who sees the Fulton Theatre renamed in her honor; the Ethel Barrymore is the only other Broadway playhouse named for a living actress . . . Ted Lewis counts 45 years of trouping. So does Eddie Cantor.

UA Dusts Itself Off

The films' trend to blockbusters saw United Artists, one of the success stories of post-World War II, getting beaucoup into the black under the joint management team of Robert S. Benjamin, Arthur B. Krim, William J. Heineman, Max E. Youngstein and Arnold Picker, after their buyout of the Mary Pickford-Charles Chaplin control.

Grace Kelly was the No. 1 boxoffice success story of 1954. Marilyn Monroe, Gina Lollobrigida, Judy Garland, Zsa Zsa Gabor were in the headlines on the boxoffice and romantic fronts. Marlene Dietrich, the glamorous grandma, was a sock shill for the Las Vegas casinos. So was Tallulah Bankhead.

The 1954 film boxoffice comeback was pointed up by the smash $12,000,000 for "White Christmas"; "Caine Mutiny," $8,700,000; "Glenn Miller Story," $7,000,000; "The Egyptian," $6,000,000; "Rear Window," $5,300,000; "Magnificent Obsession," $5,200,000; "Three Coins In The Fountain," $5,000,000. Reissue of "Gone With The Wind" has sent that picture up to $33,500,000 gross over the years. CinemaScope pioneering "Robe" was up to $17,000,000 in '54; and "From Here To Eternity," the Columbia item, which merely was in "spectacular black-and-white," looks to end up a standout $12,500,000 grosser. This is domestic distribution money.

As For The Future . . .

At this time, all sorts of issues remain uncertain in portent. What is to be the ultimate role of homepay tv? The merits are hotly and contradictorily argued by professional public relationists . . . Zenith has a suit against RCA on file . . . Paramount tested its Telemeter system in Palm Springs and now marks time . . . The whole mixed-up, not to say incestuous, state of film and television relationships can only be untangled in the years ahead . . . you can read about it in VARIETY, or course . . .

Meantime a tire manufacturing company scion, Tom O'Neil, first buys the Mutual Broadcasting System and then RKO . . . with consequences not at all clear at this writing . . . Nor is it spelled out whither goes closed-circuit television, which has had many ups and downs . . . color television, too, is to be reckoned with. It looks like 1956-1957 will see the real big spectrum putsch.

And so at this VARIETY rendezvous at 50, the changes are infinitely complex . . . and no end to them in sight . . . which is one reason why tradepapers are born and grow to be half-a-century old . . . today machinery and gear and technology overshadow all amusements . . . there has been a resultant lessening of the personal business feeling as people deal so much today with corporations and corporations change staff so much. But a Noel Coward scores and a Wally Cox flops in Las Vegas, a Laurette Taylor and a Frank Fay come back alive in "Menagerie" and "Harvey"—so it's still plenty personal.

One thing for sure: no matter how tricky the gear gets, no lens, no scrambling device, nothing will ever alter the dictum, "the play's the thing." Nobody ever got away from judgment and know-how. No engineer ever wrote a hit.

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FILMS RADIO VIDEO MUSIC STAGE

Jan 11 56

VARIETY

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TV'S BOOM MIKES OVER MIAMI

'Festival' Opera Upbeat In Europe; 18 Events For Culture-Happy Tourists

By PAUL PIMSLEUR

Salzburg, Jan. 10.

Not long ago there were only two longhair festivals in Europe—Salzburg and Bayreuth. Now there are 18 of them. The artistic festival has become a major lure for tourists, who don't seem to mind going three to four thousand miles to see a performance.

Wagnerian opera in the little town of Bayreuth, Germany, dates from the composer's own producing 75 years ago. His wife Cosima carried on after his death, and later her son Siegfried took over. Since 1951, when the Bayreuth Festival reopened after the war, the directors have been the composer's grandsons, Wolfgang and Wieland Wagner. They handle everything from business management to stage direction. They've worked the paradox of keeping the Bayreuth tradition alive in the strangest way — by tossing out everything associated with Bayreuth in the old days, and starting all over again with completely new

(Continued on page 78)

20th's Foreign Biz Now Nearly Equal To Domestic B.O.

Underscoring the industry's sharply increased dependence on the foreign market, and setting a precedent, 20th-Fox's foreign billings during the past year came close to equalling its domestic revenue.

Company's foreign gross, hypoed by a determined drive, hit in excess of $53,000,000. The last week, dedicated to drive captain Leslie Whelan, brought a recordbreaking $1,550,000 in overseas collections. Murray Silverstone, 20th-International prexy, had predicted a $52,000,000 take. The foreign gross includes earnings from 20th's

(Continued on page 79)

Authors & Dramatists Set First Convention For Spring of 1957

Under contemplation for over a year, the Authors and Dramatists National Assembly is now scheduled for the spring of 1957 in New York City, hotel to be selected. Moss Hart as new president of the Authors League of America pressed the Council for a target date and a definite commitment.

This will be the first "convention" of authors ever held in the United States, as far as known.

Italo-Americanos Form Anti-Slur Committee

Boston, Jan. 10.

An anti-defamation and anti-discrimination committee has been set up by Massachusetts Grand Lodge, Sons of Italy with the objective, "to take action toward ending constant slurs by picture, radio and tv" productions against Italo-Americans.

Judge Frank W. Tomasello of Boston was named chairman of the committee this frame.

Zanuck Status Not Clear But Seen Changing

Despite persistent hedgings and denials, and possibly continuing discussions, impression persists at the 20th-Fox homeoffice in New York that Hollywood studio chief Darryl F. Zanuck is about to assume a new position in the studio. Some think he may have already done so.

It's a certainty that, as recently as a week ago, 20th lawyers were still working on a new Zanuck contract. According to available info, Zanuck not only wants to produce as an indie (via 20th release), but also wants to retain studio supervision. 20th brass is said to frown on that idea.

One of the facets of any new setup would be the installation at the studio of Joseph Moskowitz, currently the studio liaison in N. Y. Moskowitz would tend to adminis-

(Continued on page 78)

EVERYBODY GETS INTO FLA. SWIM

By GEORGE ROSEN

Miami Beach, Jan. 10.

The Miami Beach-to N. Y. cables will be jumpin' during the next few weeks with the unprecedented number of tv network originations giving Florida's No. 1 resort a wintertime production center status second only to New York and Hollywood.

There's been nothing like it down here since tv hit the bigtime. The mobile unit is becoming standard equipment, like the swimming pool and the cabana, attracting more tourist and vacationist attention than "this year's hotel" (of which, for the record, there are three). If Miami Beach is in for a new wave of popularity, attribute it primarily to the fact that practically everybody in television wants to make with the Miami Beach sun. In the course of the next four weeks or so (with Steve Allen and his "Tonight" entourage already accounted for this week) the major networks will be

(Continued on page 23)

American Suburbs Gain 15,900,000

Suburbia in the United States is currently growing six times faster than the population living in areas not contiguous to metropolitan centres. This is a prime consideration in mapping future entertainment industry strategy, and the whole merchandising system of the country.

Breakdown by Arno Johnson, v.p. and director of research for

(Continued on page 78)

Advertisers Spend $53 Per U.S. Citizen As Merchandising Struggle Intensifies

With television very much a prime medium, and impinging on all other amusements, advertising pressure to influence the American consumer has increased by over $3,000,000,000 during the past five years in line with the public's own vastly expanded purchasing power. For every American citizen (165,000,000 as of July 1) advertisers spent $53, comparing with $38 in 1950 and $16 in 1940.

These figures are projections of J. Walter Thompson's research chief, Arno Johnson, whose figures on suburbia's increase are separately reported on this page.

The increase since 1950 has been true on both the local and national levels. Advertising pressure in the 1950-55 period went up 54% to $8,800,000,000 in '55. Nationally, the increase ran to 60% in five years whereas locally it added up to a 45% boost. In 1950, advertising expenditures totaled $5,700,000,000. That represented a $3,600,000,000 upswing since 1940.

Italy Free-Reels Olympics; Anzacs Still Not Saying

American newsreels have won their fight for free coverage of the Olympic Winter Games which get under way at Cortina d'Ampezzo, Italy, Jan. 26. Unsettled is the question of whether or not the reels will be allowed free access to the games in Australia in the summer.

Following massive protests to the Olympic Committee and to the

(Continued on page 77)

RKO to Plug New Theatre Product In Any TV Deal

The cream of the RKO library—150 pictures still controlled for television by RKO-Teleradio—will be used on television to trailerize upcoming RKO theatrical product.

This is one of the key facets in the plan under which RKO-Teleradio would sell the films to a major network for one-time use. One of the provisions of such a sale would be that RKO could purchase an eight-minute spot on each show with which to plug its theatrical output.

This eight-minute trailer would be used also as justification by RKO-Teleradio for having sold its feature backlog to television, since it would serve as an exhibitor argument that RKO is using the television exposure in order to plug new RKO product playing in

(Continued on page 26)

Keep Vegas Lean On One-a-Year New Hotel Diet

A one-a-year limit on the opening of new hotels in Las Vegas is being urged by Stan Irwin, Assemblyman from Las Vegas in Nevada's lower house, who is also entertainment director of the Sahara Hotel. Irwin, who was in New York last week gandering talent, stated that means must be taken to protect Nevada's major industry so that it can grow in proportion to the number of visitors in the town and in proportion to the amount of money spent on the greenfelts.

Irwin doesn't regard the closing of the Royal Nevada, and the pending shuttering of floorshows at the Dunes as any indication that Las Vegas is ready to fold. He says that it's a normal pattern of development. Las Vegas expanded too rapidly. The old-established hotels,

(Continued on page 64)

France Orders Urania To Shell Out $50,000 For Illegal Air Tapes

Urania Records, indie longhair firm, has been hit with a $50,000 rap by a French court for releasing in the U. S. unauthorized platters cut by the Vienna Philharmonic Orch. The court ordered Urania to shell out 17,600,000 francs (about $50,285) to the orch, the late Mae-

(Continued on page 78)

Once Scornful of TV, Then Skeered, Film Biz Now Knows It's Leap Year

By HY HOLLINGER

In a relatively short period, four or five years, the motion picture industry has run an emotional gamut with respect to television from *antipathy, boycott, toleration, flirtation to cooperation and some now foresee an ultimate plighting of troth.*

Two recent developments — RKO's sale of 740 old films and Columbia's decision to rent 104 backlog pictures—spell out the latest conversion. The story goes like this:

Antipathy: Fearful of antagonizing its exhibitor customers, the major companies at first completely ignored television, pretending that it did not exist although it was beginning to make inroads on the film boxoffice.

Boycott: The major film companies refused to lend, sell or allow the use of its film clips on tv in any shape or form. In that phase of reaction, they refused to allow their performers to appear on video, even for guest appearances and turned a deaf ear to offers (admittedly small) for the purchase of old feature films. Film biz also refused to buy video time for advertising.

Toleration: Subsequent experimental use of tv spots for saturation bookings of exploitation-type pictures marked one turning of the tide. Television, it was discovered, could serve as a potent advertising medium. Production companies as well as local theatres began to buy time. Special clips were prepared for telecasting.

Flirtation: If tv could bring people to theatres via advertising, it was reasoned that it could also be employed for publicity and exploitation purposes. Soon film publicists began wooing various shows for plugs on upcoming films. Selected personalities were offered for interviews and bows. Then scenes from new films were offered for integration in variety and interview shows. Ed Sullivan's salutes whetted the ballyhooligans' thirst for similar breaks.

Cooperation: Hollywood's changing economic status, characterized by (a) fewer pictures and (b) fewer

(Continued on page 18)

Palm Beach Makes Big Play For 'Common Folk' As Palaces Shutter

By ART WOODSTONE

Palm Beach, Jan. 10.

Palm Beach is witnessing an eye-opening change from the exclusive playground of highest society to a velvetized holiday haven for the middle-class mass. And many in this city of an estimated 75,000 to 80,000 regulars are banking on a reciprocal agreement with network television to complete the metamorphosis.

The Social Register, which institutionalized Palm Beach, has for the past 17 or 18 years been indulgently democratic enough to eat at Benny's delicatessen, but until very recently they'd have been struck dumb by Hamburger Heavens and an ermine nightclub that charges 75 cents for a guzzle. The thought of one of their most distinguished hotels featuring something as unsophisticated as an amateur night would have sent them into a dignified scurry to Newport in the worst of the Rhode Island winter. Yet these are some of the acutal steps in the popularization of the Florida resort despite the ultra-conservatism of a few and the conditioned inability of a few more to accept the change as anything other than a hot potato.

Catering to the network's desire to "get out of town," progressive elements in Palm Beach are making themselves available. The very

(Continued on page 79)

Europe's Film Men Don't Dig Yanks

Those European producers who are trying to shape their films in what they conceive to be the American taste will have very little ultimate success in the opinion of Anatole Litvak, producer-director currently working on "Anastasia" for 20th-Fox.

Litvak, who has made Paris his headquarters since the war (there he made "Deep Blue Sea," "Decision at Dawn," etc.) said that, basically, he wasn't at all convinced that European filmmakers will ever score any very significant gains in the U. S. since American audiences just weren't attuned to their backgrounds, personalities, pacing, etc.

Asked whether he thought the Italian industry's plan to hire an American script consultant had merit, Litvak shrugged off the idea as "crazy."

Regarding "Anastasia," which will star Ingrid Bergman in her first American picture in years, Litvak, who will direct with Buddy Adler producing, opined: "If she's good in the film, they'll love her. I personally can't imagine that there is any real resentment in this country against her." He added that Miss Bergman had been most eager to appear in the film version of the play. She was at one time skedded to appear in the

(Continued on page 77)

Gracie Due for U. S. Tour Starting at L. A. Statler

Gracie Fields will play a string of hotel and video dates in the U. S. shortly. Miss Fields has already been pacted for the Statler, Los Angeles, Feb. 16, for three weeks.

Other stands are being lined up by the William Morris Agency.

Sponsors, Like Austrian Hats, Get the Brush; No Humor on the Air

Vienna, Jan. 10.

Austria has no television and its radio is in the hands of the government. There is, however, limited advertising. The sponsor is offered ready-made programs. Name of the company is mentioned at the beginning and end. Sponsor has nothing to say about script or cast. Naturally, it costs less.

Humor is absent on the air. There are disk jockeys but they are scarcely the lordly fellows one reads about in VARIETY.

Fees for possession of receiving apparatus are 40c a month per home. From this, the upkeep of the stations, offices, (in Vienna alone 600 employees) and programs are paid. Sponsor money is not important revenue.

Austrian AKM (Society of Composers, Authors and Music publishers) gets a percentage. Restaurants and cafes, using radio music for entertainment of their guests, must also pay a seperate fee.

WM. FINESHRIBER TO TPA AS SALES EXEC

William H. Fineshriber Jr. joined Television Programs of America this week as v.p. in charge of New York sales. The former NBC v.p. and onetime exec v.p. of the Mutual network will head up a new sales division created to handle both national and syndicated sales, and reports to TPA exec v.p. Michael M. Sillerman.

With Fineshriber now at the top of the N.Y. sales setup, TPA will have four distinct sales divisions, eastern, midwestern, western and N.Y. Hardie Frieberg continues to head up eastern sales. Fineshriber has been vacationing since leaving NBC last spring after a two-year hitch. Prior to his NBC affiliation, he was exec v.p. of Mutual under Frank White, who brought him over to NBC when he (White) became prez of the network.

Jean Simmons' RKO Deal

Hollywood, Jan. 10.

Jean Simmons will star in "Morning Glory" to be re-made under title "Stage Struck" by RKO.

Production chief Bill Dozier has assigned Ruth Goetz to screenplay new version.

1/11

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Ed Sullivan, Circa '36

Those whose knowledge of show business is bounded on all sides by the television screen probably are unaware that 20 years ago, and more, the newspaper columnist, Ed Sullivan, was already very much the practiced theatrical master of ceremonies. Joe Schoenfeld, writing in the Jan. 1, 1936, issue, referred to Sullivan as Loew's State's "perennial headliner" making a third appearance that season. Sullivan was then becoming quite an m.c. and general handyman on the stage, introing the various turns in nice order and milking ingratiatingly (sic) when necessary."

Added the VARIETY notice: "He 'spotted' only two celebrities in the audience at this viewing, Dick Merrill, flyer, and Johnny Dundee, former lightweight fighter."

Actors Now Own Telefilm Bosses

Hollywood, Jan. 10.

Performers have finally found a way to be their own bosses—in telefilms

In theatrical films, it's always been virtually impossible for an actor to achieve producer status, but in tv pix there's been a mushrooming of companies formed by stars who produce their own shows.

Included in the galaxy are Desi Arnaz, Danny Thomas, Jack Webb, Janis Paige, Roy Rogers, Gene Autry, George Burns, Gracie Allen, Jane Wyman, Robert Young, Dick Powell, David Niven, Charles Boyer, Ozzie and Harriet Nelson, George Gobel (live & film), Bing Crosby, Loretta Young.

In addition, stars who plan to enter tv pix and will do so only with their own companies and producer status include Betty Hutton and Frank Sinatra.

HOW LONG IS A RUN?

Some Statistics on Legit Shows of the Past

"Abie's Irish Rose" ran six years on Broadway. "Angel Street" lasted four years, "Arsenic and Old Lace" three and a half years. The long runs of other legit attractions will come to mind, notably "Life With Father" and "Oklahoma." Technically, as unbroken engagements there were unique. But it would be a mistake to assume that such comparatively modern examples of stage longevity have no counterparts in previous generations. Remark these achievements:

Denman Thompson starred in "The Old Homestead" for 30 years.

Joe. Jefferson squeezed nearly that many seasons from "Rip Van Winkle."

"The Mikado," which opened in New York in 1885 had three road companies within three weeks and within a year there were 117 different companies playing coast to coast. No show has ever duplicated that amazing statistic!

Another Gilbert & Sullivan operetta, "Pinafore," had 27 companies out at one time.

Henry W. Savage's hit, "The Devil," had two companies on Broadway simultaneously. (Nor is this the only example.)

But undoubtedly the long-run play of all time was Harriett Beecher Stowe's "Uncle Tom's Cabin" (see separate story), which chalked up something like 75 years on the boards.

This May Mean War

Hollywood, Jan. 10.

Despite Paramount's soon-releasing film version of "War and Peace" made in Italy by Ponti - DeLaurentiis, a second version will be made in the summer of 1957, declares producer Mike Todd. He'll employ outline of late Robert E. Sherwood, "which licks all story difficulties." Fred Zinneman, now an indie producer for Warner release, may not be available to direct Todd's film which will use the Yugoslav Army, courtesy Marshall Tito.

Todd says the Paramount feature will be a "good trailer" for his version.

Denmark: Nest of Talent

By VICTOR SKAARUP

Copenhagen, Jan. 10.

This tiny kingdom of 4,000,000 population has exported a formidable array of talent to the United States in the past half-century. Here's a partial rundown:

Victor Borge: Boerge Rosenbaum, as he then was, skipped out just ahead of the Nazis and lived to establish an alltime record as a one-man entertainer in N. Y. legit.

Carl Brisson: Born Pedersen, this ex-milk boy and ex-boxer, has been one of the most popular entertainers, first in Britain and later in America where he is still the old gals' dreamboat. His son, Fred Brisson, born in Denmark, is, of course, the Broadway stage producer and the Hollywood co-producer with his wife, Rosalind Russell.

Benjamin Christensen: This Dane directed films starring Milton Sills, Norma Shearer, others.

Karl Dane: This onetime plumber's apprentice in the provincial town of Aarhus in Jutland, fell into luck when Metro's "The Big Parade" catapulted him to fame and dough. His luck petered out when talkies arrived and he died pathetically.

Dante, The magician, is a Dane.

Ann Forest: She had quite a number of leads in Hollywood, then just became a wonder-what-ever-happened-to case.

Jacob Gade: This violinist played American film presentation houses 30 years ago. After his return to Denmark he composed "Jealously" and his income from this and other tunes makes him the richest man in his native village of Funch.

Svend Gade: Another Danish director who flourished for a time in California. Like Christensen, upon his return to Denmark, Gade secured a government license to operate a cinema, practically a sinecure in this highly protected and regulated economy.

Paul Haakon: The ballet dancer who has made repeated appearances at the Roxy and Music Hall in N. Y. and was with Jose Greco at the Waldorf last winter left Denmark about 25 years ago as a child.

Jean Hersholt: He not only clicked in Hollywood films but became president of the Screen Actors Guild and "Dr. Christian," an American radio hardy perennial.

Ossa Massen: This Danish gal has Hollywood screen and tv credits.

Lauritz Melchior: One of America's most popular operatic singers during some 30 years and a frequent guest on U. S. television.

Bob Ripa: A young juggler who became a headliner before he was 18, one of the great sight acts of his time. He was killed during World War II while touring army bases with a USO troupe.

George Ulmer: Formerly and again prospectively of the U. S. A. although now resident in Paris, this composer belongs on the list.

(P. S.—Gertrude Lawrence's father was a Danish concert singer!)

How They Make TV Commercials As Short for Theatre Screens!

Hollywood, Jan. 10.

Storyboard Inc., which has mushroomed into one of the top teleblurb firms in the country in an 18 month period, is mapping an invasion of the theatrical field via a special one-reel short on the technique of making the video commercials. Now in the works, the short will be offered first to art houses around the country, on the theory that it has a definite esoteric appeal, and may subsequently be pitched for regular release.

Short is the brainchild of Storyboard topper John Hubley and is the result of the widespread public acceptance of the firm's spots and their jazz backgrounds. It is now in production at West Coast Studios

(Continued on page 78)

Idiot's Delight

Minneapolis, Jan. 10.

When Merle Peterson, 33, sought for his wife's murder, surrendered he told police that the film "Carmen Jones," which he had just witnessed in a Twin Cities' loop theatre, caused him to do so.

"In there a guy kills a woman he loves," he informed the police. "I couldn't take it. That's when I made up my mind to give myself up."

Minstrel Rules, '05

When Bobby Clark and Paul McCullough signed with the Culhane, Chace & Weston Minstrels in the year 1905 the contract spelled out the "Rules and Fines of this Company." They were:

1. *Drunkenness. Immediate discharge. No Fine.*
2. *Late at Rehearsal, $1.*
3. *Late at Parade, $1.*
4. *Missing Parade, $2.*
5. *Stage Wait, $1.*
6. *Playing of musical instruments in hotels, $2. Theatre at your disposal.*
7. *Loud arguments or swearing in Hotels or Theatre, $1.*
8. *Muddy Shoes on Parade, $1.*
9. *Dirty Shirt Fronts, Collars or Cuffs, $1.*
10. *Mashing within two block of Hotel or Theatre, $5.*
11. *When company Is Obliged to Lose A Night, We Pay Expenses, but No Salary.*
12. *Half Salary week before Christmas and Holy Week.*

Sarnoff's Name to Senate

Washington, Jan. 10.

The name of Gen. David Sarnoff was submitted to the Senate by the White House yesterday (9), to be a member of the National Security Training Commission.

Sarnoff will serve an unexpired term concluding June 19, 1958.

Gene Kelly Semi-Free

Hollywood, Jan. 10.

Gene Kelly who has been under exclusive pact to Metro for 14 years, has obtained a new, non-exclusive pact calling for him to star in three pix in seven years at Metro.

Kelly can take outside commitments under new deal.

Video Readying Dope Film As Priest Helps

Pointing up the contrasts in measure of censorship between television and motion pictures, an upcoming video show will treat of narcotics addiction, presumably without the fanfare and controversy accorded the theatrical "Man With the Golden Arm." To mark the contrast still more the tv program will be based on the experience of a Catholic priest Father George B. Ford of the Corpus Christi Church in New York. (The Catholic Legion of Decency recently gave "Arm" a B rating on the basis that it "fails to avoid the harmful implications relative to this moral and sociological problem.")

The television program, now in production on the Coast via Federal Telefilms, is one in the "Crossroads" series, sponsored by Chevrolet on ABC-TV and dealing with the work of the clergy. Father Ford is one of three clergymen who are consultants on the series, and this story, titled "Mother O'Brien," is the first he's contributed based on his own experiences. Program, to be telecast in February, deals with an addict whom Father Ford helped in attempt to cure after being asked for aid by the addict's brother, a N.Y. police lieutenant. Teleplay, scripted by Tom Reed, ends on a hopeful note for the future, although the addict goes to jail as the play closes.

3-HOUR FILMS—AND A FOURSIE

OMIT FLOWERS

"Shortage" having become a dirty word, news that a major company is increasing the number of its releases is sunshine breaking through winter clouds. It follows that in doing just this, 20th Century-Fox is testifying to its own confidence in the film business at a time when (1) hecklers from television and (2) make-with-the-glib generality columnists have joined with (3) those guys who missed their vocation in life, really wanting to be undertakers. These characters see the picture industry down with a terminal malaise.

The Skouras-Zanuck gamble in CinemaScope as much as anything primed the pumps of the film industry and set the wickets whirring—until the slow-down of the past fall. Now comes the new splurge on the new CinemaScope 55, a scheduled program of 34 films, roughly budgeted at $70,000,000.

Simultaneously RKO is coming alive, will have 17 features in the works at a cost of $19,000,000. So it would appear the French maxim, "We exist because we act," proves out every time.

Land.

RKO Product Aim, 17 Features For $19,000,000; Maybe No Selznick

Although he's now aligned with RKO as an independent producer, David O. Selznick may take his much-heralded "Farewell to Arms" elsewhere—specifically, to Magna Theatre Corp. as a Todd-AO entry.

Daniel T. O'Shea, RKO president, stated last week that "Farewell" was headed for a budget of $3,000,000 to $3,500,000 "unless he decides to go to some widescreen process." Other sources related that talks are underway between Selznick and Magna and there's nothing in the producer's deal with RKO that could restrain him from switching to Todd-AO with this property.

Meanwhile, O'Shea is aiming for a total of 17 new productions in 1956 at a total budget of $19,000,000. A minimum of half will be the studio's own projects, with the balance coming from indie film-makers.

What are the plans for new tv production? O'Shea, answering this, emphasized that the company's concern is the making of theatrical features. Telepix will be given subsequent consideration.

$104,000 EACH TO TOP WARNER EXECS

Total remuneration of $845,350 was paid by Warner Bros. to those officers and directors whose salary exceeded $30,000. Proxy statement, setting annual stockholders' meeting in Wilmington, Del., on Feb. 1, reveals that four top officers of the company received $104,000 each in salary and fixed amounts as allowances for expenses.

In the $104,000 bracket are prexy Harry M. Warner, v.p. and production chief Jack L. Warner, v.p. Samuel Schneider, and v.p. and sales chief Ben Kalmenson. Albert Warner, v.p. and treasurer, received $78,000; Samuel Carlisle, controller and assistant treasurer, $39,000; Stanleigh P. Friedman, v.p., $65,000, and Robert W. Perkins, v.p., secretary and general counsel, $78,000.

Carlisle, Friedman and Schneider are up for relection as directors of the company. Terms of office of the other directors will continue, including that of Harry, Jack and Albert Warner, Perkins and Waddill Catchings. Election of directors, according to the proxy statement, constitutes the only business which the management intends to present, or is informed that others will present, at the annual meet.

Loew, Dietz to Studio

Howard Dietz, Metro pub-ad v.p., winged to the Coast Monday (9) for confabs with studio officials. Prexy Arthur M. Loew was scheduled to follow but left with Dietz.

Dietz, a director of the company and also a member of the plans committee, will discuss production and distribution plans and will also take part in talks relating to changes in the format of Metro's television show for the ABC network.

WIRTZ BUYS OUT EITELS

Gets Bismarck Hotel and Palace Theatre in Chi

Chicago, Jan. 10.

Arthur M. Wirtz, prexy of Chicago Stadium, has purchased the Eitel family's loop real estate holdings including Bismarck hotel and adjoining Palace theatre. Price not disclosed but properties have been estimated as worth more than $10,000,000.

No change is expected in operation of film house. Palace is currently leased by Stanley Warner for "Cinerama Holiday."

RKO's O'Shea Sees Legion 'C' Ever Justified

Strong inference was made by RKO sources this week that the company will refrain from handling any picture condemned by the National Legion of Decency. Daniel T. O'Shea, president, who, like owner Tom O'Neil is a Catholic, feels the Catholic reviewing group has yet to be "in error" in any instance where a feature was given a "C" (condemned) rating.

This attitude on the part of management already is being expressed in terms of a specific property being withheld despite the fact it could bring in revenue. RKO has no intention of placing "Son of Sinbad" back in circulation. Thumbs-downed by the Legion, "Sinbad" was peddled to exhibitors while Howard Hughes was at the RKO helm and taken out of release when the O'Neil regime moved in. Film played about 1,100 dates, meaning there still could be plenty to go. But the O'Neil-O'Shea team feels there's nothing that can be done in the way of re-editing the film to the satisfaction of the Legion and consequently it's being mothballed for good.

Hughes' "The French Line" is still circulating.

NEWPORT JAZZ FESTIVAL TO MGM: PLEASE WRITE

Boston, Jan. 10.

George Wein, director of the Newport Jazz Festival (and of Boston's Storyville jazz nitery) complains of no response from the Metro studio on his inquiry concerning the inclusion in "High Society," starring Bing Crosby, Grace Kelly and Frank Sinatra, of a sequence involving the festival.

Board of Directors of the Newport event have no objection, but seek foreknowledge of Metro's plans and some assurances the festival will be portrayed accurately.

SUPER COLOSSAL IS RE-CLOCKED

By NEAL GRAHAM

Hollywood, Jan. 10.

Film product gets involved with another new dimension in 1956—length.

With bigger and bigger properties nearing the nation's screens, a definite trend toward record and near-record running times is shaping up. There is even a likelihood that the modern screen will get, for the first time in U. S. cinema history, a four-hour picture.

Four hours. That's the length which Jerry Wald, Columbia exec producer, envisions necessary for the proper picturizing of MacKinley Kantor's "Andersonville," story of the post Civil War era. Providing pic does wind up at that length, and chances are good that it will, a new record will be established as pertains to pix footage. "Gone With the Wind," at three hours, 37 minutes, is the present champ.

While leading the field, "Andersonville" looks to be followed closely by two other pix—"War and Peace" and "The Ten Commandments," both Paramount releases. "W&P," a Ponti-de Laurentiis production, is conservatively figured to hit the three-and-a-half-hour mark, as is Cecil B. DeMille's "Commandments."

Previous Timings

A three-hour film will be in multievidence during 1956, ironic in view of the fact that only three releases—"Since You Went Away" (172 minutes), "Quo Vadis" (171) and "The Best Years of Our Lives" (165)—have come even near that length in the last 15 years. This, of course, excepts Warner Bros.' "A Star Is Born," which ran a wide gamut; sneaked at 194 minutes and eventually released at 150 minutes. Also: RKO's "Good Sam," which was sneaked at 176 minutes and released at 113; and Metro's "An American Romance," sneaked at three hours and released at two.

Coming up at the three-hour (and probably over) mark are Michael Todd's "Around the World In 80 Days" and two films from Metro—"Raintree County" and the "Ben Hur" remake.

"The Friendly Persuasion," claims Allied Artists, is the studio's biggest production ever; it also will be AA's longest, probably around two-and-a-half hours. By the same token, Universal's "Away

(Continued on page 23)

Film Industry, Be On Notice! More Families With More Income, More Youngsters in Your Future

Nation's economic outlook for 1956 faces the film biz with an unprecedented challenge. There will be more families than ever, and they will have more money in their pockets than at any time in history. Also, the number of young people in the country is rising steadily and the shift in population from country to city and from metropolitan area to suburb continues. (See related stories page 1, this issue.)

Significant statistics that have a direct bearing on the entertainment industry in general and the film business in particular were given last week at the New England Sales Management Conference in Boston by Arno H. Johnson, v.p. and director of research of the J. Walter Thompson Co.

Predicting considerable changes in living standards in the current year and for the next decade, Johnson said that, in 1956, the number of U. S. families with incomes over $3,000 could well rise to six and a half times above the 1941 level. By the end of this year, American families are expected to total 56,000,000, or 42% more than prewar. Of the 56,000,000, an imposing 37,500,000 (or 67%) will have incomes over $3,000 a year. Families with incomes of over $5,000, which numbered only 1,564,000 in 1941 (4% of the total number of 39,287,000 families), in 1956 should run to 19,600,000, or fully 12 times the 1941 total, Johnson said.

After Taxes

On the more realistic level of income after taxes, Johnson's statistics showed that, in 1956, an estimated 25,800,000 family units would have such disposable income of $4,000 and over. By comparison, in 1950, with 53,000,000 families, only 12,200,000 consumer spending units had $4,000 or more a year to spend after taxes. The greatest increase is apparent in the $4,000 to $5,000 group which

(Continued on page 19)

STUDIOS' GUEST BOOKS

746 V.I.P.'s From 66 Nations Hit Hollywood

Hollywood, Jan. 10.

Total of 746 official guests from 66 foreign nations were entertained by Hollywood film studios in 1955, more than double the number in any year since the industry has been participating in the government's friendship program.

Far in the lead was Germany, with 164 visitors. Japan was represented by 77, Great Britain by 52, the Philippines by 41, Italy and Thailand by 34 each and several other countries by 15 or more. They included ambassadors, ministers of state, scientists, artists, authors, engineers, economists, religious leaders, journalists and students.

New Kind Of Reich Pix On Way—Kautner

By FRED HIFT

German film industry is gradually rediscovering the "romantic realism" which was its trademark in the early thirties, and is experiencing an artistic rebirth, Helmut Kautner, one of his country's leading directors, said in New York last week.

Kautner is here to sign a contract with Universal for which he will direct at least one picture this autumn. He'll do his own scenario and is currently looking for a love story with an international background. Chances are that Kautner will work with some of the German talent recently signed by U—O. W. Fischer, Cornell Borchers and Marianne Cook.

Known in Germany for his willingness to tackle controversial sub-

(Continued on page 18)

National Boxoffice Survey

Biz Off After Terrif New Year's Week; 'Dolls' First Again, 'Models' 2d, 'Holiday,' 'Mitchell' Next

This is the first week after the terrific New Year's session and usual post-holiday slump is showing up in all key cities covered by VARIETY. After soaring trade in the session which took in the New Year's weekend, most keys are nearly solidly holdover and off 10 to 40% in a majority of spots from previous stanza.

Still pacing the pack, as in the preceding round, is "Guys and Dolls" (M-G). Although down considerably from previous week, the Samuel Goldwyn opus still looks to hit upwards of $400,000 in some 25 VARIETY key cities.

"Artists and Models" (Par) again is winding up in second place, but like "Dolls," is off sharply from New Year's week. Third money goes to "Cinerama Holiday" (Indie), long high on the list.

"Court-Martial of Billy Mitchell" (WB), a bit sluggish getting off the ground, is pushing to fourth position. It, too, was much stronger in the preceding week. "Rains of Ranchipur" (20th) is holding well in fifth spot. "Indian Fighter" (UA) will wind up in sixth place.

"All That Heaven Allows" (U), which did magnificently New Year's round, is finishing seventh on only five playdates. "Kismet" (M-G) is feeling the sharp competition to wind up eighth. "Last Frontier" (Col), a new pic, is capturing ninth spot.

"Second Greatest Sex" (U), "Diabolique" (UMPO) and "Littlest Outlaw" (BV) round out the Golden dozen in that order.

"Lieut. Wore Skirts" (20th) shapes as a promising newcomer, being trim in Minneapolis, solid in Washington, good in St. Louis, okay in L.A. and potent in Buffalo. "I'll Cry Tomorrow" (M-G), which opens at N.Y. Music Hall tomorrow (Thurs.), continues big in Chi and is fancy third L.A. week.

"Diane" (M-G), another new prc, is rated fair in Pitt. "Deep Blue Sea" (20th), comparatively new, shapes sturdy in Chi. "Trouble With Harry" (Par), another new entry, looms big in Minneapolis and nice in Philly.

"The Spoilers" (U), big in Toronto, looks fancy in Denver and good in Chi. "Hell on Frisco Bay" (WB), solid in Chi, is fine in N.Y.

"Day World Ended"-"Phantom 10,000 Leagues" (Indie) combo is doing remarkably well in L.A. and surrounding area.

"Rose Tattoo" (Par), good in L.A., still is very big in N.Y. on longrun at Astor. "Golden Arm" (UA), smash in Chi, is socko in N.Y. and stout in L.A.

"Tarantula"-"Running Wild" (U) combo is big in Minneapolis and Indianapolis. "Oklahoma" (Magna) continues rousing in L.A., Chi and New York.

(Complete Boxoffice Reports on pages 8-9).

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INDEX

Bills 70
Chatter 78
Concert Opera 76
Films Reviews 6
House Reviews 67
Inside Music 61
Inside Pictures 15
Inside Radio-Tv 34
International 14
Legitimate 71
Literati 77
Music 53
New Acts 67
Night Club Reviews 68
Obituaries 70
Pictures 3
Radio Reviews 52
Radio-Television 28
Record Reviews 54
Frank Scully 77
Television Reviews 38
TV Films 43
Unit Reviews 67
Vaudeville 63

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
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$20,200,000 OF RKO PRICE RECOUPED; O'NEIL TO OPEN BOOKS, SELL STOCK

Fairly spectacular financial maneuvers of Thomas F. O'Neil continue. Newest twist, now in the works, is a public stock issue to raise new capital for production. RKO Teleradio Pictures Inc., which is the formal corporate name of the now-merged General Teleradio and RKO Radio Pictures, probably would limit the issue to around 20% of the total stock, the balance remaining within the General Tire & Rubber fold.

In addition to the changed capitalization picture, significance of such an offering would be the necessity of "opening the books" to the public to the extent of providing the full picture of profits-losses ups and downs and other corporate data.

O'Neil also pulled a coup in selling back to Howard Hughes both "Jet Pilot" and "The Conqueror" at a cash price of $8,000,000, plus an estimated $4,000,000 in subsequent, additional costs to Hughes.

These unreleased features were multi-million dollar projects turned out under—and pets of—Hughes before he sold RKO Pictures to General Tire, as represented by O'Neil, for $25,000,000 last July. The $4,000,000 will go to RKO "from the top" to cover costs of distribution, advertising, publicity, etc. The $8,000,000 represents the combined negative costs of the two properties.

RKO's motivation, said O'Neil, was the desire to come upon more cash for new production. As for Hughes' reasons for buying, well,

(Continued on page 18)

Ex-Banker Baumgarten Ups Budgets for Ten Associated Features

Hollywood, Jan. 10.

Program of eight pictures annually has been boosted to ten by Associated Film Releasing Corp., which is also upping its per-pic budget from $80,000 to $100,000. Boosts were ordered by prexy Edmund J. Baumgarten as a result of the "good acceptance" of the firm's initial two releases, "Two-Gun Lady" and "Last of the Desperadoes."

Baumgarten, formerly in charge of film financing at the Bank of America before joining Lippert Pictures as prexy, formed AFRC last August to produce and release a program of outdoor and action films as second features in the small town market. He has already set up 23 exchanges for AFRC.

Indie hopes to roll one picture every five weeks during 1956. It currently has two pictures, "The Wild Dakotas" and "Blonde Bait," in the editing stage and has completed scripts on three others.

Boasberg Made Par's Supervisor of Epics

Paramount this week adopted the unit selling idea for its "epic" product with the appointment of Charles Boasberg as sales supervisor of Cecil B. DeMille's "The Ten Commandments" and the Ponti-DeLaurentiis production of "War and Peace." The exec will concentrate on the distribution of only these two films, one after the other, in a switch from the usual policy of assigning the entire lineup to all top-echelon personnel.

Boasberg joined Par last September as assistant to global sales chief George Weltner with charge over exhibitor relations. It's understood he'll also continue with this assignment, which, in effect, is the role of adjudicator of theatremen's grievances. Prior to joining Par, Boasberg held exec posts with Metro and RKO for 30 years.

Other changes at Par were effected by Weltner in the wake of E. K. (Ted) O'Shea's bowout as v.p. in charge of eastern division distribution to become worldwide sales v.p. of Magna Theatres Corp. Shifting from supervision of the western division to succeed O'Shea in the east is v.p. Hugh Owen. New western manager is Sidney G. Deneau, who had been assistant to O'Shea.

SALARY GOING UP

Eve Marie Saint's New Metro Offer of $100,000

Eva Marie Saint, who received $7,500 two years ago for her role opposite Marlon Brando in "On the Waterfront," has been offered $100,000 by Metro to co-star with Montgomery Clift and Elizabeth Taylor in "Raintree County." Miss Saint, whose husband, Jeffrey Hayden, is a Metro director, is delaying accepting the assignment until she reads the script. Actress and her husband returned to the Coast from New York on Jan. 2.

Miss Saint, who topped VARIETY's legit critic poll as most promising actress when she appeared on Broadway in Horton Foote's "Trip to Bountiful," became a hot film property following the "Waterfront" stint. She received $50,000 for her role opposite Bob Hope in Paramount's "That Certain Feeling," her second film role, and has been offered two other assignments by Par.

4 All-Europe Films Scheduled By Zanuck; California Shoots 30

Hollywood, Jan. 10.

Four of 20th-Fox's 1956 CinemaScope productions will be lensed overseas to take advantage of authentic locales, production chief Darryl F. Zanuck revealed, to continue the studio's world-wide policy. Practice, he emphasized, will not diminish local production facilities since the studio has boosted its schedule for the year to a total of 34 films.

Studio now has six films before the cameras, a 10-year-high, and Zanuck declared that the pace will be maintained in order to meet the proposed release schedule.

Authentic backgrounds, he added, have proved to be highly popular with film audiences and the studio intends to exploit this interest to the hilt.

Set for overseas lensing are "Anastasia," to be filmed in London, Paris and Vienna; "Boy on a Dolphin," Greece and the Isle of Rhodes; "Island in the Sun," in the Caribbean, and "Jane Eyre," in England. In addition, Zanuck is negotiating co-production deals in Germany, France, India and Sweden for CinemaScope productions to be made in partnership with producers in those countries.

Pickman, Holman on Wing

Jerry Pickman, Paramount's ad-pub v.p., and eastern production chief Russell Holman winged out yesterday (Tues.) for a swing of London, Paris and Rome, returning next week.

Their main concern is the Italo production of "War and Peace" which Par is releasing.

L. A. to N. Y.

Max Baer
Vickie Benet
Bert Briller
Jack Cummings
Dan Dailey
Laraine Day
Jack Elliott
Betty Furness
Gaston Hakim
June Haver
Susan Hayward
Woody Herman
Alfred Hitchcock
Dean Jagger
Shirley Jones
Gene Kelly
Hal Kemp
Stanley Kramer
Bob LeMond
Edwin Lester
John Lupton
Jeanette MacDonald
Fred MacMurray
Gary Merrill
Robert Merrill
Lee Mortimer
Jack Oliphant
Gene Raymond
Dinah Shore
Kay Starr
Ann Strauss
Elena Verdugo
Hal B. Wallis
Herbert J. Yates
Gig Young

20th's Busiest Producer Buddy Adler (9 in 1956) Breezes Into Gotham

Planning to step up production to 34 in 1956, 20th-Fox is putting an increased accent on the development of new talent, Buddy Adler, exec assistant to 20th production chief Darryl F. Zanuck and 20th's busiest producer (nine this year), said in Manhattan last week.

Adler came East on a quickie trip to huddle with Arthur Laurents, who'll do the scripting on "Anastasia" and with Anatole Litvak who'll direct the Ingrid Bergman starrer, and to consult also with Josh Logan on the 20th filmization of "Bus Stop" which goes before the cameras March 15. Marilyn Monroe will be in the cast.

"We're going back to the old days when we used to pair an established star with a newcomer," Adler said. "Particularly now, with a schedule of 34 films, the casting problem is more severe than ever. We have to work harder on creating new names. We think we are making progress."

Adler noted that 20th had gambled with fledgling thespians in several of its top pix, mentioning Dana Wynter and Joan Collins and, in one of his own films, Tom Ewell, Sheree North and Rita Moreno in "The Lieutenant Wore Skirts." Latter is a comedy about to be released by 20th, and Adler

(Continued on page 23)

THERE'S AN RKO STORY DEPARTMENT AGAIN

Hollywood, Jan. 10.

Emphasizing the new management's determination to launch a strong, "important" production program, RKO has doubled the recent size of its story department and may bring it up to 10 people within the near future.

Story head William Nutt reported that for the first time in many years, agents and writers are being invited to submit material and the magazine, book, legit radio and video fields are being carefully scrutinized. It's anticipated that the New York story department, which has not functioned in some time, will be re-activated shortly.

Studio launched its new buying spree with the purchase of the new Cameron Hawley novel, "Cash McCall," for reportedly in excess of $100,000 and then acquired the Christopher Award teledrama "Deal a Blow," by Robert Dozier. It will be filmed as "Is This Our Son?"

N. Y. to L. A.

Martin Abramson
Henry C. Brown
Charles Coburn
Wally Cox
Walter Cronkite
Howard Dietz
Tim Gale
Bill Haley
Grace Kelly
Paul Lazarus Jr.
Arthur M. Loew
Bert Orde
Bill Todman
Eddie Wolpin

Europe to N. Y.

Julie Andrews
Victoria de los Angeles
Lionel Blair
Beatrice Lillie
Jean Madeira
Michael Mills
Harold Rome
Harry Saltzman

N. Y. to Europe

Laurette & Clymas
Sari Clymas
Shirl Conway
Richard Derr
Jack Anson Finke
Barry Gray
Lionel Hampton
Russell Holman
Elizabeth Kirk
Neil Kirk
Leon Leonidoff
David Oistrakh
Jerry Pickman
Mrs. Michael Stern
John Wayne
Francis M. Winikus

New York Sound Track

Syndicate of oil men, represented by attorney **Jesse A. Levinson,** acquired screen rights to the late **George M. Cohan's** "45 Minutes from Broadway," for indie production . . . Metro signed **Robert Anderson** to script "Until They Sail," based on the **James Michener** story . . . "Autumn Leaves" is the new tag on "The Way We Are," starring **Joan Crawford** at Columbia . . . **Anthony Quinn** signed for the male lead in "Nina," to be produced by Pietro Amato in Italy . . . **Henry Koster** renewed as a director at 20th-Fox.

Edward L. Kingsley Europe-bound soon. So is **Duncan McGregor,** French Pathe rep here and Paris Theatre topper . . . Monsgr. **Thomas F. Little,** exec secretary of the National Legion of Decency, says "Man With the Golden Arm" wasn't the first but the second picture which drew a Legion "B" rating despite Code disapproval. "Bicycle Thief" was the first. Anyway, says Monsgr. Little, Legion and Code ratings don't run necessarily parallel. In the past there have been several instances where the Code issued a seal but the Legion disapproved. . . . **Spyros P. Skouras** attended 20th-Fox International's Southamerican sales confab at Havana. Also addressed the domestic sales force at the homeoffice powwow in N. Y. . . . What 55m CinemaScope actually looks like in a theatre will be demonstrated by 20th with scenes from "Carousel" and "King and I" at the Roxy Theatre, N. Y. Jan. 23. Till now, only 35m film taken from 55m negative has been shown . . . **Munio Podhorzer** of Casino Film Exchange and United German Film Enterprises off for Germany Jan. 20. First stop: Hamburg . . . Agent **Paul Kohner** returned to the Coast.

Cornel Wilde will star in "Omar Khayyam" at Paramount with **Frank Freeman, Jr.,** producing and **William Dieterle** directing . . . Allied Artists signed **Laraine Day, Ricardo Montalban** and **Richard Carlson** for top roles in "Three for Jamie Dunn," a **Hayes Goetz** production . . . **Laddie Ladd** makes his screen bow wtih his father, **Alan Ladd,** in "Santiago" at Warners . . . **Jack Carson** and **Mickey Rooney** will co-star in two additional pictures following their completion of "The Magnificent Roughnecks" for Allied Artists.

There's nothing like a good cry when it comes to a motion picture in Turkey. Moreover, **Eugene W. Castle** points out in the American Mercury, native producers cannot disregard this requirement for fear of winding up with a miserable b.o. failure. Castle, a pioneer in the 16m field and an inveterate traveler, quotes Turkish scripter **Nuri Beler ve Ortagi** as declaring the acid test of a good screenplay is for the yarn to be first read by the producer's wife or girl friend. "If this reading," he says, "does not produce tears, or, better yet, a hearty cry, the scenario is rejected." Turkish film industry, Castle notes, started in 1935 and today some 30 producers turn out about 100 pictures annually on an average budget of $15,000. Top scripts seldom bring more than $1,000 to the writer. There are 10 studios in Istanbul and they augment their meagre income by dubbing Hollywood pix into the Turkish tongue.

Over 200 crowded in at Toots Shor's Monday (9) to salute **William J. German** retiring chief barker of the local Variety Tent, and **Harold Klein,** his successor. . . .

Metro publicist **Morgan Hudgins** rushed in from the Coast last week to assist **Grace Kelly** in press relations during the announcement of her engagement to **Prince Rainier** of Monaco . . . **Lucille Ball** and **Desi Arnaz** will attend the world preem of their "Forever Darling" in Jamestown, N. Y. on Feb. 7 . . . **Alfred Hitchcock** will have office space in the Warner Bros. homeoffice building during the filming of "The Wrong Man" in New York. Interiors will be filmed at Warners' Brooklyn studio . . . Producer **Jack Cummings** in from the Coast for a week's casting and research for "Teahouse of the August Moon" . . . **Alec Guinness** arrives Saturday (14) from the Coast enroute to London . . . **Harry Saltzman,** co-producer of the **Bob Hope** starrer, "Not for Money," being made in England for Metro release, in from London . . . **Susan Hayward** in from the Coast for interviews, tv and radio appearances for "I'll Cry Tomorrow," opening at the Music Hall tomorrow (Thurs.) . . . **Milton Starr** of Washington, longtime exhibitor and founder of the Bijou Amusement Co. of Nashville, Tenn., is among five new members of the visiting committees at Harvard. He was named to the committee to visit the Summer School of Arts & Sciences and of Education . . . Regular mid-winter meeting of the general executive board of the International Alliance of Theatrical Employees will be held in Hollywood during the week of Jan. 30. Prexy Richard F. Walsh will preside.

Lynn Farnol one of three newcomers to N. Y. Board of Education's Commission on Integration . . . Two European reps of VARIETY **Gene Moskowitz (Paris)** and **Paul Pimsleur** (Salzburg) in N. Y. for another week.

Following jingle appeared in the front-of--book potpourri of Norman Kark's classy Courier Magazine published in London:

Panoramic, Metroscopic,
With Perspecta Sound,
Vistavisual, Cinemascopic,
Spectacles abound.
Technicolored, Eastman Coloured,
With one common fact,
Cineramic, Stereophonic,
No one has to act.

"College men have not covered themselves with glory in Hollywood. Some have been brilliant successes as directors and writers, but few are in places of power. Generally speaking, the university alumni are working for the high-school alumni and the high-school alumni are working for the grammar-school alumni . . . The semi-literates seem often to have a vehemence, directness and single-mindedness which are commonly educated out of college men . . . Start a hundred Masters of Arts and a hundred nonacademic men in a race in any pioneer field; the odds seem to be that most of the leaders and most of the tail-enders will be uneducated men and that the fair-to-middling honors will be carried off by collegians"—**Preface to a profile on Darryl F. Zanuck by Alva Johnston, The New Yorker, Nov. 10, 1934.**

Politically blacklisted by the U. S. film industry are 214 persons—including 106 writers, 11 directors and four producers—according to **Cedric Belfrage,** deported editor of National Guardian. Only one he named was director **Jules Dassin.** Belfrage spoke at the Authors' World Peace Appeal in London recently. His statement was reported in Peace News, a non-Communist English weekly distributed in U. S. and Canada by the Quakers.

On a postcard signed Johnnie Ray Fan Club No. 40 (sic) and countersigned by Theresa, VARIETY stands corrected as follows: "It seems to we **Johnnie Ray** fans that you have been neglecting our boy! You have a special space reserved for telling when a performer enters or leaves the country and during the past year you haven't printed when Johnnie has entered or left the country. True, we know anyway, but we'd like to see it in print! Also you've completely neglected his African tour, except for mentioning that he was going to Africa. Also his latest records were not RAY-viewed! We ap-RAY-ciate what you have printed about him in the past year but we hope for more complete coverage of his appearances in 1956."

TALENT LAX ON TAX FIGHT

CONGRESS MUST BE SOLD HARDER

Washington, Jan. 10.

The Curtis bill providing "tax averaging" for individuals with fluctuating incomes, will receive a hearing from the tax-writing House Ways and Means Committee early this year, according to present reports. However, its chances of passage in this Congress are dim, say Congressional experts.

The measure is of special interest to entertainers or writers who may make a lot of money in one year after a period of "famine." It is similar in principle to the carry-back, carry-forward tax provision for corporations, enabling them to average out earnings over good and bad years.

Treasury officials concede that, in principle, such a bill would be just and reasonable. However, they add, it involves great technical difficulties and would result in a cut in tax revenue. Some experts estimate such tax loss at several hundred million dollars annually.

Rep. Thomas B. Curtis (R., Mo.), a member of the Ways and Means Committee, plans to push his bill as strongly as he can this year. Among his colleagues, he is known as a man who likes to propose new ideas for the consideration of the committee and Congress. He feels that after a few years, when members have had an opportunity to

(Continued on page 23)

Matty Fox Must Respect RKO's Deal on Guilds

Deal by which Matty Fox acquired the RKO backlog for television restrains Fox from violating agreements which RKO previously had made with the Screen Actors Guild and other Hollywood unions regarding extra payments to talent.

Fox can unload the product to tv in any fashion he chooses so long as it's in accord with the Guild agreements, according to RKO boss Tom O'Neil. Unspecified payment to the guilds thus would have to be made in all cases where the pictures going to tv were made subsequent to August, 1948. Films produced prior to that date are unrestricted.

Philadelphia First-Run Hits Majors, 2 Chains With $350,000 Suit

Philadelphia, Jan. 10.

First suit entered here by a first-run house was filed in U.S. District Court (5) by the Arcadia Theatre asking $350,000 damages from seven distributors and two theatre chains.

The plaintiffs are Merton Shapiro, Bernard Shapiro, Morton J. Sablosky and Lillian Schultz. They charge the defendant with conspiring to give preference to the Stanley Warner and William Goldman theatres in supplying first-run pictures. Complaint states Arcadia has not been able to get first-run product from defendants since 1950.

Claiming the Arcadia had suffered $350,000 losses since 1950, the complainants asked for an injunction barring the distributors and the two chains from continuing the alleged conspiracy and asked that they be ordered to maintain open and competitive bidding.

Distributors named as defendants were Paramount, Columbia, Universal, United Artists, RKO-Radio, Warner Brothers and 20th Century-Fox.

Lew Ayres and Human Dignity

By JOE SCHOENFELD

The dignity of man always finds its level.

Without inner substance, a ballooned-up public hero can in actuality be but a small excuse for a man, while a fellow citizen undergoing a dry lynching may well be a shining example of humanity. The passage of time and the cooling of tempers has often found the goat raised to the pedestal of the lion.

Last night, on Ralph Edwards' 'This Is Your Life" (NBC-TV), one such "goat" had his day. The story of Lew Ayres, once vilified by "patriots," shamed by many who had once been his "friends" and scornfully treated by some section of the press, was at last laid bare for the general public to fully evaluate. Stripped down to the facts, Ayres and his wartime experiences emerged last night bathed in a glow of personal achievement and honorable convictions.

The exposure to Edwards' vast tv audience capped Ayres' long road back into public esteem—a road much of which he should not have been forced to travel had there been a saner understanding of men of his calibre and true convictions during the early war hysteria. To the public's credit, it sensed the truth about Ayres long before it was figured it would. Ayres has never, so far as is known, experienced an embarrassing situation in recent years. Quite the reverse, the public generally has shown a great regard for him as a man, an actor, and most recently as a producer-director-lecturer with his "Altars of the East" series of films on world religions.

Following his excellent boxoffice and critical stand at the Carthay Circle, which ends next Sunday night, Ayres will make an extended tour of the eastern part of the country. There's no doubt that the deserving "Altars of the East" will be received everywhere as enthusiastically as it has here, but, far more important, will be the reception of Ayres, both for himself as a man of dignity and as an outstanding ambassador from Hollywood.

(The above commentary was published in the Jan. 5 issue of DAILY VARIETY, *Hollywood. Lew Ayres, it may be added, manages to combine his religious principles with membership in the theatrical profession, seeing none of the incompatibility asserted by a gal singer who recently dropped out of the business to become an evangelist. See this weekly issue's editorial, "Holier Than Thou."*

DISNEY'S FISCALITIES

'Lady and Tramp' and 'Leagues' Enhance the Figures

"Lady and the Tramp," first feature-length cartoon in CinemaScope, and "20,000 Leagues Under the Sea," adaptation of the Jules Verne classic, are figuring importantly in Walt Disney Productions' upbeat economics.

The independent outfit this week reported a profit of $1,352,576, or $2.02 a common share, for year ended last Oct. 1. This compared with $733,852, equal to $1.12 a share, for the preceding year.

"Tramp" held up firm through its domestic playoff, drawing an estimated $6,500,000 in domestic revenue through Buena Vista, Disney's distribution subsidiary. A taller grosser was "20,000 Leagues," with domestic income of about $8,000,000. Latter was unusually expensive, however, with negative costs of around $5,000,000.

Sequel Not A 'Re-Trial'; Schines Argue Promise To Sell Impractical

Buffalo, Jan. 10.

Trial of the U.S. Government's case against Schine Chain Theatres and certain officials of the Schine circuit was resumed in Federal Court here Wednesday (4). The case was originally tried a year ago before the late Judge John Knight, who died before handing down a decision. Government seeks to have the defendants held in contempt of court for failing to comply with a court order ordering divestiture of their theatres.

In resuming hearings, Federal Judge Harold P. Burke stated "I am disposed to view this proceeding as a continuation of the trial before Judge Knight, rather than as a new trial. Therefore, the fact that the defendants made a personal appearance at the beginning of the trial will be sufficient." J. Myer Schine, Louis W. Schine, Donald G. Schine and Howard M. Antevil, an attorney for the Schine interests, were in court. John H. May, who is ill, is in Florida.

The Schines claim that they are unable to comply with the order to dispose of the theatres because television and drive-in theatres made it impossible to sell the houses to independent operators as they had been directed to do.

(Continued on page 19)

Carmody Top Critic

Hollywood, Jan. 10.

Francis J. Carmody, motion picture editor of the Washington Evening Star, copped the Screen Directors' Guild's third Annual Critics' Award, to be presented at Guild's award banquet Jan. 29 in the Biltmore Bowl.

Carmody has been film editor since 1937 and with the Star since 1923, prexy George Sidney stated.

Magna Quietly Setting Product; Hires Ted O'Shea

Magna Theatres Corp., whose first and only picture so far is "Oklahoma," is blueprinting a continuing production program. Tipoff came last week with the appointment of E. K. (Ted) O'Shea as v.p. and world sales manager.

Company is keeping its future properties under wraps but looming among them is David O. Selznick's "Farewell to Arms" (see separate story). All pictures will be in the bigscreen Todd-AO process and the company reportedly has its sights on two productions a year.

As for "Oklahoma," the plan is to run this on a two-a-day basis in about 50 situations. This policy is to remain in effect for a year, then the switch to full playoff with CinemaScope prints.

O'Shea left Par after a nine-year association to take the job, which becomes effective Jan. 16. A top distribution exec for years, he had been v.p. of the Par sales subsidiary and previous to this held posts with Metro and Liberty Pictures.

'This Is Cinerama' Winds In Buffalo With 44 Wks.

Buffalo, Jan. 10.

Termination of "This is Cinerama" run at the Teck has been set for Jan. 29. Show will have played 44 weeks with over 600 performances to 400,000 persons. This is an all-time long run record for Buffalo.

"Cinerama Holiday" will open Jan. 31.

CAROL CHANNING'S FILM

Actress Discovered 8 Years Ago In L. A.—By Legit

Hollywood, Jan. 10.

Carol Channing, originally discovered on Coast in legit revue "Lend An Ear" eight years ago, will make her film debut co-starring RKO's "First Traveling Saleslady" with Ginger Rogers, Barry Nelson, David Brian, James Arness.

She's due here next week to prep for assignment.

Marilyn Monroe Set For 'Bus Stop' Film; Non-Exclusive to Fox

Hollywood, Jan. 10.

Marilyn Monroe, on suspension since Jan. 11, 1954, reports to 20th-Fox next month to begin work on "Bus Stop," first of four films she will make in the next seven years under a new contract which ends long fight of the actress with the studio. She had been on suspension — and thus unavailable for work in any phase of showbusiness anywhere—for refusing "How to Be Very, Very Popular," which the studio subsequently made with Sheree North.

New deal, made with the star's own Marilyn Monroe Productions Inc. will bring her in excess of $100,000 for each film. Non-exclusive pact will enable her to do outside pictures, or television or legit if she so desires. In addition, she will have directorial approval on each property.

"Bus Stop," which Josh Logan will direct, was purchased by the studio some time ago and has been held pending settlement of the contract hassle with Miss Monroe.

For Whom the Backlogs Toll?

By ABEL GREEN

The fast whirling deals in the past couple of weeks, climaxed (1) by the $15,200,000 RKO package of 740 pictures to Walter S. Mack and Matty Fox's C&C Super Corp., and (2), Columbia Pictures' direct-to-the-tv-consumer, via its subsidiary Screen Gems Inc., is unquestionably the answer to pay-see. Tollvision's sights on "the public will be delighted to pay for good product" seems to have been eclipsed by this unleashing of a wealth of Hollywood backlog product for sponsored video programs.

It's history repeating itself—the "pay" comes via the nostrums, detergents, automotives, commodities, and is a painless underwriting by the public, which has been conditioned by almost a third-of-a-century of broadcasting (AM) and a decade of television to make it economically worthwhile from the sponsor's viewpoint.

The climactic wedding between Hollywood, now with few holdouts on cream packages of picture product, and tv, supports RCA board chairman General David Sarnoff's insistence that "tollvision"—as he calls it—is not for the public. He was so positive that, in all seriousness, he told Governmental agencies to put it up to the people as a public issue.

Paramount's package of cartoons, David O. Selznick's nine pix for $1,000,000 (five years) and kindred matings of the Hollywood-video medium is another step forward in the surrendering by the film men to the impact of the electronic medium.

What it augurs for future boxoffice, and its bearing on the Hollywood craftsmen with an eye to the ultimate tv payoff, is conjectural but not obscure. Maybe Samuel Goldwyn will have to revise his observation, "If you want to see bad pictures stay home."

FILM GUILDS NOT VERY AGGRESSIVE

Hollywood, Jan. 10.

While firmly in accord with the principle of a tax-averaging plan whereby the payment of Federal income taxes on high-bracket film salaries would be spread over several years, Hollywood to date has taken no definite steps in lobbying for or supporting the Curtis Bill, intro'd at last session of Congress.

Admitting there is sore need for such revision of the present tax setup which sometimes "penalizes" screen actors, writers, directors and others whose annual incomes frequently fluctuate sharply from year to year, opinion is that the Curtis proposal, while perhaps a step in the right direction, may not be the final solution to the problem.

Motion Picture Industry Council, whose membership represents the majority of industry groups, set up a seven-man committee several months ago to study aspects of the Curtis bill, with a view toward possible recommendations, but has not yet come up with any findings.

Actors Most Active

Perhaps most vitally interested is the Screen Actors Guild in such new legislation for its members, which long has been a proponent of a tax change. John L. Dales, national executive secretary, and also on the MPIC committee member investigating the Curtis Bill, reports:

"The Screen Actors Guild believes that all individuals whose incomes may fluctuate sharply from year to year should be allowed to spread their Federal income taxes over a period of years. It has long been recognized that the bunching of income in any one year creates one of the most serious inequities under our present tax system. Individuals who experience a concentration, or bunch-

(Continued on page 23)

Todd's '80 Days' Roadshows For 25 U.A. Keys

Having landed distribution rights to Mike Todd's Todd-AO production of "Around the World in 80 Days," United Artists plans to roadshow the bigscreen version in about 25 situations on a two-a-day basis. Thereafter the plan is to swing the pic in its second format, CinemaScope, into full circulation. Roadshowing starts in June.

It's understood UA came upon the pic by way of partial investment in production costs and, in turn, taking a participation in the ownership. Todd and the distributor are playing for tall stakes, the kingsized feature being figured at $5,000,000 in terms of negative costs. Fact that it was lensed in both Todd-AO and C'Scope contributed to the hefty budget, of course.

Several distribs had angled for the releasing rights. Todd chose UA, he said, because he was impressed with this company's "dynamic methods."

Interesting feature of the selling plan is the two-a-day policy for only 25 theatres, this being in contrast with the 50 spots where "Oklahoma," first production in Todd-AO, is to play. The UA idea is to concentrate only on the maximum market areas and then shift to conventional runs for a quicker playoff.

Mike Todd's Comment

Hollywood, Jan. 10.

Prior to departure for Europe, Mike Todd stated he has no deal with United Artists for Todd-AO product. His arrangement with UA is for print-down version only of "Around World in 80 Days."

"If I find I need their help for the Todd-AO handling, I'll call on them," commented the producer.

The Lieutenant Wore Skirts
(C'SCOPE—COLOR)

Light escapist filmfare, with Tom Ewell, Sheree North, others sparking pleasant comedy.

Hollywood, Dec. 30.

20th-Fox release of Buddy Adler production. Stars Tom Ewell, Sheree North; features Rita Moreno, Rick Jason, Les Tremayne, Alice Reinheart. Directed by Frank Tashlin. Screenplay, Albert Beich, Tashlin; story, Beich; camera (De Luxe Color), Leo Tover; editor, James B. Clark; music, Cyril J. Mockridge; song, "Rock Around the Island," Ken Darby; sung by the Lancers. Previewed Dec. 28, '55. Running time, 98 MINS.

Gregory Whitcomb	Tom Ewell
Katy Whitcomb	Sheree North
Sandra	Rita Moreno
Capt. Barney Sloan	Rick Jason
Henry Gaxton	Les Tremayne
Capt. Briggs	Alice Reinheart
Lt. Sweeney	Gregory Walcott
Joan Sweeney	Joan Willes
Takitoff	Sylvia Lewis
Major Dunning	Edward Platt
Buxom Date	Jacqueline Fontaine
Mr. Curtis	Arthur Q. Bryan
Sam	Paul Glass
Delivery Boy	Keith Vincent
Gloria	Kathy Marlowe
Roger Wilkins	Joe Locke
WAF Officer	Bette Arlen
Sentry	Franklin James
Officer at Gate	Maury Hill
WAF Sergeant	Janice Carroll
WAF	Dorothy Gordon
Gateman	Ralph Sanford
Chorus Girl	Pat Marshall
Comedian	Sam Bagley
Mildred Wilkins	Helene Marshall
Mother in Laundromat	Marjorie Stapp
M. P.	Michael Ross
Girl	Marianne Candace Kelly
WAF	Pat McMahon

This amusing comedy affair whiles away a pleasant 98 minutes of screen time and should prove generally popular. Tom Ewell, following his click in "The Seven Year Itch," costars with Sheree North, and the teaming should supply enough initial lure to get the picture off to an okay start.

Buddy Adler's production supervision does quite well by the light escapist filmfare, as does Frank Tashlin's direction of the screenplay he wrote with Albert Beich from the latter's original. Sassy dialogue and situations predominate and make for sly fun. Footage occasionally strains into slapstick with the frenetics forcing chuckles, but the plot idea is enough to carry the show along at an amusing pace.

Story pits Ewell against the Air Force, and he wins, with an assist from nature. He's an aging World War II hero now a tv writer, and Miss North, his wife, is an ex-WAC considerably younger. The comedy of errors tees off when she rejoins the service because he is recalled. However, he's rejected, and then dejected because she likes her uniform. From then on comedy hinges on his efforts to get her discharged. He becomes the male equivalent of a servicemen's wife and upsets the base on which he lives with her. Main laugh nub spins around his efforts to trick his wife into thinking she's going nuts and thus taking a psycho discharge. Nature takes care of the battle, though, when she becomes pregnant.

Ewell makes with the facial expressions for some solid comedy scoring. Miss North mostly acts her role with her legs and hips. It's a performance with which no one should quarrel as she's equipped for such physical thesping. Rita Moreno captures the fancy in a girl-upstairs takeoff from "Itch." Rick Jason, handsome young officer with his eye on Miss North; Les Tremayne, as Ewell's literary agent, and Alice Reinheart, AF captain, are among the featured cast contributing importantly.

Beverly Hills and Honolulu serve as backgrounds for the story and, along with the cast, art direction and other settings, are shown off to advantage by Leo Tover's CinemaScope lensing in De Luxe Color. Cyril J. Mockridge's score, conducted by Lionel Newman, and the Ken Darby song, "Rock Around the Island," are good. *Brog.*

Ransom!

Television script thins when stretched double length for screen but Glenn Ford's name to help b.o. prospects.

Hollywood, Jan. 3.

Metro release of Nicholas Nayfack production. Stars Glenn Ford, Donna Reed; features Leslie Nielsen, Juano Hernandez, Robert Keith. Directed by Alex Segal. Screenplay, Cyril Hume, Richard Maibaum; camera, Arthur E. Arling; editor, Ferris Webster; music, Jeff Alexander. Previewed Dec. 27, '55. Running time, 101 MINS.

David G. Stannard	Glenn Ford
Edith Stannard	Donna Reed
Charlie Telfer	Leslie Nielsen
Jesse Chapman	Juano Hernandez
Chief Jim Backett	Robert Keith
Langly	Richard Gaines
Mrs. Partridge	Mabel Albertson
Dr. Paul Y. Gorman	Alexander Scourby
Andy Stannard	Bobby Clark
Al Stannard	Ainslie Pryor
Elizabeth Stannard	Lori March
Sheriff Jake Kessing	Robert Burton
Shirley Lorraine	Juanita Moore
Nurse	Mary Alan Hokanson
Fred Benson	Robert Forrest
Sgt. Wenzel	Dick Rich

After twice being staged live on television as "Fearful Decision," this kidnap melodrama has made its way to theatrical films as "Ransom!" The bigscreen impact's not as sharp as was the televersion's. Still, it has a quota of tension-arousing scenes—a couple of which are really potent—plus the names of Glenn Ford and Donna Reed to dress up the marquees. Business prospects can hit a good level overall because the lure's here for that sizeable number of filmgoers who like to be rendered apart emotionally.

Principal problem faced, and one that likely will prevail for most all properties making the jump from tv to pix, was filling out the plot to meet a nearly doubled running time. The dramatic meat that was good for 54 minutes on tv gets ground mighty thin during the film's hour and 41 minutes. Alex Segal, who did the tv directorial chore, repeats here, but he and scripters (also tv) Cyril Hume and Richard Maibaum provide weak filler material, injecting a feeling of phoniness in spots and straining unnecessarily for suspense in others. That long footage could stand tightening, too.

The Nicholas Nayfack production shows what happens to a happy family and, in some respects, to a town, when the family's small son is kidnapped and held for $500,000 ransom. The father can and does raise the money as he's a prosperous industrialist, but the switch comes when he decides not to pay the ransom and goes on television to tell the watching kidnapper why. This is one of the film's big scenes, and could have been bigger if it had not run past its climax. The ransom is to become blood money for the kidnapper's capture, dead or alive, if the child's not returned unharmed. What the father's decision does to his wife, his relatives and to the town curious makes up the rest of the drama before the boy comes back.

Ford is splendid as the father, a role that takes full advantage of his talent for projection. The direction fails to get much out of Miss Reed that can be felt and most of the other players, too, seem at odds with the characters they play, leaving it to Ford to carry off the show. One exception is Juano Hernandez' understanding butler. His big scene is when he comforts the father while the latter wonders if his decision was the right one after it is believed the boy is dead.

A score by Jeff Alexander that never intrudes, and clear, sharp lensing by Arthur E. Arling, head up the generally good technical credits. *Brog.*

The Phantom From 10,000 Leagues

Confused science fiction entry

Hollywood, Dec. 30.

American Releasing Corp. release of Jack and Dan Milner production. Stars Kent Taylor, Cathy Downs, Michael Whalen; features Helene Stanton, Philip Pine, Rodney Bell, Pierce Lyden, Vivi Janiss, Michael Garth. Directed by Dan Milner. Screenplay, Lou Rusoff; original story, Dorys Lukather; camera, Bryden Baker; editors, Milner brothers; music, Ronald Stein. Previewed Dec. 29, '55. Running time, 80 MINS.

Ted	Kent Taylor
Lois	Cathy Downs
King	Michael Whalen
Wanda	Helene Stanton
George	Philip Pine
Bill	Rodney Bell
Andy	Pierce Lyden
Ethel	Vivi Janiss
Sheriff	Michael Garth

"The Phantom From 10,000 Leagues" is strictly a busher, but will serve its purpose in rounding out a dual ballyhoo bill because of a fairly effective title.

The science-fiction feature, turned out by Jack and Dan Milner, is a confused offering that makes little attempt at seeking thrills with sufficient logic to hold a plot together. Nor is there a clear windup explanation to cue how and why the events took place.

In the Lou Rusoff script from an original by Dorys Lukather, a mutant resulting from radiation exposure guards an underwater atomic light off the shores of California. After several swimmers and fishermen are killed by the monster, the Defense Department and others start an investigation. At the windup, it turns out that a professor at the Pacific College of Oceanography let his experiment get out of hand, but he rights things by destroying the mutant, the light source and himself.

Playing the investigators are Kent Taylor and Rodney Bell, while Cathy Downs is the daughter of prof Michael Whalen. Helene Stanton and Philip Pine appear as spies who want the professor's secret. These and others in the cast have no chance with the material. Dan Milner's direction is slow. Underwater shots of skin divers and the general lensing is handled professionally by Bryden Baker. *Brog.*

The Lone Ranger
(COLOR)

Good western feature, with the longtime radio-video character in typical derring-do.

Hollywood, Jan. 3.

Warner Bros. release of Willis Goldbeck (Jack Wrather) production. Stars Clayton Moore, Jay Silverheels, Lyle Bettger, Bonita Granville; features Perry Lopez, Robert Wilke, John Pickard, Beverly Washburn, Michael Ansara, Frank deKova. Directed by Stuart Heisler. Screenplay, Herb Meadow; based on "The Lone Ranger" legend; camera (Warner-Color), Edwin DuPar; editor, Clarence Kolster; music, David Buttolph. Previewed Dec. 29, '55. Running time, 86 MINS.

The Lone Ranger	Clayton Moore
Tonto	Jay Silverheels
Reece Kilgore	Lyle Bettger
Welcome	Bonita Granville
Ramirez	Perry Lopez
Cassidy	Robert Wilke
Sheriff Kimberley	John Pickard
Lila	Beverly Washburn
Angry Horse	Michael Ansara
Red Hawk	Frank de Kova
The Governor	Charles Meredith
Powder	Mickey Simpson
Goss	Zon Murray
Whitebeard	Lane Chandler

Those who remember the quarter-century ride on radio hill and television vale of the Detroit-produced "Lone Ranger" will find the Warner feature (Jack Wrather) crammed with action and avoiding far-fetched heroics.

Willis Goldbeck produced for Wrather, using the scenic splendor of Southern Utah to provide beautiful backdrop for the Herb Meadow script. Stuart Heisler's direction is actionful and excellent. Some of the fight sequences he stages are thrillingly rugged.

Clayton Moore, in the title role, and Jay Silverheels, as his faithful Tonto, swing over from video and take easily to the big screen size. This time, it's their job to find out what is threatening a peace treaty with the Indians, who, through the machinations of heavy Lyle Bettger, greedy rancher who dreams of an empire, are being made to appear treaty-breakers. The Lone Ranger gets at the truth—Bettger has his eye on a mountain on the reservation which is sacred to the Indians and full of rich silver veins—and in so doing stalls a real Indian uprising. As peace settles on the range he's off to more good deeds to the cry of "Hi Ho, Silver."

Bettger, despite a familiar heavy character to play, gives it a believable touch by never chewing scenery. This ability to make even unbelieveable characters credible has been noticed before in Bettger's performances. Bonita Granville does well as his suffering wife, as does Perry Lopez, cowboy who is killed for trying to help the Lone Ranger. Robert Wilke, Bettger's gunman; John Pickard, Beverly Washburn, Michael Ansara and Frank de Kova are among other cast worthies.

Edwin DuPar's color photography is good and the other technical credits are on a par. *Brog.*

Glory
(SONGS—COLOR)

Sentimental film saga of Kentucky thoroughbreds and people; okay family trade entry.

Hollywood, Jan. 10.

RKO release of David Butler production. Stars Margaret O'Brien, Walter Brennan, Charlotte Greenwood; features John Lupton, Byron Palmer, Lisa Davis, Gus Schilling. Directed by Butler. Screenplay, Peter Milne; story, Gene Markey; camera (Technicolor), Wilfrid M. Cline; editor, Irene Morra; score, Frank Perkins; songs, M. K. Jerome, Ted Koehler. Previewed Jan. 5, '56. Running time, 99 MINS.

Clarabel Tilbee	Margaret O'Brien
Ned Otis	Walter Brennan
Miz Tilbee	Charlotte Greenwood
Chad Chadburn	John Lupton
Hoppy Hollis	Byron Palmer
Candy Trent	Lisa Davis
Joe Page	Gus Schilling
Sobbing Sam Cooney	Hugh Sanders
Doc Brock	Walter Baldwin
Beed Wickwire	Harry Tyler
Vasily	Leonid Kinskey
Squeaky Bob	Paul E. Burns
Alexander	Theron Jackson

The Kentucky bluegrass country and its thoroughbreds backstop for this sentimental saga about a filly that wins the Derby. That win puts an exciting climax on the homey little drama being offered through RKO. (Also changes the record for until this pic only one filly had crossed the Derby wire first.) Other than being overlength at 99 minutes, "Glory" is an acceptable family trade entry.

David Butler produced and directed with skill, realizing the most from the material in the Peter Milne script. Based on a story by Gene Markey, the plot offers no surprises but wends a pleasant course through long-familiar situations and the players react in kind. A more grownup, but still not grown, Margaret O'Brien, stars with Walter Brennan and Charlotte Greenwood. Trio pleases in the homey, hokey, doings. So do such other casters as John Lupton, Byron Palmer, in male romantic spots, Lisa Davis, Gus Schilling and Hugh Sanders.

Miss Greenwood and her granddaughter, Miss O'Brien, are shoestring stable operators with a filly named Glory that can't win enough to pay for her feed. That is, until the Derby is run, an event in which she is entered after Brennan, trainer for Lupton's big thoroughbred farm, and sundry stable characters raise the necessary entry fee. Before the big win, though, Miss O'Brien is put through the emotional wringer thinking Lupton is engaged to snippy society Miss Davis and has taken a fling at singing with Palmer's orchestra. Just as Glory grabs the Derby floral horseshoe, so does Miss OBrien get her man in the winners circle.

For the actual worth of the story, picture takes a long time telling it. Some history of racing is narrated throughout and pic has some good scenes of the rich bluegrass region and the equine beauties that roam it. Songwise, there are three M. K. Jerome-Ted Koehler tunes, "Glory," "Gettin' Nowhere Road" and "Kentucky (Means Paradise)." Palmer's good voice gives them something extra, as does the offstage voice (Norma Zimmer) who does the chirping for Miss O'Brien's character.

Technical assists are mostly good, from Wilfrid M. Cline's SuperScope lensing in Technicolor and Frank Perkins' score on down the list. *Brog.*

The Houston Story

Brisk meller for the secondary market; okay b.o. prospects.

Columbia release of Clover (Sam Katzman) production. Stars Gene Barry, Barbara Hale, Edward Arnold; features Paul Richards, Jeanne Cooper, Frank Jenks, John Zaremba, Chris Alcaide, Jack V. Littlefield, Paul Levitt, Fred Krone, Pete Kellett. Directed by William Castle. Screenplay and story, James B. Gordon; camera, Henry Freulich; editor, Edwin Bryant; music, Mischa Bakaleinikoff. Tradeshown, N. Y., Dec. 22, '55. Running time, 79 MINS.

Frank Duncan	Gene Barry
Zoe Crane	Barbara Hale
Paul Atlas	Edward Arnold
Gordie Shay	Paul Richards
Madge	Jeanne Cooper
Louie	Frank Jenks
Emile Constant	John Zaremba
Chris Barker	Chris Alcaide
Willie	Jack V. Littlefield
Duke	Paul Levitt
Marsh	Fred Krone
Kalo	Pete Kellett
Inspector Gregg	Leslie Hunt
Clara	Claudia Bryar
Talbot	Larry W. Fultz
Stokes	Charles Gray

Producer Sam Katzman, who turned out a hard hitting meller a couple of seasons ago in "The Miami Story," follows a similar pattern in "The Houston Story." While the former concerned the Florida "mob," this fresh entry is built around a smalltime oil driller with "business" aspirations in a crime syndicate. It adds up to good action fare in the programmer market.

Despite the absence of stout marquee dressing, film nevertheless has some familiar names in Gene Barry, Barbara Hale and Edward Arnold. Moreover, the James B. Gordon story and screenplay contain some exploitable twists that enterprising exhibs can turn to advantage. Another asset is realistic backgrounds indigenous to Houston and the Texas oil country.

Under William Castle's crisp direction Barry contribs a smooth portrayal of a shrewd oil worker who applies his knowledge of the industry to the wrong channels. Conceiving a plan to swipe oil and gasoline from companies in the Houston area, he approaches the syndicate through mob chief Arnold.

Naturally, when the scheme is adopted by Arnold and top man John Zaremba such syndicate underlings as cafe owner Paul Richards and torpedo Chris Alcaide become jealous. Eventually Barry disposes of his adversaries but he himself is seized at the finale when his waitress-girl friend tips off the police. Also turning informer at the windup is his longtime friend, Frank Jenks, whom he had installed as front man in a dummy oil corporation.

Throughout the proceedings is a strong romantic angle via Barry's crush on cafe singer Barbara Hale who's his intermediary with the syndicate bigwigs. While the yarn isn't particularly original, it manages to provide ample opportunity for Barry to convincingly make with the strong arm stuff.

Likewise, Miss Hale's performance helps heighten the general suspense, Arnold, however, is too pat as a syndicate lieutenant. Richards impresses as a suspicious hood, Jenks breezily handles his role as an innocent dupe and Jeanne Cooper is pert as the waitress. Lending good support are Zaremba, Alcaide, Jack V. Littlefield and Paul Levitt, among others.

Camerawork of Henry Freulich is good as is the editing of Edwin Bryant who trimmed the footage to a fast 79 minutes. Producer Katzman provided adequate physical values in keeping with the budget while art direction of Palmentola and the Mischa Bakaeinikoff score are creditable. *Gilb.*

Three Bad Sisters

Formula sex thriller, not too well fashioned, for programmer bookings.

Hollywood, Jan. 6.

United Artists release of Howard W. Koch (Bel-Air) production. Stars Marla English, Kathleen Hughes, Sara Shane, John Bromfield; features Jean Barker, Madge Kennedy. Directed by Gilbert L. Kay. Screenplay, Gerald Dryson Adams; camera, Lester Shorr; editor, John F. Schreyer; music, Paul Dunlap. Previewed Jan. 4, '56. Running time, 76 MINS.

Vicki	Marla English
Valerie	Kathleen Hughes
Lorna	Sara Shane
Jim Norton	John Bromfield
George Gurney	Jess Barker
Aunt Martha	Madge Kennedy
Tony Cadiz	Tony George
Mary	Patsy Nayfack
Wilson	Eric Wilton
Carlos	Brett Halsey
Nadine	Marlene Felton

The promise of being a passable little sex thriller is held out by "Three Bad Sisters" but it doesn't always deliver. As it is, there is cheesecake and melodrama to sell—the former having value for lobby and ballyhoo ad display—so it should command enough programmer bookings to get by.

Gerald Drayson Adams' story of three sisters, two bad and all neurotic, and the freelance plane pilot who gets mixed up with them unfolds slowly and not too credibly under Gilbert L. Kay's direction. The idea seems okay for the intended release, but the overall execution of it falters so often the customers will be hard to work up a steam over what's transpiring.

Kathleen Hughes is the murderous one of the cutie trio, while Marla English is an amoral sexpot and Sara Shane, the good one, is just as neurotic but without the offbeat tendencies of the others. John Bromfield is the pilot who enters their lives after the plane he is flying crashes and kills their rich father. None of the gals seem particularly upset by dad's death. Miss Hughes schemes to get her two sisters to do away with themselves so she'll control the family wealth, and brings in Bromfield on the plot. He likes the idea of making a dollar, until he ganders Miss Shane, falls in love and marries her. First Miss English takes a suicide out, and then Miss Hughes, when she sees her scheme being wrecked, gets herself killed trying to put Bromfield out of the way. In all those highly meller goings-on, Miss Shane shakes off her complexes and the two lovers look forward to a healthy, wealthy life together.

The girls have the curves their roles demand, but Kay's direction and the Adams scripting don't draw the best performances from them. Bromfield is okay under the same handicaps, as are Jess Parker, lawyer who loses Miss Shane to the pilot, and Madge Kennedy, tippling, psycho aunt of the sister trio. Others have small footage.

The Bel-Air production for United Artists release, produced by Howard W. Koch under the executive helming of Aubrey Schenck, obtains good physical values for the budget by assorted location lensing in L. A. environs. Lester Shorr did the good photography and other credits come off okay. *Brog.*

Day the World Ended

Atom bomb obliterates most of humanity in this one. Better of two-film science fiction package.

Hollywood, Dec. 29.

American Releasing Corp. release of Roger Corman (Golden State) production. Stars Richard Denning, Lori Nelson, Adele Jergens; features Touch Connors, Paul Birch, Raymond Hatton, Paul Dubov, Jonathan Haze, Paul Blaisdell. Directed by Corman. Story and screenplay, Lou Rusoff; camera, Jock Feindel; editor, Ronald Sinclair; music, Ronald Stein. Previewed Dec. 28, '55. Running time, 78 MINS.

Rick	Richard Denning
Louise	Lori Nelson
Ruby	Adele Jergens
Tony	Touch Connors
Maddison	Paul Birch
Pete	Raymond Hatton
Radek	Paul Dubov
Contaminated Man	Jonathan Haze
Mutant	Paul Blaisdell

American Releasing Corp. is packaging this science-fiction melodrama with another thriller, "Phantom From 10,000 Leagues," for exploitation playdates. "Day the World Ended" is the better of the two, packs enough novelty in its plot theme to carry off its horror chores satisfactorily, even though imagination runs away with the subject at times and the dialog is inclined to be static and direction slow-paced. Roger Corman produced and directed from a screen story by Lou Rusoff.

An atomic blast touches off almost total destruction of the world, but seven people, presumably the only survivors, are brought together in a western valley where a former sea captain had prepared a hideway from just such

(Continued on page 22)

'SPEAK FOR YOURSELF, BENNIE'

Gehring: 20th Re-Rhythming Flow of Product by 1956 End: Better Chance for Exploitation

Present plans calls for 20th-Fox to be "ten ahead" by the end of 1956, thus allowing a return to a more normal and leisurely progression of films from studio to theatres.

In the past year, due to the shortage of product, 20th's features went into distribution almost the day they arrived from the lab. Company's execs felt that, in several instances, the normal delay between production and release—a time devoted to advance promotion—might have bettered grosses at the b.o.

This is one of the primary considerations for 20th's decision to step up its production pace to 34 in 1956, a budget outlay of some $70,000,000. Included in the 34 are two Rodgers & Hammerstein musicals ("The King and I" and "Carousel"—both in 55m and both completed), nine Broadway legit hits and 14 bestselling novels.

Production plans for '56, as well as campaigns mapped out by Charles Einfeld's staff, were discussed at a two-day sales meet at the homeoffice last week. Al Lichtman, director of distribution, presided.

According to William C. Gehring, 20th exec assistant general sales topper, the company doesn't plan to release more than two topgrade CinemaScope features of its own a month and thus will not consume the backlog being created by the studio. In addition to the two a month, however, 20th undoubtedly will take on further releases, including some 2-Ds.

Distrib at present has three 2-Ds

(Continued on page 19)

Still Sweat Out Foreign Permits' 'Master' Formula

The much-debated "master" formula to govern division of foreign import permits among the film companies has weathered another hurdle—this one thrown up by Universal—and discussions on it again are being resumed.

U almost torpedoed the whole project when, suddenly, it proposed that any formula take into account the studios' individual production volume. This would obviously favor U which is among the few companies that have maintained a high level of output at a time when the rest cut down. Other distribs made it plain they wouldn't even consider the U suggestion, and U subsequently withdrew it.

Current status of the formula project, which has been in the works for close to two years, is that there have been several "dry runs" with it, to determine how each company would come out. Actually, beyond a crystallization of the formula idea itself, i.e. a basic agreement that there should be a formula in the first place, little real progress has been made.

The companies seem agreed on some primary components that would have to make up the heart of any formula. For instance, there is no question that, whatever the final arrangement, the companies would divvy up a minimum of at least one third of all available permits in a given country on an equal share basis among themselves, with the remainder to be determined by the formula.

Also, it seems agreed that—only to a limited extent—the individual companies' local gross must be considered along with their performance in the domestic market. But beyond that, ideas on formula ingredients differ markedly and various types of formulas are still under consideration.

British Regulations

London, Jan. 11.

Leslie Knopp, technical advisor to the Cinematograph Exhibitors' Assn., has performed an invaluable service by his lucid interpretation of the new cinematograph regulations which came into force in the latter part of last year.

His volume, entitled "The Cinematograph Regulations 1955," (The Cinema Press, London $3), contains a forward by Sir Frank Newsam, permanent under secretary at the Home Office, and a complete guide for the exhibitor in the operation of a picture theatre in accordance with the provisions of various Acts of Parliament. *Harold Meyers*

12-Week $573,493 Rivoli, N. Y. Take For 'Oklahoma'

Claiming a record for a roadshown film, Magna Theatre Corp., distributors of "Oklahoma," said last week that the widescreener had garnered top grosses in each of the three cities where it has opened.

"Oklahoma," which opened in N. Y. at Rivoli Theatre Oct. 13, grossed $573,493 at that house in 12 weeks. At the Egyptian, Los Angeles, where it bowed Nov. 18, the film grossed $224,315 in its first seven weeks, according to Magna. At the McVicker's Theatre, Chicago, the first week starting Dec. 26 brought a gross of $49,548.

Rodgers & Hammerstein musical is being shown nationally on a two-a-day reserved seat policy with three shows weekends and holidays..

IFE Seeks New Name; Rome Producers Bid For Yank Appeal: Poe

In order to avoid confusion with IFE Releasing Corp., the original IFE U.S.—counterpart of IFE Rome—is going to change its name.

IFE U.S. acts as producers rep and has other functions. Since the emphasis has been put on IFE Releasing, IFE U.S. has become less important. It was originally set up to promote Italian pix in this country, but it wasn't long before it was decided to add distribution and IFE Releasing was formed.

The name for IFE U.S. hasn't been decided on. E. R. Zorgniotti is exec v.p. and there is no president at the moment even though Zorgniotti indicated one might be named soon. Zorgniotti remains as board chairman of IFE Releasing. That setup is under the presidency of Renzo Ruffini with Seymour Poe, as exec v.p., the operating head.

Returning last week from Rome, Poe said that, with "Ulysses" and "War and Peace" to guide them, Italian producers were more eager than ever to turn out films carrying American audience appeal. To further aid them in reaching this goal, the Italian industry will hire a Hollywood story editor who will work on scripts in Rome from their inception.

Italo industry generally is in good condition, Poe stated, but the story line of Italian films is often weak and lessened the possibility of complete playoff in the U. S. Poe expects to submit the

(Continued on page 22)

BERGER 'VILLAIN' OF FEB. HEARINGS

In weighing its tactics for the Feb. 2 Senate Small Business Committee hearings in Washington on industry practices, the film companies are reportedly considering the presentation of evidence that the hearings were not inspired by the majority in exhibition but by a small group of chronic dissidents. This approach, if adopted, would further attempt to prove that those who were instrumental in bringing about the investigation are not the true spokesmen of the theatremen.

In the eyes of distribution, the dissidents, of course, are a group of Allied States Assn. leaders, headed by Bennie Berger, the head of North Central Allied. Berger, more than any other individual, is regarded as the prime force in bringing about the Senate probe. Berger, it's charged, has long argued his case before his Minnesota senator, Hubert H. Humphrey, Democrat and chairman of the Subcommittee on Retailing and Distribution, which will conduct the industry hearings.

In employing the dissident angle, the distribution forces will have the support of many non-Allied exhibitors and claim they can even line up a number of Alliedites who do not agree with the methods taken by the group's leadership.

Some Alliedites, who are staunchly for the investigation, feel, however, that it will accomplish little in alleviating the conditions (high film prices) that induced Allied to seek the Senate hearings. It's felt that the offsetting weight of testimony by Theatre Owners of America mem-

(Continued on page 22)

Some Push For Narcotics Okay

Amendment to the Production Code to allow the treatment of narcotics themes in films is still very much on the minds of industry brass and has been privately discussed among top execs.

Insiders, noting the Loew's booking of UA's "Man With the Golden Arm," which was refused a seal, say that a Code amendment is inevitable since events have made the position of the Motion Picture Assn. of America untenable and continued clinging to the status quo position is apt to hurt the whole Code structure.

Eric Johnston, MPAA prez, is said to be in the forefront of those who are trying to get the companies to reverse themselves on the amendment question. Johnston and Code Administrator Geoffrey Shurlock from the start have openly favored elimination, or at least modification, of the absolute Code

(Continued on page 22)

Femme Exhib Gets 2 Yrs., $21,000 Fine on Tax Rap

Jeanne Ansell, who three weeks ago was convicted of defrauding the Government of $372,000 in admissions tax money over the 1946-'49 period, yesterday (Tues.) was sentenced to a two-year prison term by Federal Judge Vincent L. Leibell. He also imposed a $21,000 fine upon the femme exhibitor, equivalent to $100 for each of the 210 counts on which a jury found her guilty following a two-week trial last month.

Sentenced to an 18-month jail stretch and also fined $21,000 was defendant Irving A. Rosenblum, consultant and accountant for Miss Ansell. In addition, Judge Leibell fined 10 Ansell - owned corporations, which operated a chain of 10 Spanish language theatres in Manhattan, the Bronx and Brooklyn, a total of $105,500.

Meanwhile, both Miss Ansell and Rosenblum have posted bail of $2,500 each pending an appeal.

'Guys & Dolls' Jingly Pre-Xmas; December Pretty Downbeat; 'Trap,' 'Tarantula,' 'Rebel' 3-4-5

December Toppers

1. **"Guys and Dolls"** (MG).
2. **Cinerama** (Indie).
3. **"Tender Trap"** (MG).
4. **"Tarantula"** (U).
5. **"Rebel Cause"** (WB).
6. **"Big Knife"** (UA).
7. **"Miss Dove"** (20th).
8. **"African Lion"** (BV).

December 1955 was marked by exhibitor walls and by lurid tales of 200 people at a matinee of a Broadway firstrun but actually it was probably not very different from any coming-on-Christmas Slump. However product was in shorter-than-short supply, revivals were plentiful and in making the usual monthly reprise, based on its boxoffice reports from key cities, this journal limits itself to eight (only) top grossers, because there just weren't enough for the regular "Golden Dozen" listing.

Fighting the pre-Christmas influence most successfully was "Guys and Dolls" (M-G) although out in release in only eight key cities covered by VARIETY until the final session of the month when it was playing in some 18 keys.

"Cinerama Holiday" (Indie) closely pressed "Dolls" all month, and finished in second position, being beaten out of first spot by a narrow margin. "Tender Trap" (M-G), which was fourth in November, took third place last month.

"Tarantula" (U), which was invariably paired with "Running Wild," another Universal pic, captured fourth place, being one of the few new films to get far in December. Thrill subject combined with the one on juvenile delinquents apparently was sufficient in appeal to tear Xmas shoppers away from their store prowling.

"Rebel Without Cause" (WB), winner of third spot in November, wound up fifth last month, still showing plenty of stamina the two

(Continued on page 22)

Headed For India, Johnston Intros Aide To Rome

Eric Johnston, president of the Motion Picture Export Assn., is going to India next month to survey the local position of the American films and to make recommendations on what could and should be done to expand Hollywood's market there.

Johnston will leave the U. S. Feb. 10 or 15, going first to Rome, where he will introduce to the industry and to Government leaders Charles F. Baldwin, the MPEA's new Italian rep, a former career diplomat.

From Rome, Johnston will go to India. Market there has always been a very small one for the Americans, amounting to no more than around $600,000 annually. U. S. pix play in a maximum of 600 houses. These, however, include some of the best firstruns in the

(Continued on page 23)

Eric Johnston, MPEA prexy, leaves today (Wed.) for a short trip to Cuba at the invite of Cuban president Fulgencio Batista. He'll be accomped by Robert Corkery, the MPEA's Latinamerican supervisor.

Seeing No 'Moral' Issue Loew Circuit Playing 'Man With Golden Arm'

Loew's Theatres, probably the least expected of any national chain to license a picture without Production Code approval, has booked Otto Preminger's "Man With the Golden Arm" for 24 runs beginning Jan. 26. The reason: "No moral issues involved."

The Loew's bookings all are out of New York. The circuit's Gotham outlets usually play top releases from United Artists, distributor of "Arm," consequently it's not unlikely that a deal for N. Y. may also be set.

Loew's is establishing a precedent in taking the Preminger entry. The same producer's "Moon Is Blue" and Distributor Corp. of America's "I Am a Camera" were nixed by the circuit because these two films, like all previous ones rejected by the Code, were regarded as offensive on the usual morality grounds; they were "condemned" by the Catholic Legion of Decency.

In the case of "Arm," though, the Legion promulgated only an "objectionable in part" rating and it's looking more and more like the top circuits such as Loew's are more influenced by a Legion "C" than a Code disapproval.

"Arm" was involved in another "first" in London last week. J. Arthur Rank's Odeon Theatres licensed the film despite the fact it was given an "X" rating by the British censors. This classification restricts pictures to adult audiences and in past have meant no Rank runs.

Buffalo Circuit's Antitrust Suits Total $32,100,000

A Buffalo circuit operator has belted the top film companies with five separate antitrust suits seeking combined treble damages of $32,100,000. Mieczyslaw M. Konczakowski and his wife, Mary Koning business as Konczakowski Theatres, filed the complaint over the past week in New York Federal Court.

Plaintiff asks $7,800,000 for each of four houses—the Marlowe, Regent, Circle and Senate—from Paramount, Warners, Loew's, 20th-Fox, United Artists, Columbia, Universal, Buffalo Theatres Inc., American Broadcasting-Paramount Theatres and Buffalo Paramount Corp. Konczakowski wants $900,000 in the fifth action, for his Grand Theatre, from the same defendants excepting Buffalo Par and AB-PT.

Charge is that Konczakowski was discriminated against in the granting of runs and clearances in Buffalo.

Ballyhooliganism Hits Top Court; Did or Didn't Lancaster Really 'Stunt'?

Washington, Jan. 10.

In what is believed to be the first case of its kind to reach the nation's highest court, the U. S. Supreme Court has been petitioned to rule on a film company's failure to pay off on a ballyhoo offer. Specifically, the Court has been asked to reverse a Court of Appeals decision relating to a $1,000,000 breach of contract suit against Warner Bros. for not shelling out the coin to a person who could prove that Burt Lancaster did not personally perform all the stunts in the Warner release, "The Flame and Arrow."

Appeal to the Supreme Court was made by Jules Garrison who

(Continued on page 22)

L.A. Okay; 'World'-'Phantom' Smart 91G, 'Jungle'-'Danger' 57G, 'Dolls' Hefty 21G, 'Oklahoma' Bangup 52G

Los Angeles, Jan. 10.

Grosses are holding well locally despite some post-holiday slowdown. Strength stems from a number of still strong big pix. Newcomers this frame are led by combo of "Day World Ended" and "Phantom 10,000 Leagues," which is taking a smart $23,000 in three firstruns plus fancy $68,000 in three nabes and eight drive-ins. Most other openers are mild.

However, "Square Jungle" paired with "Sudden Danger," which is only mild $28,000 in three firstrun spots, is adding nearly $29,000 in eight ozoners.

Continuing big at the wickets are "Cinerama Holiday," "Oklahoma," "Guys and Dolls," "I'll Cry Tomorrow" and "Golden Arm." All are getting nifty coin. "Oklahoma," still strong $52,000 for eighth week at Egyptian and third at United Artists, landed a wow $73,800 at these two spots in preceding week.

Estimates for This Week

Warner Downtown, Wiltern, Pantages (SW-RKO) (1,757; 2,344; 2,812; 90-$1.50)—"Square Jungle" (U) and "Sudden Danger" (AA). Slow $28,000. Last week, D'town, "Last Frontier" (Col) and "Inside Detroit" (Col) (2d wk), $5,900; Wiltern, Pantages, with Downtown Paramount, "Billy Mitchell" (WB) (2d wk), $28,800 after $27,200 first week.

Los Angeles, Iris, Ritz, Loyola (FWC) (2,097; 816; 1,363; 1,248; 90-$1.50) — "Pompey's Head" (20th and "Shadow of Eagle" (UA). Mild $22,000. Last week, L. A., Loyola with Hollywood, Uptown, "Indian Fighter" (UA) (2d wk), $24,000 after $27,000 first week plus $56,400 in 12 nabes.

Downtown Paramount, New Fox (ABPT-FWC) (3,300; 965; 90-$1.50) —"Flame Islands" (Rep) and "Twinkle God's Eye" (Rep). Light $10,000 or near. Last week, in separate units.

State, Hollywood, Uptown (UATC-FWC) (2,404; 756; 1,715; 80-$1.25) — "Day World Ended" (Indie) and "Phantom 10,000 Leagues" (Indie). Smart $23,000. Last week, in separate units.

Hillstreet (RKO) (2,752; 80-$1)—"Horrorama Week," playing 14 horror pix, two daily. Fair $5,000. Last week, with New Fox, Ritz, "Spoilers" (U), $15,200, plus $32,300 in eight drive-ins.

Fox Beverly (FWC) (1,334; $1.50-75)—"Man Golden Arm" (UA) (2d wk). Stout $15,000 or close. Last week, new house record at $22,600.

Four Star (UATC) (868; $1.25-$1.80)—"Cry Tomorrow" (M-G) (3d wk). Fat $18,000. Last week, $19,700 after new high for house at $22,600 first frame.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"All Heaven Allows" (U) (3d wk). Started current stanza Sunday (8). Last week, held at $11,000 after $13,000 initial frame.

Fine Arts (FWC) (631; $1-$1.50) —"Littlest Outlaw" (BV) (3d wk). Into current round Sunday (8). Last week, sturdy $8,300 after $11,500 first frame.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 90-$1.50)—"Artists, Models" (Par) and "Top Gun" (UA) (3d wk). Okay $11,000. Last week, $19,500, plus $32,500 in four nabes, three ozoners, after $23,000 first week, plus $33,500 in nabes and ozoners.

Hawaii (G&S) (1,106; 90-$1.50)—"Kismet" (M-G) (3d wk). Mild $4,000. Last week, with State, $11,000, plus $23,500 in nine nabes, after $13,800 first week, plus $34,000 in nine nabes.

Warner Beverly (SW) (1,612; $1-$1.75)—"Rose Tatoo" (Par) (4th wk). Good $14,000. Last week, $16,400 after $15,000 on second frame.

Chinese (FWC) (1,908; $1-$2) — "Rains Ranchipur" (20th) (4th wk). Modest $11,000. Last week, $14,800. with $15,700 for second stanza.

Hollywood Paramount (F&M) (1,430; $1.25-$1.80) — "Guys and Dolls" (M-G) (7th wk). Hearty $21,000. Last week, $32,000 after $28,- on fifth week.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75) — "Oklahoma" (Magna) (8th wk at Egyptian, 3d wk UA). Strong $52,000. Last week, wow $73,800 after $56,000 previous frame.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama Holiday" (Indie) (9th wk). Into current frame Sunday (8) after socko $47,800 last week and a new record $60,700 for 7th round.

Broadway Grosses

Estimated Total Gross
This Week $524,000
(*Based on 22 theatres.*)
Last Year $584,200
(*Based on 22 theatres.*)

'Models' Boff 12G, Indpls; 'Dolls' 17G

Indianapolis, Jan. 10.

Biz still is perking merrily at firstrun situations here, after fast start during the holidays. All New Year's week attractions at the big four houses held over. "Guys and Dolls," in third week at Keith's, continues to lead the city with hefty night and weekend trade. "Artists and Models" at the Indiana, "Court Martial of Billy Mitchell" at the Circle and "Last Frontier" at Loew's also are getting nice extra mileage.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85) — "Court-Martial Billy Mitchell" (WB) and "24 Hour Alert" (Indie) (2d wk). Oke $10,000 after sock $15,000 opener.

Indiana (C-D) (3,200; 60-95)—"Artists and Models" (Par) (2d wk). Potent $12,000 on top of smash $18,000 first stanza.

Keith's (Cockrill-Dolle) (1,300; 95-$1.50)—"Guys and Dolls" (M-G) (3d wk). Sizzling $17,000, making it about $70,000 for run to date.

Loew's (Loew) (2,427; 50-80)—"Indian Fighter" (UA) and "Naked Street" (UA) (2d wk). Nice $5,000 in 4 days following sturdy $12,000 opening stanza.

Lyric (C-D) (1,600; 50-75)—"Tarantula" (U) and "Running Wild" (U). Nifty $8,000, profiting by being only new bill on firstrun schedule. Last week, "Return Jack Slade" (AA) and "Dig That Uranium" (AA), $7,000.

'BEE' OKAY $6,000 IN OMAHA; 'DOLLS' BIG 8G

Omaha, Jan. 10.

Things are quieting down a bit at the downtown houses this week with only one new entry, "Queen Bee," which is okay at the Omaha. Of the holdovers, "Guys and Dolls" remains big at the State. "Court-Martial of Billy Mitchell" is oke at the Brandeis in third. "Rains of Ranchipur" looms just fair in second at the Orpheum.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Court Martial of Billy Mitchell"

(Continued on page 18)

'Spoilers' Boffo 16G, Denver; 'Models' 11G, 3d

Denver, Jan. 10.

"Guys and Dolls" continues to top the city at the Orpheum, with a big third week, and staying a fourth. Brightest newcomer is "The Spoilers," smash at Paramount. "Artists and Models" is rolling so smoothly in third session at Denham that it holds a fourth, first time Martin-Lewis pic has stayed more than three at house. "Kismet" is only fair.

Estimates for This Week

Aladdin (Fox) (1,400; 60-85)—"Littlest Outlaw" (BV) (3d wk). Fine $3,500. Holds. Last week, $4,500.

Centre (Fox) (1,247; 60-$1)—"Rains of Ranchipur" (20th) (3d wk). Good $12,000. Last week, sock $18,000.

Denham (Cockrill) (1,750; 60-$1) —"Artists and Models" (Par) (3d wk). Fine $11,000. Stays. Last week, smash $13,000.

Denver (Fox) (2,525; 60-$1)—"Kismet" (M-G). Fair $12,000. Last week, "Court-Martial of Billy Mitchell" (WB) (2d wk), great $17,000.

Esquire (Fox) (742; 75-$1)—"Cocktails in Kitchen" Indie). Fair $2,000. Last week, "Heidi and Peter" (UA) (2d wk), $2,500.

Orpheum (RKO) (2,600; $1-$1.50) — "Guys and Dolls" (M-G) (3d wk). Big $20,000. Last week, great $25,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Spoilers" (U). Sprightly $16,000. Last week, "Second Greatest Sex" (U), smash $14,500.

'Mitchell' Socko $17,000, Cincy Ace

Cincinnati, Jan. 10.

Major houses are heading for the usual post-New Year's session. "Court-Martial of Billy Mitchell" shapes great at the Palace. The Albee is encoring heftily with "Rains of Ranchipur." "Artists and Models" looms sock on moveover to the small Grand. "Guys and Dolls" looks big third week at Keiths. "Cinerama Holiday" is back on solid beam at the Capitol in the 29th week.

Estimates for This Week

Albee (RKO) (3,100; 75-$1)—"Rains of Ranchipur" (20th) (2d wk). Potent $13,000. Last week, 2 days of "Artists and Models" (Par) and 5 days of "Rains of Ranchipur" with extra New Year's shows, $22,000.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Cinerama" Holiday" (Indie)) (29th wk). Great $22,000 beam, same as last week.

Grand (RKO) (1,400; 75-$1.25)—"Artists and Models" (Par) (m.o.). Smash $12,500. Last week, 9 days of "Tarantula" (U) and "Running Wild" (U) (m.o.), at 75-$1 scale, $7,800.

Keith's (Shor) (1,500; 75-$1.50)—"Guys and Dolls" (M-G) (3d wk). Great $18,000 after $24,000 second round and all-time record $31,000 Christmas week opener.

Palace (RKO) (2,600; 75-$1.25)—"Court-Martial Billy Mitchell" (WB). Mighty $17,000. Holds. Last week, "Kismet" (M-G), at 75-$1.10 scale, $11,000.

'Mitchell' Loud $10,000, Mpls.; 'Dolls' Smash 20G, 3d, 'Holiday' 17G, 27th

Minneapolis, Jan. 10.

As the New Year's boxoffice pickup gains encouraging momentum, unusual situation prevails here of holdovers hogging the Loop with only a single newcomer, "Court-Martial of Billy Mitchell." It is going great guns at Radio City. Current spurt has followed a lengthy pre-Yule dull period and an indifferent Christmas week during which "Guys and Dolls," copping a huge $36,000 for its initial stanza.

It's the 27th week for "Cinerama Holiday," back in full stride again; third for the record-breaking "Guys and Dolls," "Trouble With Harry" and "Rains of Ranchipur," and the second for "Artists and Models," "Lieutenant Wore Skirts" and 'Tarantula"-"Running Wild" combo.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (27th wk). Has recovered its equilibrium again. Great $17,000. Last week, $17,500 on top of $19,500 in New Year's stanza.

Gopher (Berger) (1,000; 85-$1)—"Rains of Ranchipur" (20th) (3rd wk). Okay $4,000. Last week, $5,300.

Lyric (Par) (1,000; 85-$1)—"Artists and Models" (Par) (m.o.). Here after hefty Radio City first week. Strong $6,000. Last week, "Indian Fighter" (UA) (2d wk). $5,000.

Radio City (Par) (4,100; 85-$1)—"Court-Martial Billy Mitchell" (WB). Virile $10,000. Last week, "Artists and Models" (Par), $14,000.

RKO Orpheum (RKO) (2,800; $1-$1.50)—"Guys and Dolls" (M-G) (3d wk). Amazing boxoffice performance here. Terrific $20,000 or near on top of $36,000 and $31,000 first and second weeks, respectively.

RKO-Pan (RKO) (1,600; 85-$1)—"Tarantula" (U) and "Running Wild" (U) (2d wk). Although this twin bill has come through tremendously it goes out after 4 days of this week to get house back to regular Wednesday openings. Big $5,000. Last week, wow $10,000.

State (Par) (2,300; 85-$1)—"Lieutenant Wore Skirts" (20th). (2d wk. Nice $6,000. Last week, $10,000.

World (Mann) (400; 75-$1.20)—"Trouble With Harry" (Par) (3d wk). Has held up well. Big $5,000. Last week, $5,500 after $5,000 in initial canto.

'Rains' Big 30G, Hub; 'Naked' Lively 23G, 'Heaven' Sock 15G, 'Fighter' 27G

Key City Grosses

Estimated Total Gross
This Week $2,738,500
(*Based on 24 cities and 227 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,519,700
(*Based on 21 cities and 207 theatres.*)

'Heaven' Hep 14G, Cleve.; 'Dolls' 22G

Cleveland, Jan. 10.

Town is mainly holdover this round, but is holding okay. All Loew houses are moving over to Wednesday openings, this shortening their current runs. Top newcomer is "All That Heaven Allows," smooth at Palace. "Last Frontier," also new, is rated okay at Hipp. "Guys and Dolls" is top holdover, with smash take in third round at the Ohio.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Court - Martial Billy Mitchell" (WB) (2d wk). Snappy $9,000 in 4 days. Last week, big $16,500.

Hipp (Telem't) (3,700; $1-$1.50) —"Last Frontier" (Col). Oke $13,000 or near. Last week "Rains of Ranchipur" (20th) (2d wk), stout $12,000.

Ohio (Loew) (1,244; 70-90)—"Guys and Dolls" (M-G) (3d wk). Smash $22,000. Last week, $26,000.

Palace (RKO) (3,286; 70-90)—"All That Heaven Allows" (U). Smooth $14,000 or near. Last week, "Second Greatest Sex" (U), extra nice $17,000.

State (Loew) (3,500; 70-90)—"Indian Fighter" (UA) (2d wk). Good $9,000 in 4 days. Last week, great $22,000.

Stillman (Loew) (2,700; 70-90)—"Artists and Models" (Par) (3d wk-4 days). Stout $6,000. Last week, great $12,000.

'Skirts' Solid $19,000, D.C.; 'Mitchell' Rousing 20G, 'Dolls' Robust 13G

Washington, Jan. 10.

Mainstem biz is generally drab after last week's big holiday boom. Of three newcomers, only one, "Diabolique," foreign languager at Lopert's Dupont, is standout. "Lieut. Wore Skirts" is solid at Loew's Palace, but not up to hopes despite crix acclaim. "Count Three and Pray" is only routine at Loew's Columbia. In holdover class, "Guys and Dolls" is still showing great strength in 8th stanza at Keith's. "Court-Martial of Billy Mitchell" continues good after near-record first week.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1.25) — "Court-Martial of Billy Mitchell" (WB) (2d wk). Fine $8,000. Last week, smash $13,500.

Capitol (Loew) (3,434; 70-95)—"Indian Fighter" (UA) (2d wk). Steady $14,000 after firm $20,000 last week. Moves on.

Columbia (Loew) (1,174; 70-95) —"Count 3 and Pray" (Col). Routine $7,000. Last week, "Square Jungle" (U). same.

Dupont (Lopert) (372; 75-$1.10) —"Diabolique" (UMPO). Sock $9,000 near record for foreign-language pic. Kudos for this were unanimous. Stays. Last week, "Trouble with Harry" (Par) (7th wk), fine $6,000.

Keith's (RKO) (1,939; $1-$1.80) —"Guys and Dolls" (M-G) (8th wk). Slipped to big $13,000 after smash $23,000 last week. Stays on.

Metropolitan (SW) (1,200; 75-$1.25) — "Court-Martial of Billy Mitchell" (WB) (2d wk). Big $12,000. Last week, near record at $19,000.

Palace (Loew) (2,360; 70-95)—"Lieut. Wore Skirts" (20th). Solid $19,000. Stays. Last week, "Rains of Ranchipur" (20th) (2d wk), big $16,000.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (13th wk). Sturdy $17,000 after sock $20,000 last week. Stays.

Trans-Lux (T-L) (600; 75-$1.25) —"Desperate Hours" (Par) (9th-final wk). Winds up with so-so $4,000 for second consecutive week.

Boston, Jan. 10.

Pix biz picked up last frame and still is holding well this stanza. "Rains of Ranchipur" at the Metropolitan looms big. "All That Heaven Allows" shapes great at the Memorial in second week as does "Indian Fighter" at State and Orpheum. "Guys and Dolls" still is great in 9th stanza and "Cinerama Holiday" is holding fine in its 20th week.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)—"Guys and Dolls" (M-G) (9th wk). Hefty $17,000. Last week, wow $25,400.

Beacon Hill (Beacon Hill) (678; 90-$1.25) —"African Lion" (BV) (5th wk). Snappy $8,000. Last week, same.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.85)—"Cinerama Holiday" (Indie) (20th wk). Great $21,000. Last week, $25,000.

Centre (E. M. Loew) (1,400; 75-90)—"Rebellion of Hanged" (Indie) and "Two Gun Lady" (Indie) (2d wk). U. S. preem got good reviews and held over for nice $10,000. Last week, $12,000.

Exeter (Indie) (1,300; 60-$1) "Lease of Life" (Indie) (3d wk). Good $6,000. Last week. $8,000.

Fenway (NET) (1,373; 60-$1)—"Naked Street" (UA) and "Top Gun" (UA) Okay $8,000. Last week, "Artists and Models" (Par) and "Kentucky Rifle" (Indie) (2d wk), smash $11,000.

Kenmore (Indie) (700; 85-$1.25)—"I Am A Camera" (DCA) (3d wk). Torrid $14,000. Last week, same.

Memorial (RKO) (3,000; 60-$1)—"All That Heaven Allows" (U) and "Naked Sea" (RKO). (2d wk). Smash $15,000. Last week, sockeroo $28,000.

Metropolitan (NET) (4,357; 60-$1)—"Rains of Ranchipur" (20th) and "Vanishing American" (Rep). Big $30,000. Last week, "Court-Martial Billy Mitchell" (WB) and "24 Hour Alert" (Indie) (2d wk), (5 days), solid $10,000.

Paramount (NET) (1,700; 60-$1)—"Naked Street" (UA) and "Top Gun" (UA). Okay $15,000. Last week, "Artists and Models" (Par) and "Kentucky Rifle" (Indie) (2nd wk), great $21,000.

Pilgrim (ATC) (1,838; 60-75-95)—"Inside Detroit" (Col) and "Houston Story" (Col). Neat $12,000. Last week, "Last Frontier" (Col) and "Devil Goddess" (Col), $15,000.

Orpheum (Loew) (3,000; 60-$1)—"Indian Fighter" (UA), and "Break to Freedom" (Indie) (2d wk). Fine $17,000. Last week, sock $24,000.

State (Loew) (3,400; 50-$1)—"Indian Fighter" (UA) and "Break to Freedom" (Indie) (2d wk). Hot $10,000. Last week, big $17,000.

'Dolls' Great $9,000 In K. C.; 'Mitchell' Fast 8G, 'Models' Lush at $7,500

Kansas City, Jan. 10.

Theatres here are going into 1956 with some better product and stronger grosses are resulting "Guys and Dolls" in third week at Roxy is hanging up record figures, after setting a house record in first week. "Court-Martial of Billy Mitchell" at the Missouri is strong in second week. "Lieut. Wore Skirts" in second stanza in four Fox Midwest first runs; "Artists and Models" in third session at Paramount; and "Indian Fighter" in second week at Midland all are solid.

Estimates for This Week

Kimo (Dickinson) (504; 85-$1)—"Deep Blue Sea" (20th) (3rd wk). Oke $1,000. Last week. $1,200.

Midland (Loew) (3,500; 60-80)—"Indian Fighter" (UA) and "Top Gun" (UA) (2d wk). Bright $7,500. Last week, nifty $12,000.

Missouri (RKO) (2,585; 65-90)—"Court-Martial Bill Mitchell" (WB) and "Target Zero" (WB) (2d wk). Fancy $8,000; may stay. Last week, giant $15,000, best in weeks here.

Paramount (United Par) (1,900; 75-$1)—"Artists and Models" (Par) (3rd wk). Fast $7,500. Last week, $11,000; first was fancy $15,000.

Roxy (Durwood) (879; 75, $1.25, $1.50)—"Guys and Dolls" (M-G) (3d wk). Brought a new high admission to city and new high grosses for this house. Great $9,000. Last week, $12,000; first set house record of $16,000. Stays.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Lieut. Wore Skirts" (20th) (2d wk) and "Bobby Ware Is Missing" (AA) at Tower and Granada. Okay $7,000 in 4 days. Last week giant $20,000.

Vogue (Golden) (550; 75-$1)—"Adventures of Sadie" (20th) (3d wk). Fair $1,000. Last week, $1,500.

Chi Holds Well; 'Deep Sea' Hep $9,500, 'Arm' Mighty 45G, 'Okla.' Great 36G, 'Dolls' Smash 37G, 'Models' Tall 32G

Chicago, Jan. 10.

Film biz here is slowing down this round after the two previous holiday boom weeks, but is still much bigger than before Christmas this despite scarcity of openers this week.

"Deep Blue Sea" shapes stout $9,500 at the Monroe. "Trial" looks neat $9,000 at the Esquire. The Carnegie's "I Am Camera" and "Hunters of Deep" combo is plump $4,400. All are newcomers.

"Man With the Golden Arm" is grabbing a whopping $45,000 in second session at the Woods while "Oklahoma" is garnering a mighty $36,000 in second at McVickers. "Hell On Frisco Bay" and "Target Zero" double bill looks nifty in second Roosevelt round.

"Artists and Models" looks socko in third at the State-Lake. "I'll Cry Tomorrow" is loud in same frame at United Artists.

"Guys and Dolls" looms smash in ninth round at the Chicago.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.80) —"Guys and Dolls" (M-G) (9th wk). Great $37,000. Last week, $62,000; previous week, $61,000.

Esquire (H&E Balaban) (1,400; 85-$1) -- "Trial" (M-G). Strong $7,100. Last week, "I Am Camera" (DCA), $8,500; previous week, "Pompey's Head" (20th), $6,800.

Grand (Nomikos) (1,200; 98-$1) —"The Spoilers" (U) (3d wk). Good $5,000. Last week, $9,200; previous week, $9,900.

Loop (Telem't) (606; 90-$1.25)— "Littlest Outlaw" (BV) (3d wk). Stout $12,500. Last week, $17,900; previous week, $19,900.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (2d wk). Great $36,000. Last week, wow $51,500.

Monroe (Indie) (1,000; 67-87)— "Deep Blue Sea" (20th). Sturdy $9,500. Last week, "Quentin Durward" (M-G) (2d wk), $7,000; previous week, $9,000.

Oriental (Indie) (3,400; 98-$1.25) —"Second Greatest Sex" (U) (3d wk). Nice $19,000. Last week, $30,000; previous week, smash $32,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (30th wk). Staunch $34,600. Last week, $46,700; previous week, $40,000.

Roosevelt (B&K) (1,400; 65-98)— "Hell On Frisco Bay" (WB) and "Target Zero" (WB) (2d wk). Swell $16,500. Last week, $26,000; previous week, "Return of Jack Slade" (AA) and "Warriors" (AA) (2d wk), $7,000.

State-Lake (B&K) (2,400; 65-98) —"Artists and Models" (Par) (3d wk). Smash $32,000. Last week, $42,000; previous week, mighty $50,000.

Surf (H&E Balaban) (685; 95)— "Sheep Has 5 Legs" (UMPO) (8th wk). Fat $3,900. Last week, $4,000; previous week, $4,200.

United Artists (B&K) (1,700; 65-98)—"I'll Cry Tomorrow" (M-G) (3d wk). Juicy $27,000. Last week, $40,000; previous week, great $43,000.

Woods (Essaness) (1,206; 98-$1.25)—"Man With Golden Arm" (UA) (2d wk). Sock $45,000. Last week, terrific $60,000; previous week, "Treasure of Pancho Villa" (RKO) (3d wk), $18,000.

World (Indie) (430; 98)—"Lover Boy" (20th) (2d wk). Okay $3,300. Last week, $3,000; previous week, "Heidi and Peter" (UA) (2d wk), $3,200.

Ziegfeld (Davis) (430; 98)— "Diabolique" (UMPO) (3d wk). Hefty $8,000. Last week, $8,500; previous week, big $7,100.

'Heaven' Lofty $12,000, Seattle; 'Dolls' 13G, 3d

Seattle, Jan. 10.

Record rains continue so heavy that the boxoffice is still being hurt. However, the big ones still attract. Top newcomer is "All That Heaven Allows" socko at the Music Hall. "Guys and Dolls" in third stanza is ace holdover. "Artists and Models" shapes nice at Paramount in third.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1-$1.50) — "Guys and Dolls" (M-G) (3d wk). Terrific $13,000. Last week, $15,000.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Last Frontier" (Col) and "Sudden Danger" (AA) (2d wk). Oke $5,500 in 5 days. Last week, big $12,000.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Rains of Ranchipur" (20th) and "Inside Detroit" (Col)

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Models' Sexy 17G, Philly; 'Dolls' 19G

Philadelphia, Jan. 10.

Cold weather killed Sunday biz and damaged usual strong weekend take. Trade had held unusually strong for post-holiday up to that point. Nearly 100% holdover setup is proving a handicap. Strong product continues in hefty stride. "Artists and Models" at Goldman and "Guys and Dolls" at Randolph shape as standout holdovers, both bright in third weeks. "Hold Back Tomorrow" paired with "Texas Lady" looms about par at the Stanton, being lone new entry. "Second Greatest Sex" shapes sturdy in third stanza at the Viking.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40)— "Trial" (M-G) (11th wk). Mild $5,000. Last week, $6,400.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie) (47th wk). So-so $14,000. Last week, $23,000.

Fox (20th) (2,250; 90-$1.40)— "Rains of Ranchipur" (20th) (3d wk). Good $19,000. Last week, $24,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Artists and Models" (Par) (3d wk). Stout $17,000 after $18,000 last week.

Mastbaum (SW) (4,370; 99-$1.49) —"Indian Fighter" (UA) (3d wk). Thin $15,000. Last week, $23,000.

Midtown (Goldman) (1,000; 75-$1.49)—"Kismet" (M-G) (2d wk). Neat $13,000. Last week, $15,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Guys and Dolls" (M-G) (9th wk). Brisk $19,000. Last week, great $22,500.

Stanley (SW) (2,900; 74-$1.40)— "Court-Martial Billy Mitchell" (WB) (2d wk). Fine $20,000. Last week, $20,000.

Stanton (SW) (1,483; 75-99)— "Texas Lady" (RKO) and "Hold Back Tomorrow" (U). About par at $8,000. Last week, "Dig That Uranium" (AA) and "Top Gun" (UA), $11,000.

Trans-Lux (T-L) (500; 99-$1.50) —"Trouble With Harry" (Par) (4th wk). Nice $5,000. Last week, $5,600.

Viking (Sley) (1,000; 75-$1.40)— "Second Greatest Sex" (U) (3d wk). Stout $8,000 or near. Last week, $10,000.

'Heaven' Hotsy $10,000, Prov.; 'Fighter' Fat 11G, 'Frontier' Modest 7½G

Providence, Jan. 10.

Holdovers are hot hereabouts and are still keeping biz on a high level. State leads with most money playing "The Indian Fighter" in second week. Best showing is being made by "All That Heaven Allows," big in second Albee round. Majestic neat with "Court-Martial of Billy Mitchell." Strand has lone new in pic, "Last Frontier." It is mild.

Estimates for This Week

Albee (RKO) (2,200; 50-80)—"All That Heaven Allows" (U) and "Kiss of Fire" (U) (2nd wk). Big $10,000. First session was terrific $12,000.

Majestic (Fay) (2,200; 50-80)— —"Court-Martial Billy Mitchell" (WB) and "24 Hour Alert" (WB) (2d wk-3 days). Expects nice $5,000. First week nefty $12,500.

State (Loew) (3,200; 50-80)—"Indian Fighter" (UA) and "Naked Street" (M-G) (2d wk). Fine $11,000 after lusty $19,000 opener.

Strand (Silverman) (2,200; 50-80) —"Last Frontier" (Col). Mild $7,500. Last week, "Artists and Models" (Par) (2d wk), sock $10,000.

'Mitchell' Rugged 11G, Port.; 'Dolls' Dandy 18G

Portland, Ore., Jan. 10.

Town is bogged down with holdovers, most of them high-powered. Biz moved into high gear several weeks ago and still is strong. "Guys and Dolls" continues for a record pace in third frame at the Broadway after two previous fantastic rounds. "Billy Mitchell," lone newcomer, is smash and is holding. "Artists and Models" stays lively in third session. "Indian Fighter" continued lusty in 5-day third Liberty week.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Guys and Dolls" (M-G) (3d wk). Torrid $18,000 or better. Last week, $23,300 after wow $24,200 opener.

Fox (Evergreen) 1,536; $1-$1.25) —"Rains of Ranchipur" (20th) and "Skabenga" (AA) (3d wk-4 days). Okay $5,500. Last week, $11,400.

Guild (Indie) (400; $1)—"Man Who Loved Redheads" (UA) 2d wk). Mild $1,500. Last week, $2,300.

Liberty (Hamrick) (1,890; 90-$1.25)—"Indian Fighter" (UA) and "Snow Creature" (Indie) (3d wk). Loud $6,500 in 5 days. Last week, $10,600.

Orpheum (Evergreen) (1,600; $1-$1.25) — "Court-Martial of Billy Mitchell" (WB) (2d wk). Hotsy $11,000 or close. Last week, $18,300.

Paramount (Port-Par) (3,400; 90-$1.25)—"Artists and Models" (Par) and "Naked Street" (UA) (3d wk). Lively $8,000. Last week, $14,200 after smash $14,300 opener.

'Spoilers' Stout $14,000, Toronto

Toronto, Jan. 10.

Despite a surplus of holdovers, biz is on upbeat currently, with "The Spoilers" the only major newcomer. It is big at the Uptown. Leading the city in third frame is "Guys and Dolls," with terrific take at the Odeon. Pic is doing turnaway biz. Also record-smashing is four-house combo playing "Doctor at Sea," in third week. Up with the leaders in third rounds are "Artists and Models" and "Good Morning, Miss Dove." "Kismet" and "Rains of Ranchipur" are big in second frames.

Estimates for This Week

Christie, Danforth, Humber, Hyland (Rank) (848; 1,330; 1,203; 1,354; 75-$1)—"Doctor at Sea" (Rank) (3d wk). Hefty $16,000 with previous week breaking all individual records at four-house combo for $23,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,057; 955; 696; 694; 975; 40-75)—"Flame

(Continued on page 18)

'Dolls' Lively $15,000, In Balto; 'Mitchell' 11G, 'Diabolique' Mighty 7G

Baltimore, Jan. 10.

Mild grosses prevail for most part here this week. Holdovers predominate, with third round of "Guys and Dolls" maintaining great pace at Hipp. Second week of "Court-Martial Billy Mitchell" is nice at the Stanley. "Diabolique" is staunch in second round at Film Centre.

Estimates for This Week

Century (Fruchtman) (3,000; 35-95)—"Lieut. Wore Skirts" (20th). Opens tomorrow (Wed.). Third week of "Rains Of Ranchipur" (20th), modest $5,000.

Cinema (Schwaber) (460; 50-$1) —"Simba" (Indie) (2d wk). Moderate $2,500 following $3,500 opener.

Film Centre (Rappaport) (960; 50-$1)—"Diabolique" (UMPO) (2d wk). Smash $7,000 after $6,000 in first.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Guys and Dolls" (M-G) (3d wk). Great $15,000. Second, $24,000; first was sock $25,000.

Mayfair (Hicks) (980; 20-70)— "Count 3 And Pray" (Col). Okay $3,800. Last week, "Gun Belt" (UA), $4,000.

New (Fruchtman) (1,600; 50-$1.25)—"Artists and Models" (Par) (3d wk). Pleasing $7,000 following $8,000 for second.

Playhouse (Schwaber) (320; 50-$1)—"Trouble With Harry" (Par) (2d wk). Fairish $4,000. First week, $5,000.

Stanley (WB) (3,200; 30-$1.25)— "Court-Martial Billy Mitchell" (WB) (2d wk). Nice $11,000 or near after $15,000 opener.

Town (Rappaport) (1,400; 35-$1) —"Indian Fighter" (UA) (2d wk). Oke $7,000 following $13,000 teeoff.

B'way Runs Out of Holiday Punch; 'Models' Fast 41G 3d, 'Kismet' OK 120G, 'Guys' 32G 10th, 'Okla.' $36,700

Broadway de luxers were experiencing the usual post-holiday lull, after two great year-end sessions, when the severe cold weather and then icy streets arrived to really bop trade. Cold wave, starting Saturday (7) night, and carrying through Sunday crimped the weekend take while slippery streets on Monday (9) sloughed the boxoffice that day.

New Year's week further established the fact that there was nothing wrong with cinema trade when the right kind of product is around. Business soared ahead of the Christmas week session in most houses.

Actually, New Year's weekend ran neck-'n'-neck with a year ago in most theatres while other houses topped the 1954-55 period. It depended largely on the picture. Current stanza is loaded with holdovers but the bigger pix continue great despite the general dip from the New Year's peak.

Lone new bill, "Hell on Frisco Bay" with vaudeville, is heading for a fine $24,000 or near at the Palace. "Artists and Models" looks like fancy $41,000 in third round at the Paramount, but off sharply from second.

"Rose Tattoo" wound its fourth session at the Astor with big $30,500, down from $59,000 of the third. "Guys and Dolls" continues in the chips with an estimated $32,000 in the 10th week at the Capitol albeit down considerably from its smash $65,000 in the ninth week.

Highest money total continues going to "Kismet" with Xmas stageshow at the Music Hall where an okay $120,000 looms for fifth (final) week. Biz slipped abruptly starting Monday (9). This combo held at a mighty $188,000 in the fourth round, about $200 ahead of the third week.

"Court-Martial of Billy Mitchell" looks to land a trim $18,000 in its third session at the Criterion, down from the great $39,500 of the second. "Indian Fighter" looms mild $12,000 in third stanza at the Mayfair whereas it was sock $26,000 in second.

"Golden Arm" is headed for a smooth $29,500 in its current (4th) frame at the Victoria, off from third week's $39,500. "Oklahoma" looks like fancy $36,700 in 13th round as against a mighty $63,000 in 12th week at the Rivoli, high point of run so far.

Roxy opens Sonja Henie iceshow onstage with "Lieut. Wore Skirts" today (Wed.). Music Hall brings in "I'll Cry Tomorrow" with a new stageshow tomorrow (Thurs.).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"Rose Tattoo" (Par) (5th wk). Fourth week ended Monday (9) was fancy $30,500 after soaring to mighty $59,000 in third, which took in New Year's.

Little Carnegie L. Carnegie (550; $1.25-$1.80)—"Samurai" (Indie). Opened today (Mon.).

Capitol (Loew's) (4,820; $1-$2.50) —"Guys and Dolls" (M-G) (10th wk). Current session winding up tomorrow (Thurs.) looks to taper off to $32,000 or near, still big for this stage of run after huge $65,000 in ninth week. The eighth, which took in Xmas and much of Christmas week, soared to $92,000, way over hopes. Stays on indef.

Criterion (Moss) (1,700; 75-$2.20) —"Court-Martial of Billy Mitchell" (WB) (3d wk). present round concluding today (Wed.) is heading for fine $18,000 or close. Second week, taking in New Year's, was great $39,500.

Fine Arts (Davis) (468; 90-$1.80) —"Diabolique" (UMPO) 8th wk). The seventh frame ended Monday (9) was big $12,500 after huge $16,800 in sixth week, which took in New Year's. Stays on indef. at this gait.

Globe (Brandt) (1,500; 70-$1.50) —"Shack Out on 101" (AA). Opened Monday (9). Last week, "Dance, Little Lady" (I-L) (2d wk-8 days), was only $7,000 after okay $9,000 in first.

Guild (Guild) (450; $1-$1.75)— "Umberto D" (Indie) (10th wk). Ninth round ended Sunday (8) was lively $8,000 after $8,500 in eighth week.

Mayfair (Brandt) (1,736; 79-$1.80)—"Indian Fighter" (UA) 4th wk). Third week concluded yesterday (Tues.) was off to mild $12,000 after great $26,000 in second, up from opening round.

Normandie (Trans-Lux) 592; 95-$1.80)—"It's a Dog's Life" (M-G) (3d wk). Third session ending today (Wed.) is headed for mild $2,000 after nice $3,800 in second week.

Palace (RKO) (1,700; 50-$1.60)— "Hell on Frisco Bay" (WB) and vaudeville. Week ending tomorrow (Thurs.) looks to reach fine $24,000 or close. Last week, "Square Jungle" (U) with vaude, socko $29,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Artists and Models" (Par) (4th wk). Third round ended yesterday (Tues.) was fine $41,000. Holds. Second week was great $63,000, which took in New Year's.

Paris (Pathe Cinema) (568; 90-$1.80)—"Letters from My Windmill" (Indie) (4th wk). Third frame ended Sunday (8) was nice $11,000. Second week was big $16,000.

Radio City Music Hall Rockefellers) (6,200; 95-$2.75) — "Kismet" (M-G) with annual Christmas stageshow (5th-final wk). Down to okay $120,000 in closing round which was sans "Nativity" portion of Xmas stageshow after Sunday (8). The fourth week was a terrific $188,000, with a record New Year's Eve in coin helping session to virtually hold even with previous (3d) frame.

Rivoli (UAT) (1,545; $1.50-$3.50) —"Oklahoma" (Magna) (13th wk). Present week ending today (Wed.) looks to hit fine $36,700 after mighty $63,000 in 12th week, which, of course, was helped by New Year's. This is high mark of run to date.

Plaza (Brecker) (556; $1.50-$1.80) —"The Prisoner" (Col) (5th wk). The fourth week concluded Friday (6) was great $12,900 after $14,000 in third. New Year's biz was the differential between the two rounds. Stays on.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) — "Lieut. Wore Skirts" (20th) with Sonja Henie iceshow onstage. Opens today (Wed.). In ahead, "Rains of Ranchipur" (20th) plus iceshow onstage (4th wk-6 days), dipped post-holiday to fair $40,000 or near after a mighty $114,000 in third frame, which even beat the second week.

State (Loew's) (3,450; 78-$1.75)— "Man With Gun" (UA) (3d wk). Current stanza winding today (Wed.) is heading for light $8,000 or near. Second week was nice $15,000 "Diane" (M-G) opens tomorrow (Thurs.).

Sutton (R & B) (561; $1-$1.80)— "Night My Number Came Up" (Indie) (4th wk). Third session ended Sunday (8) was fine $10,300 after big $13,400 in second week. First week hit okay $7,100 although obviously hurt by pre-Yule influences.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Littlest Outlaw" (BV) (3d wk). Second round ended Saturday (7) was smash $15,800 after giant $25,000 in first week. Landed new house record opening stanza by a wide margin, only grind policy and shortness of pic enabling such coin.

Victoria (City Inv.) (1,060; 50-$1.75)—"Golden Arm" (UA) (4th wk). Current week ending tomorrow (Thurs.) is heading for smooth $29,500 after terrific $39,500 in third week. Stays on indef. Second week hit whopping $48,000.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) —"Cinerama Holiday" (Indie) (49th wk). The 48th stanza ended Saturday (7) was big $49,800, which took in New Year's Day and Jan. 2, but missed New Year's Eve. The 47th week was wham $61,000, biggest in many weeks here.

World (Times Film) (500; $1-$1.50) — "Hill 24 Doesn't Answer" (Indie) (11th wk). The 10th week ended yesterday (Tues.) was okay $3,000 after sock $6,000 for ninth round, about same as eighth.

'Skirts' Potent $11,000, Buff.; 'Models' 14G, 3d

Buffalo, Jan. 10.

City is loaded with holdovers in current session but they are forming the backbone of firstrun biz. "Lieut. Wore Skirts" looks best newcomer, with potent takings at the Center. "Last Frontier" is okay at Lafayette. "Artists and Models" at Paramount still is smash in third stanza. "Rains of Ranchipur" looks fairly good at Century, also in third.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)— "Indian Fighter" (UA) and "Skabenga" (Indie) (3d wk). Down to

(Continued on page 18)

RANK'S JOHN DAVIS VIGOROUSLY EXHORTS BRITISH PRODUCERS TO BATTLE YANKS

American observers in both London and New York are watching with mounting concern developments in the British industry which is responding with unprecedented vigor to the "unite or perish" cry set up by John Davis, managing director of the J. Arthur Rank Organization and now president of the British Film Producers Assn.

Under what one American referred to as "the Davis era" of the British industry, a very determined attempt is being made to pull together the various factions of the business—in the past often individually inclined—and to challenge the superiority of the Hollywood product both domestically and abroad. This mood has found its expression in past months via the massive British re-presentation at Venice, Davis' plans for the junket to Finland, the considerable accent on the quality of the British product, Rank's return to the Cinematograph Exhibitors Assn., the Rank org's move to set up its own distributing unit in Latin America, etc.

It is echoed further by the acknowledged desire among British producers to deprive American productions lensed in England of Eady fund benefits and repeated rumblings about a new screen quota and tax concessions for the British films.

All this, under normal circumstances—and without a man like Davis, whose pugnacious approach is simultaneously admired and resented by Yank execs—wouldn't overly concern the U. S. outfits. As they see the situation, however, the Davis "spirit" is bound to hurt them in the long run, regardless whether or not the British come through with greatly improved b.o. product. They see it something like this:

If Quality Improves

If the quality of the British film really shows radical improvement, its domestic acceptance is bound to affect the American imports. If, on the other hand, there is no improvement, Davis' leadership is creating a "mood" in Britain that, in view of competent American observers, is apt to have political repercussions and might well be reflected in 1958 when a new Quota Act goes into effect.

There is a feeling in New York that the repeated Davis statements, addressed to American exhibitors' unwillingness to give British films a break, are part and parcel of the broader policy, i.e., to set the stage for "protective" measures against the films of a country which, in Davis' and others' view isn't giving the British product its due.

There is sharp recognition in American film circles that. with Davis' assumption of the British Producers Assn. presidency, the British industry apparently has entered into a new phase of concentrated activity and effort similar to the intense and shortlived upbeat of the mid-thirties, prior to Rank's entry into the field, and after that, too. However, American execs find it exceedingly difficult to relate to Davis and they have little contact with him directly.

Chicago Theatre Sales

Chicago, Jan. 10.

Allied Theatres of Illinois booker Kermit Russell and Don Quinn, who own the Lake Shore Theatre, 560-seat "B" and "C" week house on Chicago's North Side, have bought the 1,400-seat Crawford on the Southwest Side.

In another transaction, Danny Newman bought the Southside Chelten Theatre, an 800-seater, from Charles Ringer & Co., a real estate firm. House is managed by Alvin S. Frank and will play pictures in "C" week, with three changes per week. Newman formerly owned the Astor Theatre in Chicago's Loop. Astor will be torn down to make way for a synagogue.

EVENTS FOR LADIES

Drive-In Convention, Feb. 21-23, Gives Heed to Wives

Cleveland, Jan. 11.

Many of the things that interest women—homes, food, gems, shipping, clothes—will be on the agenda for the women's program of the Drive-In Theatre Convention to be held in Cleveland Feb. 21-23.

A luncheon with their husbands, a two-hour tour of Cleveland including the residential area and the Western Reserve Museum of Art and another trek to Nela Park, General Electric's research laboratory, are scheduled for opening day. On Feb. 22 the women are invited to a brunch and radio broadcast, an illustrated lecture on "Oddities in Precious Gems," a legitimate show, dinner and a floor show will be events.

On the final day the women will be given time to shop and will be invited to a luncheon, style show and closing banquet.

The program was arranged by Mrs. Horace Adams, wife of the chairman, and Mrs. Robert A. Wile, wife of the executive secretary of the Independent Theatre Owners of Ohio.

More Financing Of Stars by U.A.

Hollywood, Jan. 10.

Encouraged by the success of initial star-producer deals, United Artists is expanding the program and is currently discussing multiple picture contracts with at least six additional top stars. They are being offered 100% financing, complete ownership of negative and copyright and complete autonomy.

Firm, nearing the fifth anniversary of the Arthur Krim-Robert Benjamin management, now has deals with Kirk Douglas, Jane Russell, Robert Mitchum, Frank Sinatra and Burt Lancaster, all of whom have already completed product; and with Henry Fonda, and Abbott and Costello who have properties in preparation.

Robert Blumofe, coast veepee, one of whose duties is to initiate these deals, reported that the distrib is seeking suitable properties for Victor Mature, Joan Crawford and Betty Grable.

Gray Quits Exhibition

Grand Rapids, O., Jan. 11.

W. A. Gray will put his Rapids Theatre on the block here Jan. 21. The equipment also will be sold at the public auction.

Gray is quitting the business because of health. Has also sold his home.

Comerford Attorneys Take Short-Fee Split In Estate Settlement

Scranton, Jan. 10.

Lawyers who represented the six children of the late M. B. Comerford in the $1,000,000 settlement reached recently of their claims against the estate of M. E. Comerford and their parents are not taking the usual one-third fee for their work, according to informed sources.

Originally it had been understood in this area that the three acting as counsel for the M. B. Comerford heirs would draw down about $333,000 of the $1,000,000 settlement, leaving $666,000 to be divided among the six children in equal shares.

Sources close to the situation now say that the lawyers will collect only about $50,000 for their work, with an accountant to be paid out of this sum. None of the attorneys would comment when questioned on the size of the fee, however.

Before the case reached the actual court hearing stage, counsel for Frank C. Walker and J. J. O'Leary, whose actions as executors, trustees and administrators of the three estates had been challenged, offered a $790,000 settlement to the children of M. B. and this was subsequently upped to $1,000,000.

It has also developed that one-third of the $1,000,000 will be placed in a trust fund for the benefit, in equal shares, of the six children. The trust was created by Mrs. Anna D. Comerford, wife of M. B., who directed that it is to exist until the death of the last of the children, after which it will be divided among her grandchildren.

M. B. was killed in a highway crash in 1935, M. E. died in 1939 and the widow of M. B. died in 1945.

Granada Theatres Net $253,758 in Past Year

London, Jan. 10.

Granada Theatres Ltd. announced its trading profit for the year ended last September including all interest, auditors and depreciation costs at $724,866 before taxation. Net profit was $253,758.

Dividends on the first and second preference shares totalled $94,780. Common shares, which are privately held, stay at 5%. Balance carried forward was $569,128 against $482,210 a year ago.

Strip, Nude Stuff Draws Cops

'Obscenity' Fines, $100, But Owner Exempted On Lili St. Cyr Film

Greensboro, N. C., Jan. 10.

Manager John D. Garner and projectionist Raymond A. Tolar of a Fayetteville drive-in were fined $100 each in Superior Court for showing "obscene" pictures. Jesse Wellons, principal stockholder and president of the corporation that owns the theatre, was acquitted.

All three were originally convicted last summer in Cumberland Recorder's Court and fined $1,500 each. Their appeals contended, among other things, that Recorder's Court did not have jurisdiction because the theatre is inside the city.

The Superior Court jury saw the movies, which were shown publicly June 9-10. The court has not decided what to do with the print.

One of the pictures was "Striporama," consisting principally of burlesque skits. The other was "Cinderella's Love Lesson," featuring Lili St. Cyr.

Nudist 'Garden of Eden' Jails Projectionists; No Replacements, Darkens

Fall River, Mass., Jan. 10.

Two house projectionists, Antone Monis and Robert Ironfield, were arrested at the Embassy Theatre following showing of "Garden of Eden," nudist colony film, while 100 patrons were in the theatre. The theatre was closed following the raid when the management was unable to get replacements for the operators.

Lieutenant Rudolph St. Pierre, who led the police raiders, said that he believed there were a number of juveniles in the audience, including four girls. The film was billed as "for adults only." It had the approval of the American Sun Bathers Assn., it was stated at the theatre. The run, which began Jan. 1, was halted by the raid at 4:35 p.m. on Jan. 3.

"It had a lot of scenery — not much acting," Pierre said in describing the film.

Rank's N.Y. Times Ad Ups Eyebrows

In an unprecedented direct-to-the-public appeal, Britain's J. Arthur Rank Organization last week inserted a full-page ad in the New York Times protesting the straight-jacketing (confining) of its films to the "art" houses in the U.S.

The ad appeared in the Times' annual International Business and Finance Review sections and, according to one source, was placed there as food for thought of stockholders of the theatre companies. There was general puzzlement over various aspects of the appeal and particularly why it was buried in a business section instead of being run as one of the regular amusement pages.

There were large stills from four major Rank productions—"The Cruel Seal," "Genevieve," "Simba" and "The Purple Plain"—and underneath two lines of bold type proclaimed: *"Four famous British Movies millions of Americans will never see."*

"Every year, thousands of Americans see British movies. And like movie-goers all over the world, they enjoy them. But many million of other Americans never get the chance. Why?," the ad asked. And it gave its own answer.

"Because British films are almost always shown in small 'art theatres' in a few big cities where they are seen by limited audiences. It is said that this is partly because of a belief by major American exhibitors that British movies . . . are not made for the international market. Yet every country in the free world welcomes their broad themes, their human appeal, their vivid action. They have created attendance and box office records from Canada to Australia, from Holland to Hong Kong."

Theme is in line with what John Davis, Rank's org's managing director, has said many times in the past, i.e. that British pictures outside the U.S. give the Hollywood product a good run for their money. Implications always is that the same would happen also in the U.S. were the British product allowed to cash in on its natural appeal.

"We of the Rank Organization believe that you, the American public, should have the opportunity of seeing the best in British movies at your local theatre, wherever it may be . . . We do not seek special favors. We are seeking only the opportunity to entertain you and to let you be the judge of whether or not we succeed," the ad copy read. It appealed to American patrons to impress on exhibs their desire to see British films, and it debunked the idea that accents are a barrier, pointing to the considerable number of British performers active in Hollywood.

The ad created considerable attention in New York film circles, this being the first time that a foreign industry had relayed such trade issues to the public. The cost of the ad, at regular rate, would run to $4.600.

Omitted Some Breaks

There was, however, considerable criticism of the point made by Rank. Particularly, industry execs quarrelled with the prime examples of "restricted" pix cited in the ad. "Genevieve," for instance, is said to have grossed around $450,000 and certainly played commercial houses in addition to the art houses. Same, to a lesser extent, is true of "Cruel Sea." "Simba" played the Palace, N.Y., and "Purple Plain" opened at the Capitol Theatre, N.Y., one of the city's ace firstruns.

Unmentioned in the ad went the fact that the U.S. is still a star-conscious country and, for decades, has been conditioned to a certain approach to filmmaking, an approach that involves among other things a much greater emphasis on pacing than is generally found in British features. Example is cited of the Guinness films, which have done well since he was a name for the marquee. Attractions like "Captain's Paradise," for instance, hit the $1,000,000 gross mark and Rank's "To Paris With Love" (also Guinness) will gross in the neighborhood of $700,000, which is excellent for an imported picture. Rank contained no reference to "Doctor In The House" which got circuit breaks.

There are many who, while raising eyebrows over the combative tone of the Rank ad, basically agree that Yank exhibitors stand as a barrier between foreign films and the American public. Commenting on the ad, one of the indies who handles British films noted that American exhibition is so sensitive to b.o. performance that the failure of one British picture over a single circuit in a given area is quite apt to deter the rest from booking it. However, he pointed out, this same enigmatic approach also handicaps any American film (a) it's more or less experimental in approach and (b) has a no-name cast.

Still Doping Out Bigscreen Derby

The widescreen revolution in Hollywood, while no longer in its inflammatory stages, still motivates the thinking of the studios and shapes as a selling factor at the b.o.

It's a fact that, following Spyros P. Skouras' energetic campaign on behalf of CinemaScope, the majority of the domestic theatres have now shouldered the expense of switching to CinemaScope. And while the attraction of the wide screen per se has worn off as a promotional tool, new processes still keep popping up and the feeling persists that "anything can happen" in the technological future.

Right now, 20th-Fox is in the throes of advance plugging for "Carousel," its first film in 55m CinemaScope. The results — improved definition, greater clarity, etc.—of shooting in 55m negative have been such that the company will do all of its future major productions in that process. "Carousel," however, will be shown at the theatres in 35m only, reduced from the original 55m negative.

But 20th isn't setting any trends. It's following them. It was Paramount, with VistaVision, which first advocated widearea negative for better projection results on wide screens. In fact, Paramount, instead of reducing to standard 35m, showed its V'Vision "Strategic Air Command" in selected theatres by running the film horizontally through the projector, thus exposing two full frames at a time.

While Cinerama was the grand-daddy of 'em all in the use of wide area negative (broken up into three strips), Todd-AO really set the pace with its 70m "Oklahoma." Then followed 20th with 55m and Metro will shoot some films in 65m. In all cases, the final print can be "printed down" to standard size for the theatres, or else it can be "roadshown" in the original negative width.

Engineers, looking for the ultimate in quality, say the widearea negative is here to stay and may eventually become the production standard. Furthermore, if transposed to the print, it allows the addition of more magnetic soundtracks for better musical effects. "Oklahoma," with six tracks, was hailed for the faithful reproduction of its music, and the lesson hasn't been lost on the rest of the studios despite the exhibitors' apparent refusal to recognize stereophonic sound

Chicago Amusement Tax In '55 Up 2% On '54

Chicago, Jan. 10.

Total amusement taxes collected by the City of Chicago during 1955 amounted to $1,953,694, an increase of slightly less than 2% over the $1,916,495 garnered in 1954. Total theatre taxes collected in Chicago in 1955, $1,197,394, fell off a little less than one-half of 1% from the $1,203,244 gathered in 1954.

Amusement taxes for December came to $166,952, a slight gain over the $163,088 collected in the same month of 1954, but theatre tax collections in December, 1955, of $100,372 represented a drop of over 6% from the $107,109 in theatre taxes for December, 1954.

Destined to spearhead the parade of hits coming from the new RKO

THE CONQUEROR

→ → → →

The new RKO will grow stronger in 1956, release after release...when these fine pictures hit the screens...each backed by an *advanced-type* of pre-selling

JANUARY 11 RELEASE

GLORY

MARGARET O'BRIEN • WALTER BRENNAN • CHARLOTTE GREENWOOD

SUPERSCOPE
Print by
TECHNICOLOR

JANUARY 18 RELEASE

POSTMARK for DANGER

TERRY MOORE • ROBERT BEATTY • WILLIAM SYLVESTER

JANUARY 25 RELEASE

CASH ON DELIVERY

SHELLEY WINTERS • PEGGY CUMMINS • JOHN GREGSON

FEBRUARY 8 RELEASE

SLIGHTLY SCARLET

JOHN PAYNE • ARLENE DAHL • RHONDA FLEMING

SUPERSCOPE
Print by
TECHNICOLOR

FEBRUARY 15 RELEASE

The Brain Machine

PATRICK BARR • ELIZABETH ALLAN • MAXWELL REED

FEBRUARY 22 PRE-RELEASE [illegible] 28 GENERAL RELEASE

HOWARD HUGHES presents

THE CONQUEROR

JOHN WAYNE • SUSAN HAYWARD

CINEMASCOPE
Print by
TECHNICOLOR

MARCH 7 RE-RELEASE

DAVID O. SELZNICK presents

Rebecca

LAURENCE OLIVIER • JOAN FONTAINE
GEORGE SANDERS • JUDITH ANDERSON

MARCH 14 RELEASE

The Bold and the Brave

WENDELL COREY • MICKEY ROONEY • DON TAYLOR • NICOLE MAUREY

SUPERSCOPE

MARCH 21 RE-RELEASE

ONE MINUTE TO ZERO

ROBERT MITCHUM
ANN BLYTH

APRIL 4 RELEASE

GREAT DAY IN THE MORNING

VIRGINIA MAYO • ROBERT STACK • RUTH ROMAN

SUPERSCOPE
Print by
TECHNICOLOR

APRIL 11 RELEASE

THE WAY OUT

MONA FREEMAN
GENE NELSON

APRIL 18 RE-RELEASE

THE BIG SKY

KIRK DOUGLAS • DEWEY MARTIN
ELIZABETH THREATT • ARTHUR HUNNICUTT

APRIL 25 RELEASE

While the City Sleeps

DANA ANDREWS • RHONDA FLEMING • IDA LUPINO • GEORGE SANDERS • THOMAS MITCHELL • SALLY FORREST

and that's only the beginning...from the new RKO

R K O
RADIO
PICTURES

10 Yank Films Among 25 Highest Grossers in Paris Early in '56

Paris, Jan. 10.

Since firstrun Parisian grosses are usually indicative of a film's boxoffice total biz in France, the following 25 pix, just finished or winding their exclusive runs, loom as the topmoney pix in the first part of 1956. Ten of them were American. Tastes seem to run to costumers and action films followed by comedies and offbeaters. Color was dominant and three were C'Scopers and one a VistaVision production.

Topper was the Rene Clair costumer, "Les Grandes Maneuvres," which hit $294,000. Second was Walt Disney's "20,000 Leagues Under Sea," with $288,000. Another costume pic, "Nana," took in $249,000 while "Les Hommes En Blanc" (Men In White (Col), which did $246,000, was next in line. Third Fernandel starrer in Don Camillo series, "The Big Fight of Don Camille," was in for $195,000, "Les Heroes Sont Fatigues" did $192,000. "Les Aristocrates," based on a bestseller, took $180,000 while Eddie Constantine actioner "I Am Sentimental," was in for $178,000.

The 10th best was "The Bridges of Toko-Ri" (Par) while "We're No Angels" (Par) was close behind. Other Yank productions in the top 25 were "Summertime" (UA), "Strategic Air Command" (Par), "Vanishing Prairie" (BV), "Bad Day at Black Rock" (M-G), "East of Eden" (WB), "Daddy Long Legs" (20th) and "Marty" (UA).

Aussie Tours for Yank Names Still on Agenda Of Ex-G.I. Lee Gordon

Sydney, Jan. 3.

Lee Gordon, Yankee ex-serviceman, who has brought more top stars here than any other single manager, says he is not bowing out of this territory, and has plans set for a solid talent lineup throughout 1956. In an exclusive VARIETY interview, he was reported peeved over some reports that he was going into new fields. He claimed already to have Nat (King) Cole signatured for a repeat run opening Feb. 6, with Louis Armstrong, Frank Sinatra, Johnnie Ray and other toppers under option.

These names are set to play the Aussie circuits under his management. "That proves I've got my feet firmly set on this territory," Gordon said.

Gordon also was annoyed that certain opposition managements have inferred that he (Gordon) paid his talent a solid amount in dollars in the U.S. prior to boarding the plane for Down Under runs in addition to the $10,000 permissible takeaway this end.

"Every deal has been above board and will continue that way, inferences to the contrary," Gordon added. "My only regret is that I have to play highclass talent in the barnlike Stadium here because no other major-capacity house is available to me. Talent can only remain here a limited time—two weeks at longest, and I've got to have a bigger house like the Stadium (12,000 seats) to come out in the black after paying high overhead.

'WIND' PASSES 2-YEAR MARK ON BERLIN RUN

Berlin, Jan. 3.

All-time longrun record for Berlin has been registered by "Gone With Wind" (M-G), the oldie which completed a two-year run at the Kurbel Dec. 4. It is now in its last weeks at this house.

"Wind" also heads the list of those films which may garner the most playdates during the last five years in this country's eight most important key cities. Second place on this list is held by another American feature, "From Here to Eternity" (Col), probably also the most successful U.S. film shown here since 1945.

List sees the German pix, "08/15" (Part 1) and "Das doppelte Lottchen," following in third and fourth spots. The United Artists release, "Moulin Rouge," (listed here as a British pic) is 10th, followed by England's "Third Man" and "Canaris," a domestic production.

British Stars Asked To Helsinki Pic Week

London, Jan. 10.

Several British stars and personalities in the film industry have been invited to Helsinki for a special British Film Week organized by Finnish film distribs, starting Jan. 13. Gala performance will be held at the Kino Palatsi. Contingent will be headed by John Davis, prexy of British Film Producers Assn., others being execs of the film companies whose pix will be shown.

Among the eight recent films to be chosen, last year's top b.o. scorer, "The Dam Busters," is set with others to be picked from the remaining contenders. The stars include Glynis Johns, Donald Sinden, Sylvia Sims, Claire Bloom, Peter Finch, Anthony Steel, Belinda Lee and Vernon Gray.

U.S. Lands Four Films Among Swiss Top 10 Grossers; 'Prairie' 2d

Zurich, Jan. 3.

In the first half of the Swiss 1955-56 cinema season in the key cities of Zurich, Basle, Berne, Geneva and Lausanne, four out of the 10 top grossers are U. S. films. They are "Vanishing Prairie" (BV) in the runnerup position. "Carmen Jones" (20th), "Marty" (UA) and "Daddy Long Legs" (20th) took sixth, seventh and eighth spots, respectively. "Prairie" made a total of 19 weeks in the five keys, as against 18 weeks in only three keys for last year's "Living Desert." The top spot, by a wide margin, is held by Swiss pic, "Policeman Waeckerli" (Gloriafilm). Although released only in German in Switzerland, it ran 29 weeks in Zurich, Basle and Berne alone.

Other moneymakers include two Italian entries: "La Strada" and C'Scope documentary, "Lost Continent"; three French films, "Brawl Among Men," "Razzia sur la Chnouf" and Sacha Guitry's "Napoleon."

There were no German or Austrian pix among this yearend b.o. winners; feeble output delivered by these countries so far has caused this. Position of U. S. films has improved as against last year when only three Yank pix were included in the top 10. Though not in the winners' circle coinwise, "Blackboard Jungle" (M-G) also made some impressive showings, being particularly strong on initial stanzas in Zurich, Basle and Berne where it passed uncut. It got mostly favorable reviews.

French Pix Producers Form Co-Operative Co.

Paris, Jan. 10.

A Co-operative of French Film Producers was organized here this week consisting of 22 members. This new organization will be under the Syndicate of French Film Producers, and members will retain their individuality in working together in pooling studio space, laboratory work, set decorations and technical apparatus and film stock. Main idea of this co-op is to cut down on overhead by working out schedules to share certain aspects of the technical costs during film shooting. All the companies will remain completely independent under the CFFP. Edouard Harisparu was elected prexy. CFFP will be underwritten by dues paid in by the various members.

Members are Cinephonic, Cite Films, Cocinor, CCFC, CICC, Mediterraneenne Films, Cormoran, Del Duca, Cyclope Films, Francinex, Franco-London, Indusfilms, Production Artistique Cinematographique, Films Gibe, Films Raoul Ploquin, Lux, CCF, Sirius, Dispa, Gaumont and Pathe. List includes most of top producers here. Organization is an attempt to help keep down the soaring overhead on film production here.

Honolulu's New Hardtop

Honolulu, Jan. 10.

City's first hardtop project in several years is on the drawing boards. Theatre would, for the first time, bring Royal Theatres, Ltd., into Waikiki, hitherto a stronghold of Consolidated Amus. Co.

Theatre, stores and apartment building collectively would represent an investment of $1,000,000. Site is under longterm lease to Clint Murchison Jr. and Paul W. Trousdale. Royal Theatres already is wrapping up plans for a drive-in with capacity of 800 cars.

16 Yank Pix In German B.O. Race

Berlin, Jan. 3.

There were only 16 American films (including two coproductions with Germany) among the first 100 most successful grossers in West Germany during the 1954-55 season. This compilation covered the country's eight most important key cities.

Most successful American pictures within the 12-month period were "Living Desert (BV) in eighth spot, "On Waterfront" (Col), "Caine Mutiny" (Col) and 'Quo Vadis" (M-G). Lineup of other high-grossing Yank films includes "Glenn Miller Story" (U), "Limelight" (UA), "Sabrina" (Par), "Gone With Wind" (M-G) (reissue), "Three Coins in Fountain" (20th), "Desiree" (20th), "Carnival Story" (RKO), a German-American coproduction; "Mogambo" (M-G), "Hell and High Water" (20th), "The Egyptian" (20th) and "Vera Cruz" (UA).

In all, list of the 100 best grossers includes 61 German films, 16 American pix, eight Austrian, two Italian, two French, one British film. Switzerland, two pix. There were also five Franco-Italian coproductions, two German-Austrian and one German-French film.

Playdates in West Germany's eight most important key cities during the 1954-55 season were mostly dominated by domestic pix. Latter scored 43.5% of total, followed by Hollywood films with 31.6%.

Sees French No Longer Resisting U.S. Distrib, Prod. Deals in France

Paris, Jan. 3.

Bob Cohn, who has been foreign production coordinator for Columbia Films here for the last 13 months, feels that the French industry resistance to U.S. production and distribution now is localized among only a few firms, and generally that American participation is wanted and encouraged by most pix producers and the governmental Centre National De La Cinematographie. French plaint is having Film Aid Funds go towards a production with U.S. money in it. Since Columbia just underwrites and participates partly, it remains a French film, and has the added aspect of being assured U.S. release.

On the Columbia agenda currently is a deal with indie producer Jules Buck to make six films with Eddie Constantine, all to two versions, English and French, and utilizing American writers, technicians and directors to make the Anglo versions more palatable for the U.S.

This year, see Columbia putting about $1,000,000 into Gallic production. The coin used for these films is from the funds produced by Columbia releases here.

Piaf to Get $1,000 Daily for Mex Date

Mexico City, Jan. 3.

Edith Piaf is scheduled to open for two-week run on Feb. 8 at El Patio here; Mexico's swanky nitery. She is to get the record-high here of $1,000 daily for two shows. El Patio management reportedly agreed as a special inducement for the French entertainer, to pay round trip fares for herself, her private sec and the seven performers in her retinue.

Miss Piaf will play El Patio exclusively during the booked forthnight. But, possibly immediately after closing there, she will play local tv station XHTV for a week.

Aussie '55 Pix Grosses Better War Years; Pace to Continue

Sydney, Jan. 3.

The top Aussie showmen here feel that 1955 will go down in industry annals as a boom one which even outpaced those plush second World War years. The entertainment potential of product from the U. S. and Britain maintained a high standard over the entire 12 months.

Film biz toppers believe the b.o. boom will continue throughout much of the new year. Indications are that U. S. distributors will chalk up their highest intake for the year conclued on Dec. 31.

Product at the start of the new year coast to coast in the solid class included "Seven Year Itch" (20th), "Glass Slipper" (M-G), "Man Called Peter" (20th), "Dr. at Sea" (Rank), "Rear Window" (Par), "Prize of Gold" (Col), "Ten Tall Men" (20th), "Living Desert" (RKO), "20,000 Leagues Under Sea" (RKO), "Three Ring Circus" (Par), "Daddy Long Legs" (20th), "The Maggie" (Rank), "Always Fair Weather" (M-G), "Strategic Air Command" (Par), "Colditz Story" (London), "Jedda" (Col) and "Love Me or Leave Me" (M-G).

Foreign pix found many more patrons during 1955. On tap presently are "Fire in Blood" (Kapferer), "Slice of Life" (Hapferer), and "Gate of Hell" (IFD).

Mex Cadena de Oro Plans to Enter Prod.

Mexico City, Jan. 3.

Film production is to be added this year to the activities of Gabriel Alarcon, prexy of the Cadena de Oro (Golden Chain) cinema circuit here and in the provinces. Circuit recently inked to play Mexican films exclusively for 20 weeks to three years, starting March 1.

Alarcon is now mulling stories and stars for an unspecified number of pix, for which he has set aside a total of $1,200,000 for production.

Arg. Bank Report Shows How Peron Govt. Tossed Coin Around For Pix

Buenos Aires, Jan. 3.

The State Industrial Bank here has published a 144-page booklet on the picture industry, tabling loans made under Peron's protection law, which were supposed to cover 70% of the budget. Over five years, these loans totalled $10,362,684, covering 146 operations averaging about $70,977 each. The scale of generosity increased yearly, going from 15 operations totalling $579,188 in 1950 and $1,908,387 in 1951 to $2,734,436 in 1953. The total was $3,364,561 in nine months of 1954. All this outlay achieved was slight technical, but no quality progress, many feeling there was marked detorioration in quality.

Much of the coin went to pseudo producers for blueprints of pictures never made. The shrewdest producers inflated budgets to much more than actual costs and author-actor-producer-directors budgeted themselves at fabulous salaries for each of these chores; hence, most of the coin went into one pocket. The report indicates that these loans brought practically no returns in foreign currencies because the pictures financed found no overseas markets. In some cases, the pix went to markets where accounts were blocked. Moreover, the producers chiselled shamelessly to avoid reporting foreign receipts to the State Bank.

On repayment of the loans, the report showed 63% was repaid in 1950 but this dropped to 31% in 1951 and only 7.3% in the nine months of '54. The two most active studios: Argentina Sono Film and Artistas Argentinos Asociados (AAA) punctually paid interest and principals, though reluctant to report foreign currency earnings. In general, the report qualifies these two outfits as fairly well organized, but censures resorting to state loan financing, when they should and could have been self-supporting. Both have a useful stock of pictures which should yield good domestic income for some years.

Rank to Exhibit 'Arm' Despite 'X' Ctf. Rating

London, Jan. 10.

United Artists' "Man With the Golden Arm" has been granted an "X" certificate here but will be shown on the Rank Organization circuit. Rank outfit made an exception to its rule against pix rated in this category; it also did the same for Paramount's "Detective Story."

In a statement explaining this action, managing director John Davis declared: "In my view the subject of this film is one the public has every right to see."

Mex Unions Yen Pix Prod.

Mexico City, Jan. 3.

Ten feature pix are to be produced this year by Mexico's two big film labor unions, the National Cinematographic Industry Workers (STIC) and the Picture Production Workers (STPC). They will be made on the basis of STPC providing players and technical-manual workers and STIC doing the actual producing.

Deal was decided upon in 1951 but lack of enough coin blocked its consummation.

Holland Readies 1956 Festival; Int'l List Set; Theatre Shortage Dire

By HANS SAALTINK

Amsterdam, Jan. 3.

Plans for the 1956 Holland Festival (June 15-July 15) have been revealed. An Italian opera group from the Teatro alla Scala will perform Verdi's "Falstaff." The Netherlands Opera will do Beethoven's "Fidelio," starring soprano Gre Brouwenstijn, and Britten's "Peter Grimes," both conducted by Alex Krannhals.

Henri Tomasi will present his third opera, "Sampiero Corso," depicting resistance against the occupation of Genoa. Wilhelm Ernest and probably Josef Metternich will sing.

Otto Klemperer, among others, will conduct the Concertgebouw Orchestra. Daniel Sternefeld will lead the Radio Philharmonic Orchestra and Karel Ancerl the Czech Philharmonic, from Prague.

The Bolshoi Theatre Ballet is to to be included in the Holland Festival, if it comes west. Also due is Jean Vilar's Theatre National Populaire, with plays by Moliere and Marivaux. The Netherlands Comedie and the Haagse Comedie will present Dutch plays.

The 1955 Holland Festival was a success, artistically and commercially. The Festival is handicapped however by a theatre shortage. Ticket sale reached $100,000, but another $20,000 more could have been sold to meet the demand. Because of the theatre shortage and small stages, representatives of the Royal Danish Ballet refused to come to Holland; the Sadler's Wells Ballet danced (in 1954) with only half its company, while negotiations for presenting "Porgy and Bess" here were broken off because the opera was too big for any of the Dutch stages.

French, Italian, Mex Pix in Exchange Deal

Mexico City, Jan. 3.

Exchange of French, Mexican and Italian pix is to be stepped up during 1956, according to Mexican Film Producers Assn. Manager Hector Fernandez. About 100 films are involved, 50 Mexican, the others Italian and French.

The reciprocal exhibition pact which Mexico and Italy made is strictly on a producer angle and not government deal. However both administrations are for the deal, explained Jorge Ferretis, chairman of the National Cinematographic Board. He sees the pact as solving problems that have existed in both countries, but particularly in Italy, where the slowness of officialdom in okaying Mexican films for screening provoked a certain ill feeling on the part of Mexico last summer. This resulted in a temporary ban on importing Italian pix.

GERMANY APES U.S. PATTERNS

Inside Stuff—Pictures

New York's Civil Service examination for position of inspector in the Motion Picture Division of the State Education Dept., will be held Feb. 18. Applications accepted to Jan. 20. At present there is one vacancy in Syracuse. The job pays from $3,360 to $4,280, in five annual increases.

An inspector checks motion picture theatres in an assigned area to prevent exhibition of unlicensed films and to secure compliance with the picture licensing law and regulations. Duties include inspecting films at exchanges and advertising displays of motion pictures.

A motion picture inspector explains the law to exhibitors, brings violations to their attention and, in cases of persistent violations, collects evidence for prosecution.

Minimum requirements for trying the examination are: graduation from a standard senior high school or possession of a high school equivalency diploma; a one year of "satisfactory" experience involving inspection, investigation, duties of a regulatory nature, or "varied contacts with the public" in such positions as salesman, reporter, insurance adjuster, or field representative.

An autobiography of Margaret Lockwood and a biog of Marlene Dietrich by Leslie Frewin have recently been published in London. In "Lucky Star" (Odhams $1.75), Miss Lockwood tells in simple terms how she rose from being a child performer to become the number one lady of the British screen. It is a straightforward account of her career, mainly aimed at her fans.

"Blonde Venus" (Macgibbon and Kee, London, $2.15) is the work of Leslie Frewin, publicity director of Associated British studios at Elstree, who was closely associated with Miss Dietrich during a recent British film. This, too, is a straightforward account which describes in some detail how, from a stern militaristic upbringing, she became one of the most fabulous screen personalities of the times. The story is related with a lively sense of drama and is written in a brisk and racy style. Also primarily for the fan trade.

Beverly Hills attorney Bernard Reich has notified the Clerk of the Court of Appeals for the Ninth Circuit that he will see a Supreme Court review of the tangled minority stockholder litigation against Howard Hughes and RKO. Under the statute, Reich has until Feb. 1, 1956 to file his appeal with the Supreme Court. Question under submission concerns only the dismissal of the Eli Castleman-Louis Feuerman lawsuit in Los Angeles Federal Court following disposition of a similar action in Las Vegas. Other actions growing out of the involved case, including Reich's $750,000 action against Hughes, RKO and N. Y. attorneys Louis Kipnis and Leo Mittleman for fees, will not be included in the Supreme Court appeal based on Reich's query "were not the RKO stockholders entitled to a trial in Los Angeles—instead of the mock trial held at Hughes' instance in Las Vegas?"

Drive-ins, strictly a postwar phenomenon, have become an integral and vital cog in the exhibition wheel. Some of the companies derive as much as 20% and 25% of their domestic revenue from the ozoners.

Right after the war, the total number of U. S. drive-ins didn't run to more than around 300. Today, the outdoor situations number approximately 4,300 and their b.o. power is such that they represent serious competition to the hardtops. Many of the drive-ins are able to bid films away from regular situations.

Season of the ozoners now is much longer than it used to be, and a great many in the South and Southwest stay open the year 'round. Even in the East, some drive-ins have begun to install heaters, and the public seems to go for them. On the horizon—in-car airconditioners to cool off the customers on those hot summer nights.

Deal to make a French picture starring Fernandel was discussed in Paris by Ilya Lopert during his recent visit. Lopert confirmed in N. Y. last week that he had talked with Fernandel, but that nothing was definitely set.

Regarding his production, "Summertime," which United Artists is releasing, Lopert estimated that the picture would rack up between $1,800,000 and $2,000,000 in the domestic market—he had originally figured it might hit $3,000,000—but that it would end up with a $4,500,000 to $5,000,000 global gross. Pic's negative cost is put at $1,100,000. "Summertime" as of last week had grossed $1,200,000 in 2,445 dates, Lopert reported. Its performance has been good in the keys but uneven in the smaller towns.

Canadian Film Awards may be presented this year as part of the legit Stratford Shakespearean Festival. Last year, there was no formal presentation. Previous years saw them handed out at special set-ups in theatres in Ottawa, Toronto or Montreal. Awards are jointly sponsored by the Canada Foundation, Canadian Assn. for Adult Education and the Canadian Film Institute. With Canada producing no features of dramatic or other theatrical type—only the odd feature-length documentary—the Awards are made on the basis of how the films achieved their initial purpose, unity and clarity, direction, editing script quality, photography, sound, titles, animation, music, others.

Stanley Kramer has completed arrangements with Technicolor for 48-hour delivery on rushes from its London plant when he launches his "The Pride and the Passion" in Spain in April. Speedy service is needed because Spain's weather conditions are so varied that some scenes may be unsatisfactory and need to be re-shot. Negative will be rushed from the location site to Madrid and air-expressed to London. Meanwhile, Paramount is rushing its second 17½-pound VistaVision camera so that it will be available for use on the film.

Albany Times-Union offered an editorial salute to "The Court-Martial of Billy Mitchell" while the picture was playing the Strand. Mentioning that it is a Warner Bros. film and tabbing the name of the local theatre, the Hearst daily said: "It is not only an exciting movie, but it conveys also through its drama a message for all of us to think about. The message is the supreme importance of air power as this nation's first and strongest arm of security and defense."

"Ten worst pictures of 1955," according to Clyde Gilmour in Maclean's magazine (7), were "Escape to Burma," "The Prodigal," "Twist of Fate," "Artists and Models," "Bring Your Smile Along," "Gentlemen Marry Brunettes," "Sincerely Yours," "Kiss of Fire," "The Far Country" and "Pearl of the South Pacific." Worst performances: Liberace, Lana Turner and (singing) Frankie Laine. Silliest dialogue: love talk in "Escape to Burma.

An echo of the Golden Anni: First significant production effort of the Warner Brothers was a two-reeler titled "Peril of the Plains." It was made in St. Louis studio in 1912 with Jack and the late Sam Warner in charge of production, Harry as business head and Albert in charge of distribution. Jack some years later quoted Harry as saying, "'Plains' was like 'The Covered Wagon' except we used three wagons and they used 300."

MPEA'S GRONICH DEFINES TRENDS

German film industry, encouraged by the Government, is developing and growing along American-inspired free-trade lines and is consolidating rapidly into the shape of the U. S. industry pattern.

Going by present trends in the German business, there soon will be some six or seven top companies corresponding to the U. S. majors, supplemented by a number of indies. In any case, when the UFA resumes production, there will be no question of history repeating itself via a UFA monopoly in Germany.

These are some of the impressions brought back from Germany by Frederick Gronich, the Motion Picture Export Assn. rep who headquarters in Frankfurt. Gronich is in the U. S. on a vacation and returns to his post later in the month.

Gronich stressed that the current makeup of the German industry was totally different from and unrelated to the prewar setup. "There is a crystallization taking place in all phases of the industry," he said, "particularly in distribution and production. Apart from that, you have a highly competitive theatre branch."

The German industry today derives as much as 85% of its negative costs from its own domestic market where it takes up around 55% of the playing time, Gronich said. The German share of that market has been rising—it was up 3 percent last year—and continues to do so, a factor which deters the industry as a whole to press for restrictive measures against imports.

The industry's sights are now set on the foreign market, Gronich reported. "They are more aware than ever of the need to get their product shown overseas, and the films are increasingly of a quality that would allow this," he said. A Parliamentary commission is currently studying the industry's problems and this planning board within another month or so should come up with recommendations on what should be done to push the German film abroad. One of the possibilities is the allocation by the Government of a sum of money to help push the German industry's export drive. A fund of 2,000,000 marks (around $500,000) has been mentioned.

"They are very conscious over there that, to have an export business, one must have exportable pictures," Gronich observed. "Their key product today is solid and it is of competitive quality." Gronich added that, in the light of developments, the Germans were hard at work trying to consolidate their advantages.

Elimination of the Government loan guarantees won't affect German production until next June, Gronich said. He noted that, after that, the individual German states would still keep up film financing. "In a sense there is an advantage to a decentralization of the financing arrangements," Gronich commented. "If one of the states drops out, at least it isn't as much of a blow as when the Federal Government swears off backing films."

Gronich said the dropping of the Government loans would have one beneficial effect on thinning down the industry via the elimination of the fly-by-night producers. "In Germany, the situation is rapidly developing into something similar to what we have in the U. S.," he said. "More and more you have independent producers releasing through the 'major' distributors." He said the Government had made it plain it was anxious to keep the indie spirit alive in production.

However, added Gronich, the eventual shape of the German industry won't really become clear until the UFA situation is finalized. A strong Bavarian group is currently bidding for the UFA studios in Munich (Geiselgasteig) and both Munich and Berlin groups have options on 50% of the UFA theatre holdings. The situation relating to UFA's Berlin studios is "fluid," according to Gronich. The Wiesbaden UFA properties have been split from the ones in Berlin and will be sold separately. In any case, the reemergence of the UFA as a production factor in Germany is apt to have a profound impact on the entire German industry picture.

Dubbing Fee Increase in Italy (5,000,000 Lira) Not to Slow U. S.

Dubbing fee increase to 5,000,000 lira, as proposed in the new Italian film law currently under study by a parliamentary commission in Rome, isn't likely to appreciably affect the volume of American pictures going into Italy, according to well-informed industry sources in New York.

When the Italians, in negotiations in Rome late last year, proposed the 100% boost in fees, the purpose was twofold: (1) to reduce the number of "small" American films coming in and (2) to raise more money for production financing.

"If they had insisted on a 10,000,000 lira fee, as they first did, it probably would have affected imports, but with 5,000,000 lira it looks as if the primary effect will be only to increase the amount of money available for production financing," noted a top exec in Manhattan. There is every indication that the portion of the new film law pertaining to the Americans will be passed by Parliament as proposed. The law contains changes also pertaining to internal Italo industry-government relations, and there is some unhappiness in Italian circles with some of these provisions.

The dubbing fees paid by American distribs in Italy actually are a long-term (seven year) loan to the government. Under the proposed new agreement, the status quo on imports, screen quota, etc., would be maintained for a period of three years.

PLAN FOUR HARDTOPS

Lippert Chain Expands on Pacific Coast

Los Angeles, Jan. 10.

Construction of four hardtop theatres in Southern California in the next year has been mapped by Lippert Theatres, which now owns 29 situations, both conventional and drive-in, throughout California and Oregon. First to go up will be a 1,500-seater in San Fernando Valley which will cost around $375,000. It will be called the Crest.

Prexy Robert L. Lippert also has purchased a three-acre site in the Garden Grove-Buena Park area for construction of a similar house and has put up coin on two other properties.

Italy's 850,000,000 Film Admissions

Rome, Jan. 11.

Despite a general slowdown in production activity due to uncertainties regarding the new Italian protective film laws system, the Italian film industry had, in 1950, another good year, registering gains in several sectors.

Here in Rome theatres grossed about $45,000,000. Indications are that when complete figures are in, the 1954 all-Italo $165,000,000 film gross will have been topped, even if only slightly. The big jump was from $148,000,000 in 1953 to that $165,000,000 in 1954.

Feature film production was down from 150 to 135, of which 34 were lensed in C'Scope and other widescreen systems. In what is probably the last year of big-scale documentary production (the old film legislation which favored this is lapsing), the total for the year shot up to 600 items from last year's 400. Newsreels held their own at about 350 for the year. In both documentaries and newsreels, there was a rise in color use, as well as a jump in the use of widescreen systems. A few Italian newsreels were shot in widescreen during the year.

Still on the rise is size of the Italian film public, up 6%. Some 850,000,000 spectators passed through Italy's theatre doors during the twelvemonth. While their preference for Yank imports remains predominant, the Italian slice of the total take rose during 1955 to an estimated 37%.

A sharp rise in Italy's own exporting was registered during the year. Some 2,350 export-"units" were totaled during 1955, as against only 1,800 during the previous year.

'Lone Ranger' Rides Again, But It's by Aeroplane

San Antonio, Jan. 10.

Warner Bros.' film version of "The Lone Ranger" will open at the Majestic Wednesday (11) followed by openings in Houston, Jan. 12; Dallas, Jan. 13 and Fort Worth, Jan. 14. Carlton Moore, who plays the title role of radio and tv's familiar masked man, will do a personal in each city.

From Fort Worth, Moore will fly to Oklahoma City for a Jan. 16 appearance. He will double back to Austin, Tex., on Jan. 18 and then go to New Orleans, Miami, Jacksonville, Charlotte, Birmingham, Knoxville, Atlanta, Memphis, St. Louis and Omaha.

Film Ballyhoo More Dignified In Blighty: Pitt

Hollywood, Jan. 11.

Tub-thumping in England is public relations, not publicity.

That, according to British publicist Kenneth Pitt, here on a visit, is the difference between methods and results in the two countries—and Hollywood praisers who must make the trek to England on behalf of a client must learn a new technique.

"It's not that these boys don't know their business," Pitt explains, "but in England, they're operating in a field in which a different set of values exists."

Another thing that exists in Blighty is an extreme shortage of newspaper space, which makes it difficult to plant interesting but trivial items. Also, in London, there are no daily showbiz columns—and acquiring space in the weekly pillars is frequently a matter of persuading the columnist to cover an event himself.

As a sort of working guide to planting in England, Pitt offers the following tips to his American colleagues:

"Avoid a circus atmosphere. Be dignified. Make sure you have a good news angle. If you have the papers will often send their own photographers out to cover an event, even tho' space is tight. Don't bother the papers (with a few rare exceptions that will become obvious to you when you look at a newsstand) with items involving personal problems. Try to give everyone an exclusive angle.

"And don't send gifts to the press. Some even return Christmas presents."

Cincy Tent's Festive Concert

Cincinnati, Jan. 10.

Joint installation of officers of Variety Club, Tent 3, and its ladies' auxiliary, tops a dinner-dance Jan. 21 in the club's relocated quarters in Hotel Metropole.

Robert C. McNabb, 20th Century branch manager, and Mrs. Pearl Hunt, wife of Herman Hunt, exhibitor, are holdover presidents.

NATIONWIDE DEMONSTRAT

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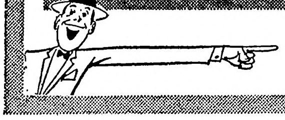
IONS BEGIN JANUARY 23!

Below is a list of the cities, theatres and dates on which these demonstrations will be held:

CITY	THEATRE	DATE
ALBANY	Palace	Feb. 6
ALBUQUERQUE	Sunshine	Feb. 19
ATLANTA	Fox	Jan. 30
BALTIMORE	New	Feb. 10
BIRMINGHAM	Alabama	Feb. 15
BOSTON	Memorial	Jan. 24
BUFFALO	Center	Jan. 31
CHARLESTON, W. VA.	Kearse	Feb. 15
CHARLOTTE	Carolina	Jan. 27
CHATTANOOGA	Tivoli	Feb. 10
CHICAGO	Uptown	Jan. 23
CINCINNATI	Albee	Jan. 25
CLEVELAND	Palace	Jan. 27
COLUMBUS	Palace	Feb. 16
DALLAS	Palace	Feb. 7
DENVER	Center	Feb. 1
DES MOINES	Des Moines	Feb. 3
DETROIT	Fox	Jan. 26
FT. WAYNE	Paramount	Feb. 14
GRAND RAPIDS	Majestic	Feb. 15
HARRISBURG	State	Feb. 9
HOUSTON	Metropolitan	Feb. 6
INDIANAPOLIS	Indiana	Jan. 24
JACKSONVILLE	Florida	Jan. 31
KANSAS CITY	Orpheum	Feb. 9
KNOXVILLE	Tennessee	Feb. 9
LEXINGTON	Ben Ali	Feb. 17
LITTLE ROCK	Capitol	Feb. 13
LOS ANGELES	Village	Jan. 23
LOUISVILLE	Rialto	Feb. 18
MEMPHIS	Malco	Feb. 3
MIAMI	Carib	Feb. 1
MILWAUKEE	Wisconsin	Feb. 7
MINNEAPOLIS	Radio City	Feb. 6
MISSOULA	Fox	Jan. 30
NEW HAVEN	Poli	Feb. 7
NEW ORLEANS	Saenger	Feb. 2
NEW YORK	Roxy	Jan. 23
OKLAHOMA CITY	Criterion	Feb. 8
OMAHA	Orpheum	Feb. 2
PHILADELPHIA	Fox	Jan. 25
PHOENIX	Fox	Feb. 21
PITTSBURGH	Fulton	Jan. 30
PORTLAND	Fox	Jan. 25
RICHMOND	Byrd	Feb. 13
ROANOKE	Grandin	Feb. 14
ROCHESTER	Palace	Feb. 2
ST. LOUIS	St. Louis	Feb. 10
SALT LAKE CITY	Villa	Jan. 31
SAN FRANCISCO	Fox	Jan. 24
SEATTLE	5th Avenue	Jan. 26
SHREVEPORT	Don	Feb. 14
SPOKANE	Fox	Jan. 27
SPRINGFIELD, ILL.	Lincoln	Feb. 13
SYRACUSE	Paramount	Feb. 3
TORONTO	Imperial	Feb. 1
WASHINGTON	Palace	Jan. 26
WICHITA	Miller	Feb. 17
WILKES BARRE	Paramount	Feb. 8

All showings begin promptly at 9:45 a. m., except Roxy, N. Y., which begins at 9:15 a. m.



"It's always a pleasure to do business with 20th!"

Picture Grosses

TORONTO

(Continued from page 9)

of Islands" (AA) and "The Looters" (U). Nice $14,500. Last week, "Lawless Street" (Col) and "Dig that Uranium" (AA), $15,000.

Eglinton, University (RP) (1,088; 1,558; 60-$1)—"Miss Dove" (20th) (3d wk). Big $9,000. Last week, $11,500.

Imperial (FP) (3,373; 60-$1)—"Artists and Models" (Par) (3d wk). Holding solid at $12,000. Last week, sock $18,000.

International, Towne (Taylor) (552; 695; 60-$1)—"African Lion" (BV) (3d wk). Fine $7,500. Last week, $9,000.

Loew's (Loew) (2,090; 60-$1)—"Kismet" (M-G) (2d wk). Big $12,000. Last week, smash $17,000.

Odeon (Rank) (2,580; $1-$1.75)—"Guys and Dolls" (M-G) (3d wk). Smash $37,000 or near, record. Last week, $38,600 after record opener of $43,500.

Shea's (FP) (2,386; 60-$1)—"Rains of Ranchipur" (20th) (2d wk). Hot $11,000. Last week, $14,000.

Uptown (Loew) (2,745; 60-$1)—"The Spoilers" (U). Sturdy $14,000 or close. Last week, "Second Greatest Sex" (U) (2d wk), $6,500.

'MITCHELL' SOCK 18G, ST. L.; 'SKIRTS' 12G, 2d

St. Louis, Jan. 10.

Only two new films are being offered here this frame with real strength coming from a batch of holdovers. "Court-Martial of Billy Mitchell" is rated sturdy in 9 days at the Fox. "Top Gun" looms only fair at Orpheum. "Lieut. Wore Skirts" looks like outstanding holdover with a solid session at the St. Louis in second week. "Indian Fighter" also is rated nice in second Loew's stanza as is "Diabolique" at Shady Oak, also initial holdover round.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (47th wk). Fine $11,000. Last week, good $12,600.

Fox (F&M) (5,000; 50-75) — "Second Greatest Sex" (U) and Las Vegas Shakedown" (AA). Opened today (Tues.). Last week, "Court-Martial Billy Mitchell" (WB) and "Texas Lady" (RKO), swell $18,000 in 9 days.

Loew's (Loew) (3,172; 50-85) — "Indian Fighter" (UA) and "Hell's Horizon" (Col) (2d wk). Fine $8,000. Last week, big $17,000.

Missouri (F&M) (3,500; 50-75)—"Court-Martial Billy Mitchell" (WB) and "Texas Lady" (RKO) (m.o.). Nice $7,000. Last week, "Artists and Models" (Par) and "Died Thousand Times" (WB), good $11,000.

Orpheum (Loew) (1,450; 50-85)—"Top Gun" (UA) and "Skabenga" (AA). Fair $5,000. Last week, "3 Stripes In Sun" (Col) and "Treasure Ruby Hill" (AA), $7,500.

Pageant (St. L. Amus.) (1,000; 50-90) — "Deep Blue Sea" (20th) (2d wk). Oke $2,000, after $2,500 opening frame.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Lieut. Wore Skirts" (20th) and "Twinkle In God's Eyes" (Rep) (2d wk). Good $12,000 after fine $15,000 initial stanza.

Shady Oak (St. L. Amus.) (800; $1.10) — "Diabloque" (Indie) (2d wk). Fast $3,500. Following $4,500 opener.

'Sex' Strong $11,000 In L'ville; 'Models' 6G, 3d

Louisville, Jan. 10.

Biz in downtown sector got a shot in arm after Xmas from some strong b.o. entries. "Artists and Models," now third stanza at the Kentucky, "Court-Martial of Billy Mitchell" in third at the Mary Anderson were city's strongest fare in ' weeks. Currently, "Second Greatest Sex" is sturdy at the Rialto to pace newcomers. State is doing okay with "Last Frontier" and "Crooked Web."

Estimates for This Week

Kentucky (Switow) (1,100; 65-85)—"Artists and Models" (Par) (3d wk). Neat $6,000 after last week's, $7,000.

Mary Anderson (People's) (1,000; 65-85) — "Court-Martial Billy Mitchell" (WB) (3d wk). Good $5,500 after last week's strong $7,000.

Rialto (Fourth Avenue) (3,000; 55-85) — "Second Greatest Sex" (U). Sturdy $11,000. Last week, "Rains of Ranchpur" (20th), fine $12,000.

State (Loew) (3,000; 65-85) — "Last Frontier" (Col) and "Crooked Web" (Col). Oke $10,000. Last week, "Kismet" (M-G) and "Prisoner of Chinese" (AA), $9,000.

'Dolls' Terrif 20G, Det.; 'Models' Trim 18G, 2d, 'Heaven' $9,000 in 3d

Detroit, Jan. 10.

Despite holdovers in all but one downtown theatre, week looks fairly good. The newcomer, "Last Frontier," is good at Broadway-Capitol. "Guys and Dolls" stays strong in seventh semester at the Adams. "Rains of Ranchipur" in third week at the Fox and "Artists and Models" in second round at the Michigan are standing up well. "All That Heaven Allows" shapes good in third week at Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Rains of Ranchipur" (20th) and "Texas Lady" (RKO) ,3d wk). Okay $19,000. Last week, big $36,000; first was $35,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Artists and Models" (Par) and "Tennessee's Partner" (RKO) (2d wk). Holding big $18,000. Last week, great $27,000. "Man With Gun" (UA) and "Warriors" (UA) (3rd wk), $17,000.

Palms (UD) (2,961; $1-$1.25)—"Court-Martial Billy Mitchell" (WB) and "Naked Street" (UA) (3d wk-3 days). Oke $7,000. Last week, $20,000; first, terrific $33,000.

Madison (UD) (1,900; $1-$1.25)—"All That Heaven Allows" (U) (3d wk). Good $9,000. Last week, $14,000; first, smash $19,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Last Frontier" (Col) and "Houston Story" (Col). Good $18,000. Last week, "Spoilers" (U) and "Naked Dawn" (U) (2nd wk), $12,000 after sock $17,000 in first.

Adams (Balaban) (1,700; $1-$1.25) —"Guys and Dolls" (M-G) (7th week). Big $20,000. Sixth week was socko $25,000; fifth, $24,000.

Music Hall (Cinerama Productions) (1,194; $1-$1.25)—"Cinerama Holiday" (Indie) (48th wk). Swell $22,000. Last week, $19,400. The 46th week, socko $32,700.

Krim (Krim) (1,000; $1.25)—"I Am Camera" (DCA) (2d wk). Good $7,500. Last week, swell $11,500.

'DIANE' FAIRISH 10G, PITT; 'FRONTIER' 9G

Pittsburgh, Jan. 10.

Post-holiday doldrums are rather general downtown, with "Diane" doing only average at Penn and holdover of "Court-Martial of Billy Mitchell" lasting only four days at the Stanley. "Rains of Ranchipur" is petering out in third stanza at Fulton. Newcomer "Last Frontier" is a pleasant surprise at the Harris. No let-up at the nabe arty houses, with "African Lion" at Squirrel Hill and "Sheep Has 5 Legs" at Guild, both in third weeks, are still doing fine.

Estimates for This Week

Fulton (Shea) (1,700; 75-$1.10)—"Rains of Ranchipur" (20th) (3d wk-5 days). Looks like about $5,000, oke. Last week, nice $9,000.

Guild (Green) (500; 65-$1)—"Sheep Has 5 Legs" (UMPO) (3d wk). Continues strong and will stay indefinitely. Looks bangup $3,300. Last week was $4,300, all-time record here.

Harris (Harris) (2,165; 65-$1)—"Last Frontier" (Col). Action picture getting attention and may hit nice $9,000. Last week, "Count 3 and Pray" (Col), fancy $10,000.

Penn (UA) (3,300; 65-$1)—"Diane" (M-G). Costume dramas haven't been doing too well here and new Lana Turner starrer is no exception. Fairish $10,000 or less. Last week, "Kismet" (M-G), sock $19,000.

Squirrel Hill (SW) (900; 65-$1)—"African Lion" (BV) (3d wk). Hasn't stopped rolling and better than $3,500 is in sight, fine. Last week, great $5,500.

Stanley (SW) (3,800; 65-$1)—"Court-Martial Billy Mitchell" (WB) (2d wk-4 days). "At Gunpoint" (AA) opens Thursday (12) simultaneously with Fred MacMurray's p.a. Modest $5,000. Last week, okay $16,000.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (48th wk). May be approaching point of no return because this is a longrun in Pittsburgh. Looks like oke $9,000. Last week, with holiday, only $10,000.

'Trap' Sharp $27,000, Mont'l; 'Models' 15G

Montreal, Jan. 10.

"Tender Trap" at the Palace is standout here this session with a smash total. "Artists and Models" is rated nice in third Capitol round but elsewhere trade is light. "Kismet" shapes dull in second stanza at Loew's.

Estimates for This Week

Palace (C.T.) (2.625; 60-$1)—"Tender Trap" (M-G). Smash $27,000. Last week, "Miss Dove" (20th), dull $12,000.

Capitol (C.T.) (2,412; 50-85)—"Artists and Models" (Par) (3d wk). Nice $15,000 following solid $17,000 in second.

Princess (C.T.) (2,131; 40-65)—"Quentin Durward" (M-G). So-so $8,000. Last week, "Gentlemen Marry Brunettes" (UA), $8,500.

Loew's (C.T.) (2,847; 60-$1)—"Kismet" (M-G) (2d wk). Dull $11,000 after fair $16,000 opener.

Orpheum (C.T.) (1,048; 30-50)—"Lawless Street" (Col) and "Lay That Rifle Down" (Col). Light $4,500. Last week, "Desert Sands" (Col) and "Big Bluff" (Col), same.

SEATTLE

(Continued from page 9)

(3d wk). Oke $5,000 in 5 days. Last week, fast $7,500.

Music Box (Hamrick) (850; 90-$1.25)—"Sheep Has 5 Legs" (Indie) (2d wk-6 days). Okay $3,000. Last week, $3,800.

Music Hall (Hamrick) (2,300; 90-$1.25)—"All That Heaven Allows" (U). Smash $12,000. Last week, "Kismet" (M-G) and "Dog's Life" (M-G), $7,500.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Court Martial Billy Mitchell" (WB) and "24-Hour Alert" (WB) (2d wk). Good $9,000 in 9 days. Last week, great $17,500.

Paramount (Evergreen) (3,039; 90-$1.25) — "Artists and Models" (Par) and "Two-Gun Lady" (Indie) (3d wk). Big $7,500. Last week, sock $12,500.

BUFFALO

(Continued from page 9)

okay $10,000. Last week, terrific $22,500.

Paramount (Par) (3,000; 50-80)—"Artists and Models" (Par) and "Vanishing American" (Indie) (3d wk). Rousing $14,000 in 9 days. Last week, big $15,000.

Center (Par) (2,000; 50-80)—"Lieutenant Wore Skirts" (20th). Potent $11,000 or better. Last week, "Court-Martial Billy Mitchell" (WB) (2d wk), hotsy $9,000.

Lafayette (Basil) (3,000; 50-80)—"Last Frontier" (Col) and "Hell's Horizon" (Col). Bangup $13,000. Last week, "Second Greatest Sex" (U) and "Naked Dawn" (U), oke $10,000.

Century (Buhawk) (3,000; 60-85) —"Rains of Ranchipur" (20th) (3d wk). Solid $10,000 after $15,000 in second.

Tech (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (42d wk). Nice $8,000. Last week, same.

OMAHA

(Continued from page 8)

(WB) and "Target Zero" (WB) (3rd wk.) Oke $3,500. Last week, $6,000.

Omaha (Tristates) (2,000; 70-90) —"Queen Bee" (Col) and "Hell's Horizon" (Col). Oke $6,000 or near. Last week, "Artists and Models" (Par) (2nd wk), big $8,500 at 75-$1 scale after moveover from Orpheum.

Orpheum (Tristates) (2,890; 75-$1)—"Rains of Ranchipur" (20th) (2nd wk). Fair $8,500. Last week, $12,000.

States (Goldberg) (860; $1.25-$1.50)—"Guys and Dolls" (MG) (3rd wk). Big $8,000. Last week, $11,000.

Azteca Fined

San Antonio, Jan. 10.

Four fines of $250 each have been assessed Azteca Films Inc., here for violation of Interstate Commerce Commission regulations concerning the shipment of film.

The fines were assessed by Judge Ben H. Rice Jr., in Federal District Court when the firm's attorney, William P. Fonvolle of Dallas, entered pleas of nolo contendere to the four counts. Three other counts were dismissed on motion of Howard Walker, assistant fed-

The firm was accused of having failed to comply with regulations concerning the description and certification of scrap motion picture film consigned to Sunset Motor Lines for shipment to Lawrence, Ind.

The motor line has brought suits for $284,000 against Azteca Films in District Court because of a fire at the line's Dallas docks, laid to spontaneous combustion in a shipment of scrap film.

eral district attorney.

New Reich Pix

Continued from page 3

jects—he made after the war "The Devil's General," a film openly and sharply critical of the Nazis—Kautner said. German audiences of today were beginning to accept "problem" pictures. "Now they don't mind going to a film and taking something home to think about," he said. "Pictures no longer have to be purely entertainment."

The German industry during the postwar years was in something of a dilemma, Kautner explained. Right after the war, the Germans wanted entertainment. It was of the local variety and not exportable. When it came to making "problem" pictures, films that would hold up a mirror to contemporary Germany, such items had potential appeal abroad but little b.o. value in Germany itself where producers depend heavily on their domestic marks.

Now, said Kautner, a new era has started. "There is room today for more serious pictures, but we aren't ready yet for artistic experimentation. Eventually, that will come, too." He thought that the cycle of pictures about Hitler and the Army vs. SS struggle was finished. His "Devil's General," yet to be released in the U. S., was a great hit in Germany when shown there. While its romantic lead, Miss Cook, was signed by U, the star—Curt Juergens—also is negotiating with Hollywood studios. Kautner as well as Fischer, Juergens and Miss Cook are repped by agent Paul Kohner.

Kautner observed that this exodus of German talent didn't necessarily benefit the home industry, but noted that these players would get a big buildup in Hollywood and become internationally known, so that, when they reappear in German pictures, their value is greatly enhanced. He added that most of the German talent signed didn't intend to restrict its activities to American films alone.

Kautner, who has an interest in every film he makes, said the last film he had completed was "Sky Without Stars," a story about the Iron Curtain in Berlin, told without political partisanship. Due for release next month is his "A Girl from Flanders," a story about a German officer in World War I who falls in love with a Belgian girl. Kautner also plans—in March—a remake of Carl Zuckmayer's "Hauptmann from Koepenick," which was made in Germany before in the early thirties but was banned by the Nazis.

There is little talent exchange between East and West Germany, Kautner reported. He said there was no hesitancy on the part of the East Germans to employ Western talent, but that Western authorities frowned on the idea of artists or technicians traveling into the East zone to work. Western film men frequently receive East German offers to come to work in the Russian zone, Kautner said.

RKO Price Recoup

Continued from page 4

thought O'Neil, maybe some sentiment was involved plus a belief that he (Hughes) can turn a profit on the deal.

Of the two films, "Conqueror" already is in the house, meaning RKO has full right to go ahead with its release without any interference from Hughes so far as distribution or ad matters are concerned. In the instance of "Pilot," Hughes is free to re-edit the four-year-old production as he sees fit. But that's his only right and he must turn it over to RKO by next June or the company is privileged to walk away from its distribution commitment. RKO in any event cannot lose any part of the $8,000,000 cash payment. "If Hughes doesn't deliver 'Jet' he owns it and we have our money," commented O'Neil.

The Hughes transaction means that O'Neil already has recouped $20,200,000 of his original $25,000,000 outlay for the company. Sale of the library to Matty Fox and Walter Mack brought $12,200,000 in cash. Other hefty wads of revenue are to come in subsequently. O'Neil figures on up to $8,000,000 coming from firstrun tv rights to 150 pictures withheld from Fox plus firstrun rights of the entire library in the six tv markets controlled by O'Neil's General Teleradio. Also to be considered is $3,000,000 which O'Neil is to collect from Fox when the latter comes to acquire other films within the next two years.

Bookkeeping, bank interests on borrowed money, losses incurred by RKO Radio to date, amortization tables, operating expenses and other considerations must be weighed before there can be any determination of how O'Neil stands on his original $25,000,000 investment. On paper, at least, it looks like he's substantially ahead already and has a picture company to boot.

RKO Radio is now operating at close to the break-even point, O'Neil disclosed. Teleradio, he added, rang up an estimated profit of $5,000,000 before taxes last year.

Film Biz & TV

Continued from page 1

contract stars freed film personalities for television starring, live and filmed. The new independent contractor status of most of the top b.o. names deprived the major studios of control. Coincidentally, several studios recognized tv as a training ground for talent. Unseasoned film actors were farmed out to various tv shows to gain acting experience.

More Cooperation: With the story market becoming tighter and the studios scrambling for suitable screen material, the studios also turned their eyes to tv and saw much that pleased them. Followed the purchase of teleplays for screen conversion, and writing assignments for New York air scribes.

Betrothal: The closer alliance of films and tv took a major step forward when the major studios started to provide special filmed shows for television. Columbia started the trend with its telepix subsidiary. Screen Gems, which provided filmed commercials as well as dramatic shows for video. Universal's subsidiary, United World Films, became active in providing filmed commercials. Warner Bros., 20th-Fox, and Metro soon had contracts for special television shows following the success of Walt Disney's "Disneyland" over the ABC-TV network.

Previously, Republic had added to its income by providing studio space for telepix producers. Rep was also the first to sell old films to television and as a result aroused the ire of exhibitors to the extent that many theatreowners refused to buy Rep product. Other studios, while continuing to withhold feature product, made cartoons and shorts available to tv interests.

Cohabitation Next?: Much more than RKO's outright sale of its film library to tv, Col's announced rental policy may have a far-reaching effect in determining the future moves of the other major companies. Col's system, under which the pictures will be released to tv via Screen Gems, the actual cash worth of the film backlog will be determined. If Col can emerge with a solid profit, there's no doubt that the other major companies will follow suit and set up distribution facilities for the rental of their old films to tv. Thus the majority of the companies will be in the tv and motion picture business on a large scale at the same time.

Both RKO and Col have stressed that the coin obtained via tv will be poured back into the production of bigger and better pictures for the theatrical market. Perhaps this announcement has served to allay the shouts and groans of theatreowners who have been remarkably quiet recently in the face of tv's acquisition of more and more feature films. It has been suggested that exhibitors are aware of the fact that they're up against an economic trend that just can't be stopped.

The one world of television and films is also marked by other factors. The new RKO Teleradio Pictures firm is involved in many phases of motion pictures and tv. It's a motion picture producer and distributor. It owns tv and radio stations. It also makes and distributes telepix.

Paramount recently gained control of the DuMont Television Network. United Paramount Theatres owns the American Broadcasting Company. Stanley Warner and many other theatre chains own television stations.

And now the newest twist in the completion of the cycle. The International Latex Corp., girdle and bra firm owned by Stanley Warner, may emerge as the sponsor of some of the RKO films on tv, and thus could conceivably take away some business from the theatres operated by its parent company.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year........	0
This Date, Last Year......	2

COLUMBIA

Starts, This Year...........	1
This Date, Last Year......	0

"ZARAK KHAN"
(Warwick Pictures)
(Shooting in England)
Exec. Prods.—Irving Allen, A. R. Broccoli
Prod.—Phil C. Samuel
Dir.—Terence Young
Victor Mature, Anita Ekberg, Michael Wilding, Eunice Gayson, Bonar Colleano, Finlay Currie, Jackie Lane, Bernard Miles, Peter Illing, Eddie Byrne, Alec Mango, Patricia MacGoohan, Frederik Valk
(Started Nov. 19)

"PORTRAIT IN SMOKE"
(Film Locations Productions)
(Shooting in London)
Prod.—Maxwell Setton
Dir.—Ken Hughes
Arlene Dahl, Phil Carey, Herbert Marshall, David Kossoff
(Started Dec. 5)

"BLACK MAMBA"
(ToDon Productions)
(Shooting in Africa)
Exec. Prod.—Tony Owen
Prod.—Adrian D. Worker
Dir.—George Marshall
Donna Reed, Leo Genn, Ron Randell, Christopher Lee
(Started Dec. 17)

"ROCK AROUND THE CLOCK"
Prod.—Sam Katzman
Dir.—Fred F. Sears
Johnny Johnston, Bill Haley's Comets, Alix Talton, John Archer, Lisa Gaye, Henry Slate, Tony Martinez Quintet
(Started Jan. 6)

METRO

Starts, This Year..........	1
This Date, Last Year......	0

"THE LIVING IDOL"
(Shooting in Mexico)
Prod.-Dir.—Al Lewin
Steve Forrest, Lilliane Montevecchi
(Started Nov. 15)

"THE CATERED AFFAIR"
Prod.—Sam Zimbalist
Dir.—Richard Brooks
Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald, Rod Taylor, Madge Kennedy, Ray Stricklyn, Robert Simon, Carol Veazie
(Started Dec. 15)

"THE FASTEST GUN ALIVE"
Prod.—Clarence Greene
Dir.—Russell Rouse
Glenn Ford, Jeanne Crain, Broderick Crawford, Russ Tamblyn, Lief Erickson
(Started Jan. 5)

PARAMOUNT

Starts, This Year.........	1
This Date, Last Year......	0

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank DeKova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury, John Miljan, Joyce Vanderveen, Francis McDonald
(Started Oct. 14, 1954)

"PARDNERS"
Prod.—Paul Jones
Dir.—Norman Taurog
Dean Martin, Jerry Lewis, Lori Nelson, Agnes Moorehead, Jeff Morrow, Philip Tonge, Ellen Avery, Douglas Spencer
(Started Nov. 21)

"THE LEATHER SAINT"
Prod.—Norman Retchin
Dir.—Alvin Ganzer
Paul Douglas, John Derek, Jody Lawrence, Cesar Romero, Richard Shannon, Ernest Truex
(Started Jan. 9)

RKO

Starts, This Year.........	0
This Date, Last Year......	0

REPUBLIC

Starts, This Year.........	0
This Date, Last Year......	0

"LISBON"
(Shooting in Lisbon)
Assoc. Prod.-Dir.—Ray Milland
Ray Milland, Maureen O'Hara, Claude Rains, Yvonne Furneaux
(Started Dec. 9)

"DAKOTA INCIDENT"
Assoc. Prod.—Michael Baird
Dir.—Lewis Foster
Linda Darnell, Dale Robertson, John Lund, Ward Bond, Skip Homeier, Regis Toomey, Whit Bissell
(Started Dec. 15)

20th CENTURY-FOX

Starts, This Year.........	2
This Date, Last Year......	0

"THE KING AND I"
Prod.—Charles Brackett
Dir.—Walter Lang
Deborah Kerr, Yul Brynner, Rita Moreno, Yuriko, Martin Benson, Terry Saunders, Rex Thompson, Patrick Adlarte
(Started Nov. 1)

"THE REVOLT OF MAMIE STOVER"
(Shooting in Hawaii)
Prod.—Buddy Adler
Dir.—Raoul Walsh
Richard Egan, Jane Russell, Agnes Moorehead, Joan Leslie, Jorja Curtright, Richard Cougan, Leon Lontoc, Michael Pate
(Started Nov. 28).

"23 PACES TO BAKER STREET"
Prod.—Henry Ephron
Dir.—Henry Hathaway
Van Johnson, Vera Miles, Patricia Laffan, Maurice Denham, Liam Redmond, Cecil Parker
(Started Nov. 30)

"MAN IN THE GREY FLANNEL SUIT"
Prod.—Darryl F. Zanuck
Dir.—Nunnally Johnson
Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan, Lee J. Cobb, Sandy Descher, Portland Mason, Connie Gilchrist, Arthur O'Connell, Henry Daniell, Micky Maga, Joseph Sweeney, Larry Keating, Gigi Perreau
(Started Dec. 5)

"THE SIXTH OF JUNE"
Prod.—Charles Brackett
Dir.—Henry Koster
Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien
(Started Dec. 28)

"HILDA CRANE"
Prod.—Herbert B. Swope Jr.
Dir.—Philip Dunne
Guy Madison, Jean Simmons, Jean Pierre Aumont, Peggy Knudsen, Evelyn Varden, Judith Evelyn
(Started Jan. 4)

"THE PROUD ONES"
Prod.—Robert L. Jacks
Dir.—Robert Webb
Robert Ryan, Virginia Mayo, Jeffrey Hunter
(Started Jan. 9)

UNIVERSAL

Starts, This Year.........	0
This Date, Last Year......	0

"WRITTEN ON THE WIND"
Prod.—Albert Zugsmith
Dir.—Douglas Sirk
Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone, Grant Williams, Robert Wilke, Robert Keith, Harry Shannon, John Larch, Edward Platt
(Started Nov. 28)

"JOHNNY SALVO"
Prod.—Albert J. Cohen
Dir.—Jack Arnold
Ray Danton, Leigh Snowden, Grant Williams, Onslow Stevens, Judson Pratt, Jack Kruchen, Raymond Bailey, Ezelle Poule
(Started Dec. 13)

"THE GENTLE WEB"
Prod.—Gordon Kay
Dir.—Harry Keller
Esther Williams, George Nader, Edward Andrews, John Saxon, Dani Crayne, Jack Albertson
(Started Dec. 28).

WARNER BROS.

Starts, This Year.........	0
This Date, Last Year......	1

"THE SPIRIT OF ST. LOUIS"
Prod.—Leland Hayward
Dir.—Billy Wilder
James Stewart
(Started Aug. 8)

"SANTIAGO"
Prod.—Martin Rackin
Dir.—Gordon Douglas
Alan Ladd, Rossana Podesta, Lloyd Nolan, Chill Wills, L. Q. Jones, Royal Dano
(Started Nov. 29)

"BABY DOLL"
(Newtown Productions)
(Shooting in Mississippi)
Prod.-Dir.—Elia Kazan
Karl Malden, Carroll Baker, Eli Wallach
(Started Dec. 20)

INDEPENDENT

"COUNT THE DEAD"
(Nailrema Productions)
(California Studios)
Prods.—David T. Yokozeki, Norman T. Herman
Assoc. Prod.—Byron Roberts
Dir.—Lee Sholem
Howard Duff, Gloria McGehee, Dick Foran, John Hoyt, Barton MacLane, Ed Kemmer, George E. Stone, Robert Foulk, Eve McVeagh
(Started Jan. 9)

"FLIGHT TO HONG KONG"
(Sabre Productions)
(Shooting in Hong Kong)
Prod.-Dir.—Joseph Newman
Rory Calhoun, Dolores Donlon
(Started Jan. 9)

"REBEL IN TOWN"
(Bel Air Productions)
Prod.—Howard Koch
Dir.—Al Werker
John Payne, Ruth Roman, J. Carrol Naish, Ben Cooper, John Smith, Ben Johnson, Bobby Clark, Mimi Gibson
(Started Jan. 9).

Sequel No Retrial

Continued from page 5

Schine further claims that at the end of the third year, Schine interests were given an extension of time by the Dept. of Justice and the Court to comply with the order and that at that time many matters against them were compromised and settled. The Government's position is that negotiations at the time of the extension have no bearing on violations of the court order.

In opening the resumed proceedings, Forrest E. Ferguson, an accountant, stated that Supreme Court Justice Tom Clark, then Attorney General, told J. Myer Schine that he would not sign contempt citations against the Schines for contempts of previous court directions because he felt they were not guilty.

VOLKS LOSE, DISTRIBS IMPORTANT WIN; 'CLEARANCE SYSTEM' SEEN REASONABLE

Minneapolis, Jan. 10.

Effect of a federal court decision favorable to distributors and other defendants in an exhibitor's antitrust conspiracy suit here will be to bulwark the entire industry's clearance system, it's being pointed out.

Clearance's validity generally as well as that set up locally was upheld by Federal Judge G. H. Nordbye when he ruled on all counts against circuit owners William and Sidney Volk.

Volks had sought to upset the local clearance applecart by obtaining along with $1,000,000 triple damages a court order requiring distributors to grant their suburban Terrace, newest and most beautiful showhouse here, day and date availability with first-run loop moveover houses.

This was to be in place of the 28-day slot, the earliest local availability for subsequent-run neighborhood theatres here and now shared by the Terrace with some 13 other uptown houses.

Judge Nordbye returned his judgment for the major distributors' Warner Bros., Universal, United Artists, 20th-Fox, RKO, Paramount, MGM, Columbia, and United Paramount and RKO Theatres after a year's deliberation over the testimony and briefs following a lengthy trial.

With the Volks denied the order for earlier clearance as well as any monetary damage, it was a complete victory for the defendants. Lee Loevenger, the plaintiffs' counsel, declaring his belief that "the decision is wholly erroneous," says he'll urge his clients to appeal.

Judge Nordbye held that the establishment of the local clearance system doesn't involve conspiracy and isn't unreasonable and that downtown first-run theatres are entitled to control moveovers and distributors to confine first-runs and moveovers to loop houses.

Paid Bigger Rentals

Loevenger had introduced testimony showing that the Terrace frequently outgrosses and pays larger film rentals than downtown moveover theatres and sometimes even pays more rental than the original first-run loop houses and is physically superior. He previously had won a $140,000 judgment for other exhibitor clients in another anti-trust conspiracy suit against distributors.

In his decision, Judge Nordbye, among other things held:

"Plaintiffs' demand for the right to obtain moveovers on all pictures would be destructive to Minneapolis downtown first-run theatres and would obliterate the entire clearance system now accorded the loop theatres.

"Clearance runs are not illegal per se. And no exhibitor has the absolute right to compel a distributor to grant him an earlier run.

"First-run downtown houses are entitled to a reasonable clearance, at least with respect to all neighborhood theatres . . .

"It would be physically impossible to provide for simultaneous releases to all theatres of all pictures released by distributors and the distribution of motion pictures would become utterly chaotic if the distributors were called upon to so provide . . .

"There is substance to the distributors' position that showcase runs should be confined to downtown houses in Minneapolis. There is an absence of persuasive testimony that the 28-day clearance for first-run theatres over second-run suburban houses is unreasonable . . .

"Realistically, what plaintiffs are demanding is the abolishment of any clearance between the first-run of a picture and its suburban run at the Terrace . . . There are at least several other well-appointed, attractive suburban houses in the Minneapolis metropolitan area which would be entitled to the same run as the Terrace . . .

"Other suburban houses not in substantial competition with the Terrace could not be deprived of the same run regardless of plaintiff's ability to outbid them for pictures in competitive bidding. And it is no answer for the plaintiff to state that because of the superiority of the Terrace as a theatre it is entitled to a suburban monopoly . . .

"If the Terrace were accorded a suburban monopoly on moveovers, depletion of earnings undoubtedly would ensue at the other suburban theatres and to first-run theatres and, in addition, it would demoralize the entire scheme of clearances and create havoc in the distribution of films in the Minneapolis area.

"Furthermore, the fact that moveovers have been accorded to the downtown Lyric and Pan does not establish the Terrace's right to a similar run. If the 28-day clearance for second-run suburban houses is reasonable, and the evidence establishes that premise, the Terrace has no substantial basis for complaint."

300 MEMBERS INVITED

Variety Clubber John Farley's Big Wedding Feb. 29

Minneapolis, Jan. 10.

What's undoubtedly the first wedding ever staged as a benefit for Variety club finds John C. Farley, a booker for local Theatre Associates, the territory's largest buying and booking group, marching to the altar with Hattie Finn and all 300 Northwest Variety club members invited to attend the ceremony at Church of St. Mary's, Utopia, Minn., and the reception at the 20th-Fox screening room here.

Invitations from bride's parents, carry the notation "no presents accepted, but contribution to the Variety Club heart hospital will be appreciated."

Tent raised more than $1,000,000 to establish and maintain the heart hospital on the U. of Minnesota campus, the nation's only such hospital devoted entirely to heart ailments treatment and research in that field.

HOBART, ASTORIA, L. I. FILES ANTITRUSTER

An antitrust suit asking damages totaling $702,000 was filed last week in N. Y. Federal Court by the Thirty-First Ave. Theatre Corp., operator of the Hobart Theatre, Astoria, Long Island, against Columbia, Universal, United Artists, Loew's Inc., Loew's Theatres, and Paramount.

Plaintiff asked the court for an injunction to restrain the defendants from discriminating in the operation of the Hobart as a firstrun neighborhood theatre. Complaint also requested that the court direct the defendants to deal with the plaintiff in good faith for a non-exclusive nabe run seven days after the Steinway St., Astoria's main street, firstruns.

'Insider' Stock Deals

Washington, Jan. 10.

Jack Cohn sold 1,200 shares of Columbia Pictures common last November, Securities and Exchange Commission discloses in its latest monthly report on "insider" stock transactions. Period Nov. 11 to Dec. 10 is covered. Cohn disposed of 500 shares in his own name and 700 in a voting trust. He still owns 69,565 shares in his own name; 58,229 in the voting trust; and is trustee of another 1,590 shares. Abraham Montague sold 800 shares of Col common, retaining 9,572.

J. Miller Walker purchased 3,000 shares of RKO Pictures common. He now owns 6,000. Harry Brandt added 100 shares of Trans-Lux common, to give himself a total of 125,215 shares. His wife holds 17,700; and Brandt has 200 in a holding company.

20th Re-Rhythms

Continued from page 7

(all tinters) lined up and makes no bones of the fact that, if it should come across others that look like good b.o., it'll take 'em on. Current trio consists of the Gregory Ratoff picture, "The Royal Bed" (formerly "Abdullah the Great"), Edward L. Alperson's "Mohawk" and Robert L. Lippert's "Massacre." 20th also may take on more C'Scope product from the U. S. or obroad.

In outlining its '56 program, 20th said "Carousel" would be released in (in 35m) in February. "King and I" will be roadshown in 55m version in selected houses in September. Production chief Darryl F. Zanuck is currently guiding "The Man in the Gray Flannel Suit" as his own personal production. It'll be 20th's Easter release. Another personal production by Zanuck will be Alec Waugh's novel, "Island in the Sun."

Industry Notice!

Continued from page 3

jumps from 5,800,000 in 1950 to 11,200,00 in 1956.

In other words, the number of families who in 1956 will have incomes of over $4,000 after taxes is expected to more than double that same group only six years ago.

In this connection, Johnson made the point that a reorientation of aims and a reexamination of markets and methods was in order. "Formulas based on past relationships of selling and advertising to sales may no longer be realistic in view of the growth of competition, expansion in the number of primary prospects and the need for education to change habits and ideas," he observed.

Noting that, by 1960, the number of families with disposable incomes of over $4,000 would likely climb to 36,000,000—tripling the 1950 total—Johnson commented: "As these families move up from one income class to the next, they could represent substantially increased market for goods, services and investments if only they were to take on the habits and desires of the income group into which they move. But there are reasons why they don't take on these new habits automatically . There is a major job for advertising and selling to change these concepts in line with the changes in income now available as discretionary spending power."

Composition

Dissecting the composition of the American population, Johnson said it continued to grow at the rate of 2,839,000 per year. The 4,100,000 children born in 1954 marked the highest point in history with an increase of about 3% over 1953. Yet, 1954 actually marked the low point of Americans reaching adulthood. There are at the moment 67% more children under five in our population than in 1940 and 61% more in the five to nine age group. Logical conclusion is that, in the next five years, there will be a huge movement of children into the adolescent age groups.

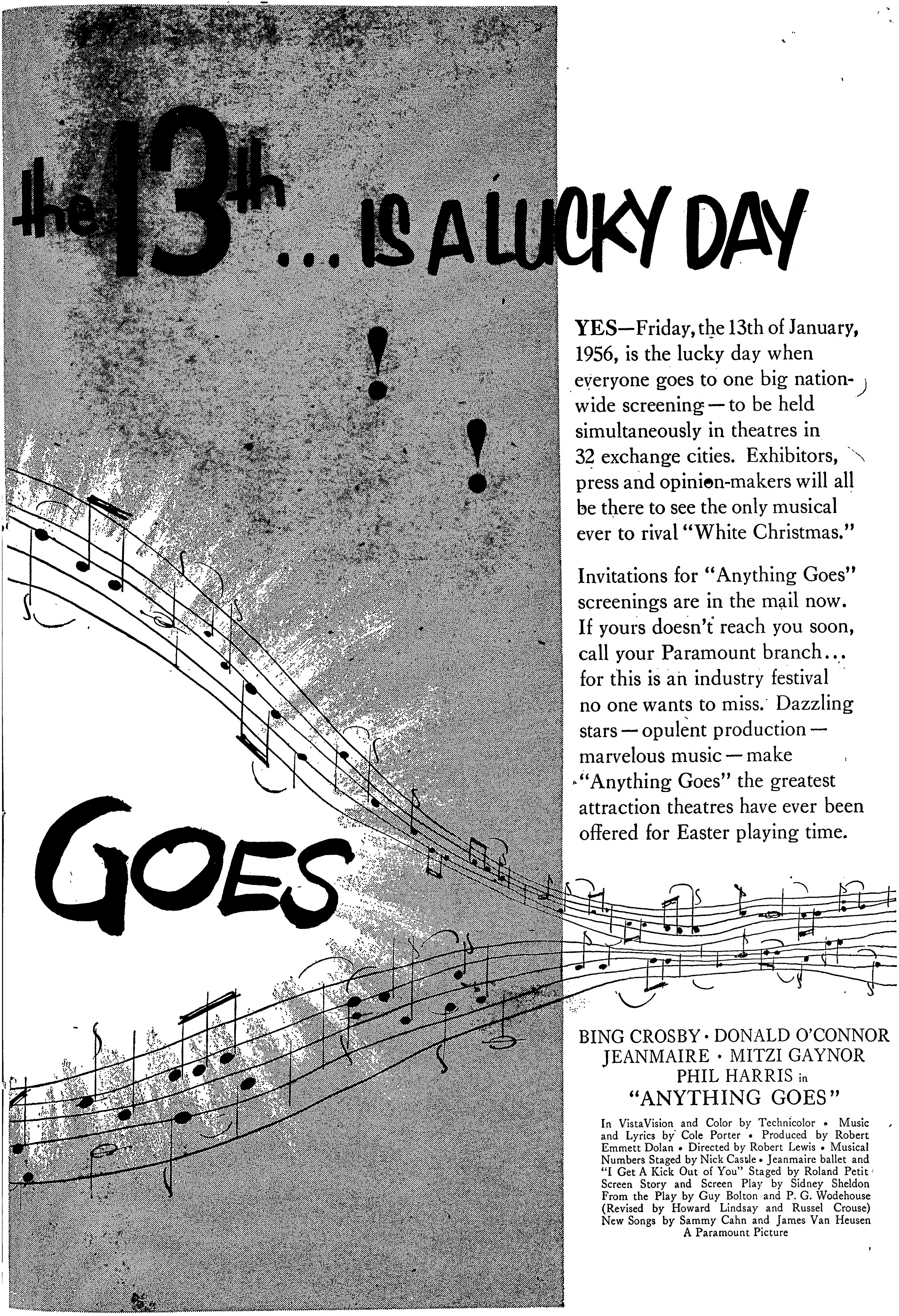
This, plus the increased spending power of individual family units, is seen pointing the way to an unprecedented opportunity for the film biz which has always found its most enthusiastic customers in the adolescent group. At the same time, the competition for the leisure time of this enlarged population will continue via television and other factors.

Said Johnson: "This increase will become an important market factor by 1960. Ten years from now the number reaching 21 will be 51% over the 1954 level while—after 15 years, 1971 to 1975—those reaching the family formation stage will be 68% greater in number."

One incidental byproduct of this vast boost in the juvenile population is the likelihood of greatly increased juvenile delinquency. Inevitably, the film industry can expect — along with tv — to again serve as the whipping boy.

FRIDAY
ANYTHING
Paramount Pictures

the 13th ... IS A LUCKY DAY



YES—Friday, the 13th of January, 1956, is the lucky day when everyone goes to one big nationwide screening — to be held simultaneously in theatres in 32 exchange cities. Exhibitors, press and opinion-makers will all be there to see the only musical ever to rival "White Christmas."

Invitations for "Anything Goes" screenings are in the mail now. If yours doesn't reach you soon, call your Paramount branch... for this is an industry festival no one wants to miss. Dazzling stars — opulent production — marvelous music — make "Anything Goes" the greatest attraction theatres have ever been offered for Easter playing time.

BING CROSBY • DONALD O'CONNOR
JEANMAIRE • MITZI GAYNOR
PHIL HARRIS in

"ANYTHING GOES"

In VistaVision and Color by Technicolor • Music and Lyrics by Cole Porter • Produced by Robert Emmett Dolan • Directed by Robert Lewis • Musical Numbers Staged by Nick Castle • Jeanmaire ballet and "I Get A Kick Out of You" Staged by Roland Petit Screen Story and Screen Play by Sidney Sheldon From the Play by Guy Bolton and P. G. Wodehouse (Revised by Howard Lindsay and Russel Crouse) New Songs by Sammy Cahn and James Van Heusen
A Paramount Picture

Film Reviews

Continued from page 6

a nuclear explosion. Intended only to shelter three people, the captain and his daughter are joined by a gangster and his ex-striptease girl friend, a young geologist carrying a badly radiation-burned victim of the blast, and an old prospector.

The threat of mutants created by the blast, and the conflict over the captain's daughter between the geologist and gangster, are joined by the shortage of food and water for such a large party. Eventually, all die but Richard Denning, the geologist, and Lori Nelson, the daughter, and at the end they go out into the world to see if there is anything else still living. Thriller angle to the climax has Denning saving her from the clutches of a deformed, three-eyed mutant, apparently created by the nuclear explosion.

Denning. Miss Nelson, Adele Jergens, the stripteaser; Touch Connors, the gangster; Paul Birch, the captain; Raymond Hatton, the prospector; Paul Dubov, the burned man, and others handle the portrayals adequately in the view of the fact no great demands are made by script and direction. The score by Ronald Stein provides an eerie musical background fitting to the subject and Jock Fiendel's camera work is okay. *Brog.*

Fun at St. Fanny's
(BRITISH—CINEMASCOPE)

London, Jan. 3.

Grand Alliance release of British Lion (David Deal) production. Stars Fred Emney, Cardew Robinson. Directed by Maurice Elvey. Screenplay, Antony Verney from story by Peter Noble and Denis Waldock, with additional dialog by Fred Emney; camera, Eric Cross; editor, Robert Hill; music, Edwin Astley. At private Hammer Theatre, London. Running time, **80 MINS.**

Dr. Septimus Jankers	Fred Emney
Cardew Robinson	Cardew Robinson
Maisie	Vera Day
Ferdy	Davy Kaye
Harry the Scar	Freddie Mills
Mildred Mainforce	Miriam Karlin
Mr. Winkle	Claude Hulbert
McTavish	Kynaston Reeves
Matron	Gabrielle Brune
Fudge	Paul Daneman
Horsetrough	Roger Avon
Chumleigh	Ronald Corbett
Praline	Aud Johansen
Constable	Tom Gill

Broad, slapstick comedy describes this latest British offering which should have particular appeal for the kids during the vacation period, but only for local consumption. Its main attraction in the West End is its quota ticket.

A straggling story, set in a boy's college, shows a harassed headmaster dodging pressing creditors. Humor is labored and the stock situations handed out with an edge of vulgarity showing nothing new in idea or treatment, utilizing all the immature antics of uncontrollable youngsters.

Fred Emney's massive bulk dominates the scene as the presiding tutor who for years has fattened on a now adult pupil whose trustees give a large annual donation until he gets his passing out certificate, which, of course, the wily head withholds. A plot is hatched to get the "boy" expelled, by planting a stolen painting on him, in which event the school would inherit his fortune. This is thwarted by a snooping private eye employed by the suspicious trustees, and so the elderly scholar finally gets his diploma.

Cardew Robinson, vaude-tv comic, plays himself in the role of protracted adolescent, making a play for the femme staff and extracting many laughs. Miriam Karlin handles the tough female teacher assignment realistically while Gabrielle Brune is the school matron. Vera Day swings a pretty hip as the bookie's chiselling sister. Claude Hulbert contributes his customary fatuous pose as a junior master. Freddie Mills, ex-boxing champ, and Davy Kaye represent the seamy side of the racetrack with conviction. *Clem.*

Wiretapper

Fair meller for the exploitation market.

Embassy Distributors release of Great Commission Films production presented by Continental Pictures; produced by [illegible]m Vaus. Stars Bill Williams, Georgia [illegible]ee; features Richard Benedict, Douglas Kennedy, Stanley Clements, Ric Roman, Paul Picerni. Directed by Dick Ross. Screenplay, John O'Day, based on book "Why I Quit Syndicated Crime," by Jim Vaus; camera, Ralph Woolsey; editor, Eugene Pendleton; music, Ralph Carmichael. Previewed N.Y., Jan. 5, 1955. Running time, **80 MINS.**
CAST TO COME

"Wiretapper," which also is billed as "The Jim Vaus Story" apparently in an explanatory gesture, is a curious blend of gangsterism and evangelism. Much of the yarn concerns wiretapping and since that field has been in newspaper headlines of late the film obviously is exploitable merchandise.

Strong radio-tv and newspaper campaigns may generate business at the wicket despite the picture's lack of marquee names. However, there will be scant word-of-mouth once audiences have seen this Great Commission Films production. For the John O'Day screenplay as adapted from Vaus' book, "Why I Quit Syndicated Crime," is replete with the usual cliches found in most gangster films. Moreover, Vaus' conversion to Christ "as my personal saviour" comes much too abruptly for conviction in the final reel.

Vaus, who's portrayed in the picture by Bill Williams (tv's Kit Carson), was the black sheep son of a minister according to his autobiography. He stole from a theological school, did time in an Army prison, was an electronics wizard for gambler Mickey Cohen and even devised a system of tapping track results before the bookies got 'em. Converted by evangelist Billy Graham, he renounced his sins and made restitution to those from whom he stole.

His book is an interesting one and in more talented hands might well have emerged into a forceful and compelling story of a man who saw the waste of a chiseler's life. Instead, for the most part, the film studiously follows the formula used by countless low-budget cops-'n'-robbers pix in the past. Despite the evangelistic overtones in this one, the gangsters don't even atone for their sins. Which, of course, is a cardinal requirement of the Production Code.

Under the circumstances Williams does a fairly good job as Vaus. Georgia Lee has little difficulty in portraying his loyal and understandably distraught wife. Fair support is provided by Richard Benedict, Douglas Kennedy, Stanley Clements, Ric Roman and Paul Picerni, among others, under Dick Ross' uneven direction. Camerawork of Ralph Woolsey is so-so as is Ralph Carmichael's score and other technical credits. *Gilb.*

Les Carnets Du Major Thompson
(Notebooks of Major Thompson)
(FRENCH)

Paris, Jan. 3.

Gaumont release of Gaumont-Paul Wagner production. Stars Martine Carol, Noel-Noel, Jack Buchanan; features Totti Truman Taylor, Andre Luguet, Genevieve Brunet, Catherine Boil. Directed by Preston Sturges. Screenplay, Sturges from book by Pierre Daninos; camera, Maurice Barry, Christian Matras; editor, Raymond Lanny. At Berlitz, Paris. Running time, **105 MINS.**

Major Thompson	Jack Buchanan
Martine	Martine Carol
Taupin	Noel-Noel
Nurse	Totti Truman Taylor
Editor	Andre Luguet
Secretary	Genevieve Brunet
First Wife	Catherine Boil

Preston Sturges has made his first French film from a bestseller here which was primarily a series of essays supposedly written by a retired English major. These gave his reactions to French life after settling down in Paris with a lovely, frivolous French woman he had married. Pic puts the transcription on two levels, tying in the major's writing of his analysis of French life to his own marital difficulties caused by his and the wife's divergent views on bringing up their child. As a result, it offers sketchy aspects of both sides, and is somewhat lightweight. Film does have some excellent moments and satirical gambits, but a thin story plus primarily French and Anglo humor peg this for special spots in the U.S. It might also have arty prospects.

An English version also has been made, which is not to be released in the U.S. before January of 1957 because of an agreement between Gaumont and 20th-Fox which has star Martine Carol under contract for her first U.S. pic. If she scores in this American film, this production might slide in for general situations on her name. Otherwise, its humor and slight story, plus its barely outlined characters, make this dubious for regular runs and best for dualers.

Stereotyped battle over the upbringing of their child and argument over the English and French viewpoints of history are somewhat telegraphed in effects, though disarming candor makes for some yocks. The major's (Jack Buchanan) chronicling of his attitudes towards France engender the funniest scenes, with Noel-Noel scoring as the average Frenchman type.

Sturges has used slow and fast motion, commentary over some clever scenes on French eating habits and bureaucracy plus some slapstick scenes of the major's courtship of his horsefaced English first wife. These are the best parts of the pic. Martine Carol, one of the top film stars here, now has her own lenser for her scenes. As the Gallic wife, she sometimes simpers, but her luscious qualities, unveiled by daring necklines, makes it evident why the major preferred her to his first wife. Buchanan is properly the reserved major while Noel-Noel gets the lion's share of the footage as the little Frenchman. Lensing is good and editing adroitly coordinates this patchwork film. Film looks to do well here. *Mosk.*

All For Mary
(BRITISH-COLOR)

London, Dec. 27.

Moderately entertaining British farce set in winter sports resort; okay for home trade, but restricted overseas appeal.

J. Arthur Rank production and release. Stars Nigel Patrick, Kathleen Harrison, David Tomlinson, Jill Day. Directed by Wendy Toye. Screenplay, Peter Blackmore and Paul Soskin; camera, Reginald Wyer; editor, Frederick Wilson; music, Robert Farnon. At Gaumont Theatre, London, Dec. 21, '55. Running time, **79 MINS.**

Clive Morton	Nigel Patrick
Nannie Cartwright	Kathleen Harrison
Humpy Miller	David Tomlinson
Mary	Jill Day
M. Victor	David Hurst
Gaston Mikopopoulos	Leo McKern
Mrs. Hackenfleuger	Joan Young
Maitre d'Hotel	Lionel Jeffries
Alphonse	Neil Hallett
General	Nicholas Phipps
Porter	Paul Hardtmuth
Opulent Lady	Fabia Drake
Doctor	Charles Lloyd Pack
Ski Instructor	Guy Deghy
W.R.A.C. Orderly	Dorothy Gordon
American Boy	Robin Brown
Bruiser	Tommy Farr

A modest stage success in the West End last season, "All For Mary" has been brought to the screen with a cast of local players who will give the pic a reasonable marquee quality for home consumption. It is a film which will appeal mainly in the domestic market and has only limited prospects overseas.

Treated along conventional farce lines, the screenplay allows a broader canvas by embracing the scenic potentialities of a winter sports resort in Switzerland. This is the only background material, however, and the plot keeps rigidly to its basic clash of personalities in which two English tourists are rivals for the hotel keeper's daughter, in opposition to a wealthy but impossible Greek tourist.

This is all very immature comedy stuff, making no pretension toward sophistication and relying for reaction on broad farce situations.

The performers are in the right key, and apart from the two male stars, David Tomlinson and Nigel Patrick, Kathleen Harrison collars top honors as the woman who can only converse in nursery rhymes. Jill Day is a lush newcomer, who sings adequately and looks attractive enough. David Hurst as a voluble hotel proprietor and Leo McKern as the defeated suitor are at the head of an average supporting cast. Wendy Toye's direction displays an adequate vigor while Peter Blackmore and Paul Soskin with their screenplay have kept the basic laughs in their screenplay. *Myro.*

'Speak, Bennie'

Continued from page 7

bers, by Harry Brandt, prexy of the N. Y. Independent Theatre Owners Assn., and a few unaffiliated exhibitors may tend to play down the problems and squawks of Allied. These groups, it's pointed out, have been traditionally opposed to Government intervention of any kind, and may sabotage Allied's arguments in an effort to prevent the Government from stepping in.

In announcing the date of the hearing, Sen. Humphrey said that the Subcommittee has carefully avoided any prejudgment of any of the issues to be presented at the hearings. "Moreover," he said, "the subcommittee does not entertain any preconceived notions of the ultimate facts to be established in the course of the hearings. The sole purpose of the undertaking will be to try to resolve problems which may be shown to exist between distributors and motion picture exhibitors, most of whom are small, independent business men." Testimony will be heard from all segments of the industry. Witnesses will include representatives of distribution, the various exhibitor organizations, a number of unaffiliated exhibitors, and Government officials. The names of those who will testify will be revealed later.

Serving with Sen. Humphrey on the subcommittee are Senators John F. Kennedy, D., Mass.; Wayne Morse, D., Ore.; Andrew F. Schoeppel, R., Kans., and Barry Goldwater, R., Ariz.

'Guys & Dolls' Tops Dec. B. O.

Continued from page 7

weeks out on exhibition to any extent. "Big Knife," (UA), which was ninth in November, grabbed off sixth place in December despite the downbeat.

"Good Morning, Miss Dove" (20th) captured seventh position. Some exhibs felt that this film possibly was wasted in many keys when it might well have fitted better into year-end holiday programs. "African Lion" (BV), despite playing mainly in arty theatres or small-seaters, managed to take eighth spot.

Runner-up pictures were "I Am Camera" (DCA), "Man With Gun" (UA) and "Honky Tonk" (M-G) (reissue) in about that order. None of them showed too much strength excepting on one or two weeks of the month.

No Reciprocity?

Minneapolis, Jan. 10.

There's been grumbling among independent exhibitors here because the RKO Orpheum in advance of Metro's "Guys and Dolls" ran a trailer urging patrons to turn in on the Ed Sullivan "Toast of the Town" telecast.

S. D. Kane, North Central Allied executive counsel, commented, "it ill behooves theatre screens to call attention to and laud any tv programs. If the practice grows it spells more trouble for exhibition."

Long line of new productions, saved for the start of Christmas and New Year's weeks, started out with a roar around Dec. 24. Showing the greatest strength of this new lot was "Artists and Models" (Par), which ran up better than $335,000 in the Xmas session, to cop second place that week. It was closely followed by "Kismet" (M-G) with virtually the same monetary strength.

"Rains of Ranchipur" (20th), another newie, also topped the $300,000 mark and took fifth place the final week of the month. "Indian Fighter" (UA), "Second Greatest Sex" (U) and "Court-Martial of Billy Mitchell" (WB), all of them finishing high on the list in the Christmas stanza, also give high promise for the future.

"I'll Cry Tomorrow" (M-G), also new and next due at N.Y. Music all, was smash in Chi and hit a record in L.A. "All That Heaven Allows" (U), another newcomer, checked in with a great week in Detroit. "The Spoilers" (U), also a fresh entry, reported in with torrid trade in Chi, good biz in Detroit and a giant week in N.Y. "Littlest Rebel" (BV) also shapes as winning newcomer, being great in Chi, good in Denver and L.A. and smash in N.Y. where it broke the opening day mark at an arty house.

"Trial" (M-G) did fairly well one round in December. Same applies to "Jack Slade" (AA). "Three Stripes in Sun" (Col) placed in the money another session.

"Pompey's Head" (20th), seventh in November, copped a sixth place in one week of the past month. Oldie combo of "Battle Cry"-"East of Eden" (WB) managed to grab a seventh spot one stanza.

"Oklahoma" (Magna), which is still roaring along in its 13th week in N.Y., opened up nicely in L.A. and then soared during Christmas week there. "Texas Lady" (RKO) did well enough to land a runner-up spot one week.

$26,000 in Nabe House

St. Louis, Dec. 10.

Because the percentage asked local deluxers for Goldwyn's "Guys and Dolls" was considered too steep the film is being shown in the Esquire, an indie nabe in the western section of this town at a $1.25-$1.50 scale, 50c for kiddies.

Film row heard 90-10 split was asked from the big houses and they said nix. It was understood final deal with the owners of the Esquire allowed theatre a higher share. Much newspaper space is being used to support the film and an estimated first gross of $26,000 is considered historic for a nabe house.

Socko in Minneapolis

Minneapolis, Jan. 10.

"Guys and Dolls" is off to a local start that promises to set a straight film boxoffice record for the 2,800-seat RKO Orpheum. Picture zoomed to $36,000 its first week, although two days before Christmas were included in the seven days. Even Christmas eve biz was big.

Second stanza racked up enormous second week $31,000. Attraction now is in its third stanza. Picture is scaled at $1 to 5 p.m. and $1.25 thereafter weekdays, but Saturday, Sunday and holiday tap is $1.50.

Still Push

Continued from page 7

taboo on dope stories. Their position is now affirmed in that Loew's open flouting of the Code is certain to invite other producers to follow in the footsteps of Otto Preminger who produced "Golden Arm." One of the prime deterrents to date has been the assumption that a film without seal wouldn't get adequate playoff.

In the instance of "Man With the Golden Arm," the Legion of Decency's "B" rating is seen an added factor why theatres would book the picture in the face of Code disapproval.

According to the best info available, no written Code amendment is being circulated among the companies at the moment. It's pointed out, however, that the company presidents, if they wished to reverse themselves on the amendment question, could do so without loss of face in that, at their original meeting, they never actually voted on the issue. Thus, in the strictest sense of the word, they wouldn't be reversing themselves on anything.

There is no question, however, that, had the question been put to a voting test at the time, the presidents would have nixed the amendment. Furthermore, the studio chiefs on the Coast definitely advised against an amendment.

Issue isn't as clearcut as it would appear. While some of the company toppers might have voted to amend the Code, they didn't do so for at least one good reason—they didn't want to act in the face of pressure; and particularly not pressure from Preminger who is accused of flouting the Code for publicity purposes.

IFE Change

Continued from page 7

name of a qualified man to the Italians within a month.

As for IFE Releasing, now on an autonomous basis, it received a vote of confidence at a board meet of the parent company in Rome, Poe reported. He picked three new Italian films for IFE release in the U. S., including one CinemaScope tinter. In all, IFE expects to handle a dozen pictures in 1956, Poe said. To make up the 12, he will pick up an additional three films from either France, Germany or Britain. In Paris, Poe huddled with Jacques Flaud of the Centre National de Cinematographie, and with Henri Frenay, head of the French Producers Assn., with a view to the possible release of French pix via IFE in thic ountry. He said they seemed "very favorably disposed" to the idea. IFE already is handling one non-Italian pic, the British "Lease of Life," a J. Arthur Rank production.

Lancaster 'Stunt'

Continued from page 7

has claimed that Don Turner, a Hollywood stuntman, performed some of the feats. In the original District Court trial. Turner was called as witness, but the testimony was ruled out on a technicality on WB's claim that the "stunts" by Turner did not constitute the actual "stunts" within the terms of the offer. WB also argued that it had withdrawn the offer before Garrison came forth with his claim.

Original offer of $1,000,000 to anyone who could prove that Lancaster did not actually perform the stunts himself was well publicized in newsreel clips and newspaper stories.

Boom Mikes Over Miami

Continued from page 1

moving in on the plush hostelries and surrounding "points of interest" lock, stock and barrel.

Already the advance guard of technicians and behind-the-scenes operators have started to take over prior to the wholesale invasion of the talent battalions, the press and promotion corps and all the others dedicated to the "working in tv can be fun" premise. And, natch, it's as good an excuse as any for the multiple sponsors and their families to "case the layout."

(As an auxiliary offshoot to the new Miami Beach tv consciousness, the sponsors have latched on to the resort as their favorite convention site, which inevitably brings on the client's stars to make with the "closed circuit" hoopla, just as Phil Silvers was "last week's attraction" as the sponsor's Amano dealers converged for their annual sales meet).

All told it's adding up to one of the biggest cuffo promotional forays in Miami Beach history, considering the cumulative coast-to-coast audiences, and the natives point to Hank Meyer, the Beach's public relations factotum, as the prime pusher of the mushrooming legend that the best tv color yet is sun tan.

'Today,' 'Home,' 'Tonight'

The NBC-TV program junketeers alone within the next few weeks will help swell the Beach population considerably, with the whole "T-H-T" (Today"—"Home"—"Tonight") kaboodle alternating on a round-robin of originations during January and February that will make Miami Beach take on the aspect of a key NBC annex. With Allen and "Tonight" holding forth this week, the NBC affiliate station here is treating the populace to a first-time local pickup of the late night entry. The Saxony has virtually been transformed into a giant-sized NBC "studio with living quarters" as homebase for the "Tonight" entourage. As an "extra added attraction" on the Saxony bill for the paying guests, it's strictly an eye-popper.

Dave Garroway and the "Today" company have set Jan. 18 for a full week of early morning originations. This time the Versailles was scheduled as the stamping ground but hotel pulled out this week because of the Beach's strike strife. City fathers are scrounging around to find a new hostelry. And after "Today" comes Arlene Francis and the "Home" troupe, taking over the Roney Plaza (which, as today's hub for the show biz folk, seems to be getting the lion's share of Miami Beach originations, precisely the way Sam Kaplan, the Schine-operated hostelry's publicist, planned it in the first place.) On the heels of the upbeated Roney show biz activity, Kaplan, in fact, is now negotiating for a permanent set of tv studios on the grounds for both outdoor and indoor originations in a bid to give Miami Beach a year-round status as an emanation point for major tv entries.

For weeks to come there will be at least one Miami Beach origination daily. In addition to "T-H-T" and the vast technical pyrotechnics that the tv triumvirate necessarily entails, the CBS "Let's Take a Trip" Sunday display checks in for a three-week Beach series, starting Jan. 22, with the Roney even enjoying title billing via the "Let's Take a Trip to the Roney Plaza" showcasing as the initial entry.

Also from the Roney will come the Jack Paar CBS show for a full week cross-the-board afternoon glorification of the Beach. CBS' "Captain Kangaroo" moves in with the early morning company for a Jan. 21 Cerebral Palsy telethon origination out of the Roney. And also on the Roney tv agenda is a return engagement (probably in March) of Pinky Lee. Robert Q. Lewis has already been in and out for his week's tv stand here. Others are on the way, merely awaiting cable clearance.

Last Sunday's (8) Conrad Nagel "Enterprise USA" film display on WOR, N. Y., was another Schine-inspired tv endeavor, with its Boca Raton "on location" footage. In fact the tv fever is spreading to other Florida areas as well. Ted Granik, with his Palm Beach NBC affil, is making with the "we want originations" too. Tampa, as well as Miami Beach, gets a two-day crack at the "Home" display after the show leaves the Roney precincts. By the end of January Palm Beach will have had three NBC "Wide Wide World" originations out of its plush back yard.

It's all a far cry from the days when an Arthur Godfrey origination here rated headline attention. Today it's the show that doesn't want to be counted in on the Miami tv sweepstakes that's labeled "different."

Sell Congress

Continued from page 5

consider them, they have a good chance to become law.

The Curtis tax-averaging plan would allow a taxpayer, whose taxable income for any one year exceeds 150% of his average taxable income for the past five years, to spread the excess over the six-year period. Curtis argues this is "a more realistic application of the ability-to-pay principle for those with fluctuating incomes." He names performing artists, farmers, writers and small businessmen as among those with fluctuating incomes.

Since his bill was introduced last Aug. 2, at the end of the last session of Congress, he has received messages of support from:

League of New York Theatres
Authors League of America
Actors Equity Assn.
Screen Actors Guild
National Farmers Union
American Institute of Accountants.

No one has come out openly against the proposal so far. However, the Treasury would probably oppose it this year, because of the revenue loss entailed and in light of Eisenhower's State of Union stand. There is also speculation here that organized labor might buck the bill, charging it is selective tax reduction for "professionals,"

No date has been set for the hearings, but they are likely to come within the next two months.

Busiest Producer

Continued from page 4

said preview reactions had been excellent. He had particular praise for the direction of Frank Tashlin which, he said, not only helped to give the comedy plenty of laugh appeal, but also made it possible to bring it in at around $800,000.

In one of his upcoming films—"The Sixth of June"—Adler is practising what he preaches. It teams Robert Taylor, an old marquee hand, with Miss Wynter, the newcomer.

Adler said that, in planning its expanded sked, 20th was taking cognizance of the need for good comedies. "It so happens that most of my own pictures are dramas, but the studio generally is sharply aware that the public today wants entertainment and escape," he noted.

Production costs in Hollywood are continually increasing, Adler said, the latest boost being due to the institution of the five-day week. He said he knew of no plan at 20th to turn out a certain number of low-budgeters. "It all depends on the story, cast, etc." he said. Adler returned to the Coast over the weekend.

3-Hour Films

Continued from page 3

All Boats," which the studio touts as its biggest ever, also will be its longest. Film's in the cutting room now at 127 minutes.

Among the other upcoming two-hour-plus pix are "Giant" (WB), "Moby Dick" (WB), "The King and I" (20th-Fox), "Bhowani Junction" (Metro) and "The Eddy Duchin Story" (Columbia).

Too, hitting U. S. screens shortly will be Britain's "Richard III," Laurence Olivier starrer running two hours and 40 minutes.

By comparison, only a few scattered films have gone into release in recent months which have run in excess of two hours, namely "Guys and Dolls" (149 minutes), "Oklahoma" (145), "Not As a Stranger" (136), "The Tall Men" (125) and "Mister Roberts" (123).

FILMS FIGHT 10% TAX, DESPITE EISENHOWER

Film industry will go ahead with its campaign for elimination of the 10% Federal admission levy despite the anti-tax-removal stand taken by President Eisenhower in his "State of the Union" message last week.

Robert W. Coyne, special counsel and member of the governing committee of the Council of Motion Picture Organizations, stated he believed the President's position on excises is not inflexible. Coyne added he's "confident that when they have been acquainted with the facts both the Congress and the Administration will see the necessity for giving our industry tax relief."

Point is made by COMPO-ites that this is an election year and it would be unwise to believe that every recommendation in the President's message will prevail."

Film Guilds

Continued from page 5

ing, of income in one year are taxed much more heavily than those who receive the same total income spread evenly over a period of years. If you earn $5,000 this year and $10,000 next year, you will pay much more tax than if you earned $7,500 a year for the two years.

"The actor who struggles along on a small income for many years and then gets a hit, or otherwise has a highly successful year, is taxed in the good year as if he had been earning that level of income consistently. The same is true of the farmer, the small business man, writers and other professional people.

"The Screen Actors Guild says this is an inequity and Congress should correct it. We are neither for nor against any particular Congressional bill as long as the end result is to correct this tax injustice as soon as possible."

Writers Guild of America West, whose members probably are next most concerned with the passage of such a bill favoring a spreadout of payments, hasn't yet done anything concrete about support of the Curtis Bill. "We are not actively lobbying," a spokesman asserts.

However, the Guild is inserting the provisions of the bill in its next bulletin, for the benefit of members, together with a list of Congressmen and also names of members of the Congressional committee studying the bill, for any who might wish to write. The proposal, according to spokesman, is on an "individual membership basis."

Bill hasn't yet come up for board action, George Sidney, prexy of the Screen Directors Guild, reports, although some discussion very likely will be held about it in the near future, he adds. Screen Producers Guild also has not considered the bill, prexy Samuel G. Engel explaining that 'Guild is leaving this to the Motion Picture Industry Council.

Covering the majority of crafts and unions in the film industry, the IATSE likewise has taken no steps in drumming up interest for the bill. "We've done nothing," a spokesman stated.

Headed For India

Continued from page 7

key cities such as Bombay and Calcutta.

Question of how to expand the Far Eastern market generally and India particularly has long concerned industry execs. Two years ago, in 1953, Irving Maas of the MPEA submitted lengthy recommendations to Johnston on what the industry should do in India. At the time nothing came of these suggestions.

One of the problems in India appears to be the difficulty of getting the companies to act in concert. Impression is that, unless the industry acts as a unit in the country, it will never be successful to break down the barriers there. Language problems loom high in India as does the problem of appealing to the tastes of the Indian masses who are served by a very large output of native product.

Johnston, who is due back in the U. S. around March 10, may also visit Japan to huddle there with Government officials on the new quota which goes into effect April 1. It's not certain whether Johnston will go to Tokyo.

Clips From Film Row

NEW YORK

Morris Goldman in association with Gilbert Josephson took long term lease on the Gem, 800-seater in Far Rockaway. They changed name of house to the Pix and will operate on arty policy. Deal was consummated through Berk & Krumgold.

Carl R. Burns, assistant manager of the Trans-Lux 49th St. Theatre, left for Army service.

MINNEAPOLIS

United Paramount Theatres to spend $100,000 to modernize its Rialto, local nabe house.

Avron Rosen quit Allied Artists sales staff after seven years to become Buena Vista rep in territory, replacing late Charles Weiner.

Howard Greenstein, Universal salesman, elected prexy of film salesmen's Reel Fellows, social club.

Bill Diehl, St. Paul Pioneer Press-Dispatch film editor-critic, honeymooning in Hollywood with his bride of Dec. 31, Marilyn Miller, daughter of LeRoy J. Miller, Universal branch manager here.

Local Paramount exchange wound up eighth nationally and "in the money" in Barney Balaban sales drive. Salesman Ernie Lund here finished 22d and also cops cash.

Following sensational Loop run of more than five weeks during which it proved one of year's top grossers, "Rebel Without Cause" is now playing 11 earliest availability subsequent-run nabes.

Bennie Berger, North Central Allied prexy, vacationing in Mexico and Cuba.

KANSAS CITY

Film industry vet Arthur H. Cole will be honored by his friends here with the Arthur Cole Honor Fund for the Y.M.C.A. boys summer camp at nearby San Osage. The fund was announced at a meeting of the Motion Picture Assn. of Greater Kansas City. The association also honored Dick Brous, 1955 prexy, for his efforts in behalf of the industry.

Dickinson circuit reopened its Glen Theatre showing art films Dec. 25 after it had been closed several weeks. New manager is J. H. Strode, formerly was manager of circuit's house in Merriam, Kans. That house was sold to Marty and Ed Landau.

A career of 37 years as a Fox Midwest theatre manager and 45 years in show biz is behind J. Earl Hayes, who recently retired as manager of the Mainstreet in Lexington, Mo. He started as a piano player at the Empire, Quincy, Ill., 45 years ago, and went into exhibition managing a theatre in Brookfield, Mo. The Brookfield was one of first in the midwest to show full-length features. He was managing eight theatres in Topeka, Kans., when they were bought by Fox Midwest. Hayes had managed houses in Kansas, Missouri, Iowa and Illinois.

PITTSBURGH

Grand Theatre in Phillippi, W. Va., operated until recently by Earl E. Young, who also runs the Dixie in Grafton, leased by Steve Medve Jr. and associates.

Jerry Wechsler, former WB salesman here and more recently UI manager in Buffalo, appointed head of Warner office in Milwaukee.

Joe Freeman, manager of SW State in Johnstown, elected chairman of Cambria County Board of Assistance.

Associated circuit, operators of several drive-ins and indoor theatres in this area, took over two more houses, Hippodrome and Bellevue.

William Zinn named manager of the Dixie Theatre in Grafton, W. Va. He's been working there as projectionist several years.

Esther Ciamchetti, formerly of Screen Guild office, now assisting Frank J. (Bud) Thomas in his Pittsburgh Film Service outfit.

Francis Drake is the new president of the Metro Pep Club. Other officers are Rose Marie Ferrazzano, veepee; Margaret McGeever, secretary, and Audrey Mackin, treasurer.

Larry Knee, onetime manager of Warner Theatre here, who quit several years ago to enter furniture biz; switched to taverns. He bought Sunrise Inn on Route 30 east.

West Virginia Theatrical Enterprises, a Dipson unit, closed the Colonial in Wheeling, fourth house there to shutter within a year.

Dave Silverman, manager of the RKO exchange, elected prexy of Squirrel Hill branch of Irene Kaufmann Settlement.

Hymie Wheeler back in West Virginia territory for United Artists, switching with Norman L. Sper, who returns to the north area and main line sales berth.

Matteo Faenza turned over booking for his Roosevelt Theatre in Republic, Pa., to Star Agency here.

Bill Zeilor, managing director of Penn and Harris theatres here, back at work after being hospitalized for two weeks because of exhaustion.

ST. LOUIS

The Amythis, St. Louis indie nabe, shuttered for an indefinite period.

The Tiger, Columbia, Mo., owned by B. A. Colemen, relighted.

Delbert Wagner shuttered his Ritz, Crossville, Ill., for indefinite period.

Joseph Nepote is new field rep of the Frisina Amus. Co., Springfield, Ill., largest circuit in St. Louis trade area.

Milton S. Harris returned to St. Louis after absence of 21 years as managing director of the Ambassador Theatre where "Cinerama Holiday" is playing.

John Edmundson sold his Edmundson, Bloomfield, Mo., to Edward D. Kirby, who then renamed it the Semo.

With the co-op of businessmen, Morris Nooner Jr., and Carroll Johnson relighted their Plymouth, Plymouth, Ill., for cuffo show for kiddies who later were presented with gifts.

Facelifting job on the Ritz, Belleville, Ill., owned by the Bloomer Amus. Co., completed in time for house to relight Xmas day.

ALBANY

Benton's State in Mechanicville, Capitol in Ballston Spa and Capitol in Whitehall will be operated by Jules Perlmutter, of Albany, on lease, effective the first of the month.

Jules Perlmutter of Albany is to operate Hellman-owned Royal, in the South End.

Joseph Agresta, who operates the Rialto and Orvis in Massena, takes over buying and booking of James Papayanakos' Gralyn and Union Hall in Gouverneur this month. Papayanakos also owns the Roxy in Potsdam and Hi-Way ozoner at Gouverneur while Agresta controls Star-Lit Drive-in at Watertown.

Angelo Campanaro is new operator of the Carol in Chestertown. Gopher.

CHICAGO

Variety Tent 26 rang in the New Year in at its clubrooms in Congress Hotel.

Installation of Variety club's newly elected officers to be held Jan. 16 in Florentine Room of Congress Hotel here.

"The Benny Goodman Story" (U) opens at Chicago Theatre Feb. 2.

Schoenstadt circuit prexy Arthur Schoenstadt to head Red Cross amusement industry drive here, kicking off with a luncheon next Monday (16).

Allied Theatres of Illinois topper Jack Kirsch again appointed chairman of Cook County Theatre Week for 1956 March of Dimes.

Rita Hayworth Maybes

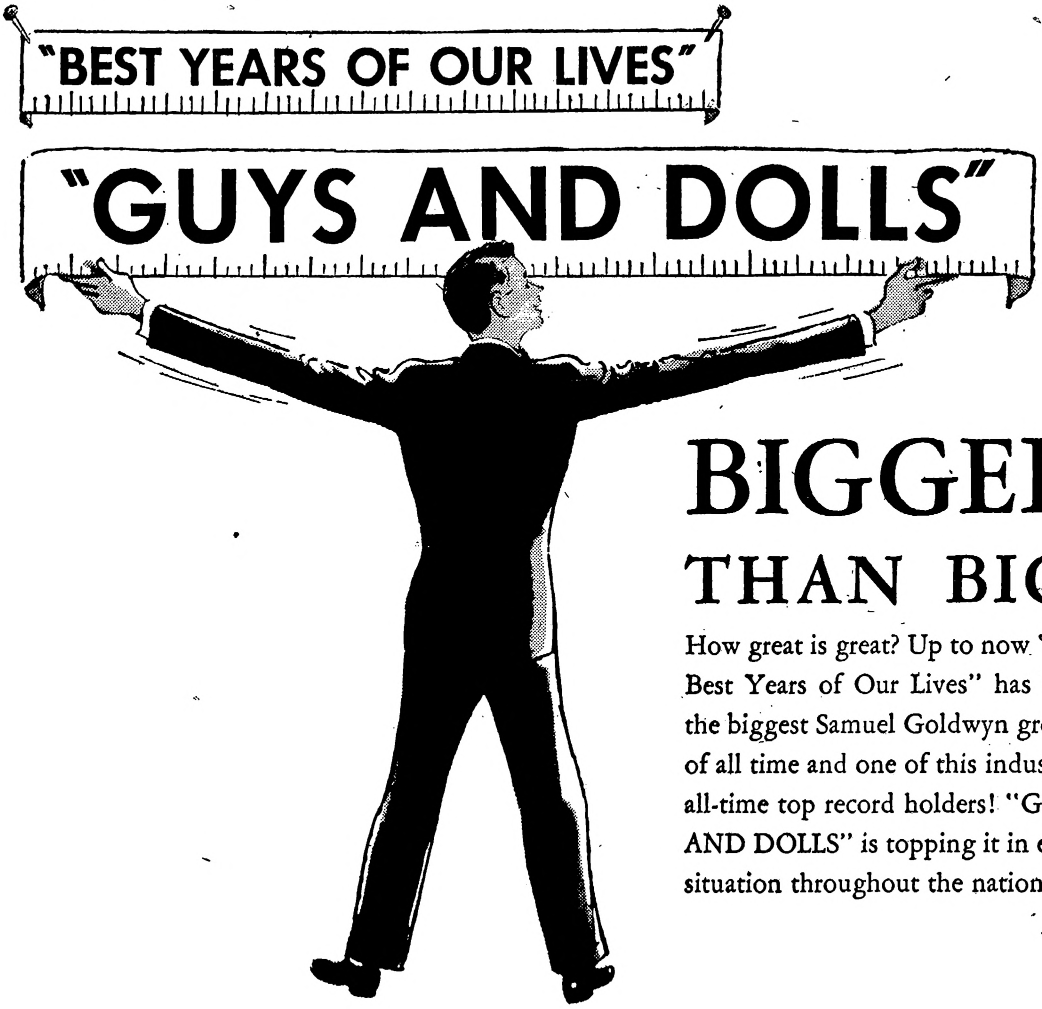
Hollywood, Jan. 10.

Possible settlement in the Columbia Pictures-Rita Hayworth contract hassle may get underway this week, with skedded return from N. Y. of Bartley Crum, actress' attorney. Crum "reportedly" has a "tentative" appointment with B. B. Kahane, Col veepee, to discuss possible terms to wind up dispute.

There has been no discussion on subject, held to date, despite reports that a settlement already has been effected. There have been no indications, either, of possible properties in which Miss Hayworth would star under terms of such a settlement.

With Kim Novak already announced for role of Zuleika in "Joseph and His Brethren"—which Miss Hayworth originally was set to do—it was considered possible that actress might return to this part in fulfilling her contract. Col already has invested close to $2,000,000 in film and is anxious to get it underway.

THIS IS SHOW BUSINESS HISTORY!


"BEST YEARS OF OUR LIVES"
"GUYS AND DOLLS"

BIGGER THAN BIG!

How great is great? Up to now "The Best Years of Our Lives" has been the biggest Samuel Goldwyn grosser of all time and one of this industry's all-time top record holders! "GUYS AND DOLLS" is topping it in every situation throughout the nation.

GUYS AND DOLLARS FACTS...

FIRST 8 STILL GREAT! New York, Chicago, Boston, Philadelphia, Washington, Detroit, Los Angeles, San Francisco. Long runs continue, ranging from 7th to 10th weeks.

ATLANTA—800 seat house tops sensational "Best Years" business.

ATLANTIC CITY—Terrific! Tops famed "Best Years" by $1,000.

BUFFALO—450 seat house sets sensational new record, even topping normal business of regular runs.

CHARLOTTE—554 seat house tops business of theatre that had "Best Years" premiere.

CLEVELAND—Doing 5 times normal business.

CINCINNATI—New all-time house record.

COLUMBUS—First 2 weeks in 3,000 seat house beats famed "Best Years" in same theatre.

(continued)

DAYTON—3 times normal business.

DENVER—New all-time house record in 2,600 seat theatre.

DES MOINES—Record for 600 seat house and doing twice normal business of regular runs.

HARTFORD—Off-beat house chalking up sensational grosses seldom seen in regular first-runs.

INDIANAPOLIS—Long-run house doing 4 times business of regular first-runs.

KANSAS CITY—900 seat house tops big grossing pictures in other theatres.

MEMPHIS—Tops record business of "Best Years" in 2,700 seat house.

MIAMI BEACH—800 seat house doing 25 percent more than previous record holder "Best Years."

MIAMI—Playing simultaneously and even topping Miami Beach by 10 percent.

MILWAUKEE—First 2 weeks' business in great 2,400 seat house tops previous record holder "Best Years" by 25 percent.

MINNEAPOLIS—2,800 seat theatre tops previous record holder "Best Years" by 10 percent.

NEW ORLEANS—Doing 3 times normal business in 2,200 seat theatre.

NORFOLK—600 seat house topping normal business of regular first-runs.

OKLAHOMA CITY—First 2 weeks top "Best Years" record business.

OMAHA—900 seat house doing 3 times normal business of regular first-runs.

PORTLAND—1,800 seat theatre beats record "Best Years" by $800 in first week.

RALEIGH—600 seat off-beat theatre tops famed "Best Years" by 20 percent.

ST. LOUIS—Small house doing 3 times normal business of regular first-runs.

SAN DIEGO—Topping record-breaking "Best Years."

SEATTLE—850 seat house doing 3 times normal business of big first-runs.

WICHITA—Doing twice record "Best Years" business.

And Phenomenal In Canada

CALGARY—Sensational! Doing twice business of famed "Best Years."

EDMONTON—New record. Three times normal business, double "Best Years" record.

HALIFAX—Tops record "Best Years."

MONTREAL—Sets new sensational all-time house record.

OTTAWA—Sensational! New record. Doing 3 times normal business of theatre with 1,000 more seats.

TORONTO—Sensational, unheard of business! More than triple "Best Years" gross.

VANCOUVER—Fantastic new all-time record. First week doubles business of record "Best Years" and second week triples "Best Years" second week business.

WINNIPEG—Sensational new record! Doing more than twice the business of "Best Years."

THEY'RE MAKING BOX-OFFICE HISTORY! JOIN!

Loew's Jersey Drive-In Okay; Judge Unswayed by Snaper

Loew's Theatres' petition to acquire and operate a drive-in theatre on Route 36 near Raritan, N.J., was approved last week by Judge Sidney Sugarman in N.Y. Federal Court. Application, which had the support of the antitrust division of the Dept. of Justice, was given the greenlight by the Court despite the vigorous objections of the Keyport Theatre Co., operator of a conventional house in nearby Keyport, N.J.

The new acquisition marks the fourth new theatre property added by the theatre chain since it complied with the divestiture provisions of the Government's consent decree, the other additions being drive-ins at Evanston, Ill., and Jacksonville, Fla., and a conventional house in Coral Gables, Fla.

In receiving the right to proceed with the New Jersey project, Loew's faced the stiffest opposition yet voiced against a formerly-affiliated company seeking to add to its holdings. The fight was waged by Wilbur Snaper, former National Allied topper and head of the Keyport Theatre Co.

Judge Sugarman had denied Snaper the right to a role as intervenor in the hearing but he was heard amicus curial (friend of the court.) According to Judge Sugarman, Loew's had shown to the satisfaction of the Court that the acquisition of the drive-in would not unduly restrain competition in the area. Noting that Monroe Stein, Snaper's attorney, had based his fear of undue competition on the expectation that Loew's would obtain a firstrun status for its new theatre, Judge said: "It will be time enough if and when the projected theatre is in operation and it obtains a firstrun to then determine whether its clearance is unreasonable and thus restrains trade under the formula accepted by the Supreme Court in the Paramount case."

Secondary Point

The judge also dismissed Stein's argument that the Loew's house would get preferential treatment because Norman A. August, son-in-law of Nat Cohn, Columbia metropolitan branch manager, was a 50% partner with Loew's in the project.

The Court also held that the fact that Loew's was a large theatre operator "does not necessarily presage priority in run which the objector envisions." The Court also refused to go along with Stein's request that if the petition were granted that Loew's be enjoined from obtaining firstrun pictures. The judge said he based his decision on a ruling made by Judge Harold Medina in a parallel case involving the Interboro News Co. and the Curtis Publishing Co.

Snaper Appeals Loew's Victory

Wilbur Snaper, former National Allied prexy, is continuing his fight to prevent Loew's Theatres from acquiring a drive-in site in New Jersey. Snaper, owner of Strand Theatre at Keyport, N. J., has appealed Federal Judge Sidney Sugarman's decision giving Loew's the greenlight to obtain the ozoner site on Route 35 near Raritan, N. J.

Monroe Stein, Snaper's attorney, has also asked the Court of Appeals to rule on Sugarman's decision denying Snaper the right to participate in the hearing as an "intervenor." Sugarman allowed Snaper to appear amicus curaie (friend of court) to raise objections to the Loew's acquisition.

Ballyhooligans

People and Mail

Hollywood.

Novel trade advertising stunt produced unexpectedly result for Hecht-Lancaster Productions, Gimmick, conceived by Walter Seltzer, consisted of an envelope pasted to ad copy in Daily Variety. Envelope was addresssed to Harold Hecht and Burt Lancaster and was marked "Personal." Inside, was the latest in a series of letters from George Jessel, raving about H-L's "Marty."

Within 48 hours, more than 40 of the envelopes had been returned, all with notes explaining that the letter had somehow reached the wrong party. A few notes admitted that the writers had "peaked" at the contents. Additionally, the firm had more than 60 telephone calls from various Hollywoodites reporting that they had inexplicably received a letter belonging to H-L which had "somehow become stuck to my copy of Daily Variety" and asking if the missive should be forwarded.

Toujours Cheesecake

Minneapolis.

"Cheesecake" stunt by Norm Levinson, Metro exploiteer here, as a plug for "Guys and Dolls," won break in Cedric Adams' Minneapolis Star column. Levinson made the rounds of newspapers with what Adams described as "two beautiful pieces of cheesecake, one a pound of the real stuff frozen (which he distributed in the editorial departments), the other a gorgeous-looking model named Judy Schaefer."

Promotion With a Flaw

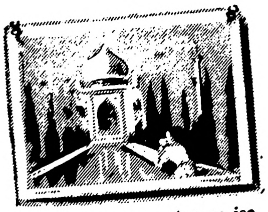
Baltimore.

Twentieth Century-Fox slipped up on the law recently in Baltimore, and as a result it lost out on a lot of good newspaper publicity.

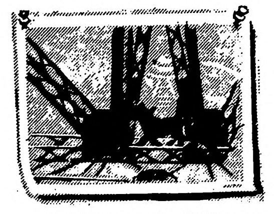
As part of the promotion for "The Deep Blue Sea," a house manager appeared on tv with a bouquet full of dollar bills, the prize for anyone who might solve Vivien Leigh's problem in the picture. After the show, the manager was hustled off the stage and presented to the eager photogs.

Only then did someone remember that it's illegal to reproduce dollar bills in print.

So You Need a Special Shot...



...of a small fry eating an ice cream cone by the Taj Mahal



...or a kitten on the Eiffel Tower

...or a pretty gal on the beach at Rio

...or a herd of long horns in Texas

Now, your most unusual, most difficult, most exacting film requirements—for establishing and native action scenes—can be photographed on assignment in any part of the free world...promptly, skillfully, economically. Photographics International has expert cameramen stationed in all of the areas shown below, ready to execute your orders with intelligence and dispatch . . . to deliver 16mm black and white or color footage of top professional quality. The next time your scripts call for shots in a foreign land or at an obscure location in this country

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Canal Zone
Costa Rica
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Dominican Republic
Guatemala
Haiti
Honduras
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Alaska
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SOUTH AMERICA
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Chile
Colombia
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Venezuela

AND ALL AREAS OF THE UNITED STATES

COMPLETE LIBRARY OF FOREIGN AND DOMESTIC FILMS ALSO AVAILABLE

Increased Smallfry Shows on TV Hurting Exhibs' Weekend Matinees

Saturday matinee kiddie shows, long a traditional and successful offering of smalltown and neighborhood theatres, are becoming a victim of television. Theatre operators have noted a marked decline in attendance at these special weekend programs. Since the lure for the smallfry audience has usually been the concentration on cartoon subjects, exhibitors tend to blame the kiddie boxoffice drop on the availability of the animated films on video.

Several of the major companies as well as individual cartoon producers—notably Walt Disney and Terrytoons—have unloaded large batches of their animated subjects to tv. In addition, Disney, Terrytoons, and United Productions of America have been making special animated films for the networks. CBS recently purchased all the assets of Paul Terry's Terrytoons, taking over 100% of the stock of the company together with its more than 1,100 cartoons and merchandising rights to the Terrytoon characters. Deal is seen as marking the end of Terrytoons' distribution arrangement with 20th-Fox, an agreement that has been in effect for 25 years.

Last week Paramount wrapped up a deal selling 1,600 old black and white shorts, including many cartoon subjects, to UM&M TV Corp. for $3,000,000. Previously, Warner Bros. sold a large block of its old animated films to video interests.

The acquisition by television of the cartoons previously released exclusively to theatres plus the networks' own activity in the animation field has set up a potent competitor for the theatres. Exhibitors complain that every late afternoon video show aimed at the smallfry is filled with the type of material that was previously exclusively in the domain of theatres. If children can get this type of entertainment at home, say exhibitors, why should parents bother to send them to theatres? They place the blame squarely on the shoulders of the distribution companies whom they charge with being shortsighted in not trying to build up future theatre audiences.

"If the film companies continue to provide television with children's programs," said one theatre-owner, "many of the children will never see the inside of a theatre. Saturday matinee kiddie shows have been traditional with smalltown theatres, but if the film companies and cartoon producers continue to unload their cartoons to television, we'll have to discontinue them."

Omaha Renames Bob Hoff

Omaha, Jan. 10.

J. Robert Hoff, veepee of the Ballantyne Company, was re-elected Chief Barker of Omaha Tent 16, with Don Hammond, owner of the Seven Seas nitery, first assistant and Joe Jacobs, manager of Columbia Film Exchange, second assistant.

Walter Creal, owner of Beacon and Center theatres, was named property master and W. E. Barker, manager of Co-op Theatre Services, doughguy.

Other canvasmen elected are Frank Gartner, prexy of Film Transport Co.; Pat Halloran, 20th-Fox salesman; Ross Lorello, restaurant operator; Norm Nielsen, RKO manager; Glenn Trump, amusement editor of Omaha World-Herald, and Iz Weiner, manager of Universal Film Exchange.

RKO's TV Angles

Continued from page 1

the theatres. Moreover, unlike other network trailerizing, it would pay for the time.

The 150 films in question are the cream of the 740-pic RKO backlog which was recently sold to C&C Television (Matty Fox). Under that deal, RKO-Teleradio reserved television rights to these 150 films for a two-year period, during which the television showings would be restricted to one-time-only use over a national network facility. Idea is to sell the pix to one of the major networks in still a further recoupment of Teleradio's initial $25,000,000 RKO investment.

Still another major facet of such a projected network sale is that RKO-Teleradio will in effect guarantee one-third sponsorship of the features through its parent company, General Tire & Rubber Co. Parent outfit has agreed to take on one-third sponsorship of what is envisioned as a two-hour or two-and-one-half-hour weekly show running over a span of two years. The network purchasing the films would have to come up with the other two sponsors, with RKO's eight-minute trailer still an additional source of coin.

Series would run over 104 weeks, since Teleradio's rights are limited to two years. Since there are 150 features, the last 46 weeks of the second year would involve double-features so that all the pix could be played off. Some editing for the double bills would be involved, but not in all cases, since some of the films run under 70 minutes. A 150-minute show would get these under the wire, but a two-hour (120 minutes) would require severer cutting.

In effect, what might be worked out is a situation analagous to that of a sponsor bringing over his own program, same as an outside package. That is, General Tire might merely pay time charges on its one-third sponsorship and pay its share of program charges back to its RKO-Teleradio subsid. The other participating bankrollers in turn would pay time charges to the network and program charges either directly to RKO-Teleradio or to the network which in turn would refund the program charges to RKO.

One further aspect of a deal would be the requirement that the network clear a very sizable lineup of stations for the telecasts. This is mandatory because of the nature of the restrictive agreements with C&C, which require that the one showing be over a network facility and which enjoin spot-booking beyond the network showcasing. This would increase both the time bill and the program charges. Incidentally, whichever network winds up with the package would probably get sales help from Teleradio, since execs of the Teleradio outfit have already been out pitching the package to prospective sponsors. Two recipients of the pitch already are understood to have been Procter & Gamble, which was wooed in its Cincinnati homeoffice, and Young & Rubicam.

Return of 'French Line'

Minneapolis, Jan. 10.

Avalon, catering to the local chi chi, has brought back the Legion of Decency condemned-no Code Seal RKO feature, "The French Line." Newspaper ads emphasize the film's "dance that will knock your eyes out."

Answering one columnist who charged that "fine arts" theatres "are concerned with showing only the bare-breasted Scandinavian girls or sexy bed things produced by the French," one operator Sol Fisher, said these theatres "do the best they can with the product obtainable."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"I'LL CRY TOMORROW"
starring
SUSAN HAYWARD
AN M-G-M PICTURE
and SPECTACULAR STAGE PRESENTATION

THE HOLLYWOOD KNICKERBOCKER
[illegible]

...as high as a elephant's eye!

FIRST 12 WEEKS
$573,493
RIVOLI, New York City

FIRST 7 WEEKS
$224,315
EGYPTIAN, Los Angeles

FIRST WEEK
$49,548
McVICKERS, Chicago

Oh, what beautiful business!

RODGERS & HAMMERSTEIN'S

Oklahoma!

PRESENTED IN **TODD-AO**

A Two-a-Day-Reserved-Seat Road Show!

Distributed by **MAGNA THEATRE CORP.**
233 W. 49th St. (Phone JUdson 6-0500) New York 19, N.Y.

FCC Probe Group Gets 'Birdseye' Looksee at TV Webs in Operation

Washington, Jan. 10.

Three members of the FCC Network Study Committee, which is responsible for the agency's current inquiry into operations of the broadcasting industry, have a better understanding of network problems as a result of a four-day visit to New York last week.

Comrs. Rosel Hyde, Robert Bartley and John C. Doerfer made the trip. Chairman George C. McConnaughey, the fourth member of the Committee, was unable to join them but may do so on a later occasion.

The Committee staff conducting the study, headed by Roscoe L. Barrow, accompanied the commissioners. It included Louis H. Mayo, executive secretary; Harry J. Nichols, marketing consultant; Hyman H. Goldin, FCC chief economist; Peter Gerlando, economist; Dr. Jesse Markham, economist; Dr. Warren Baum, economist; Ashbrook P. Bryant, attorney; and James F. Tierney, attorney.

The group spent most of their time inspecting operations of CBS and NBC and a brief period with ABC execs. It expects to return to New York to look over ABC and Mutual operations.

The commissioners and staff met with about 30 network officials, including NBC board chairman Sylvester L. Weaver, CBS prexy Frank Stanton, NBC prexy Robert Sarnoff, ABC veep Ernest Lee Jahncke, CBS-TV prexy J. L. Van Volkenburg, NBC veeps Charles R. Denny and Joseph Heffernan.

Highlights of the trip were auditions and rehearsals of the "$64,000 Question" program at CBS and preparations at the NBC color studios in Brooklyn for the "Peter Pan" show telecast last night (Mon.).

Comr. Hyde felt the trip was useful to the Committee in helping it to understand and appreciate the part played by networks in television broadcasting operations. One thing which impressed him throughout the tour was the emphasis which the networks placed on their program planning.

Comr. Bartley regarded the visit as "very helpful" in orienting the Committee and its staff to network operations. He said the group was given a good "birdseye" observation of tv industry practices and the webs did a "fine job" of preparing for the occasion.

Don Becker In NBC-TV Exit

Don Becker and NBC have agreed to call it quits, with Becker checking out of the network last week. The ex-writer of "Life Can Be Beautiful," who subsequently went into production on the creative and, joined NBC last year as aide to George McGarrett, then head of daytime tv. When McGarrett shifted over as exec producer of the Perry Como Saturday night show, Becker was ostensibly named to succeed him, but from all accounts his job was never actually spelled out.

Who will take over as head of daytime tv apparently hasn't been resolved, but it's understood that Jerry Chester, operating as one of Mort Werner's key administrators, will fill the berth.

Becker's future plans haven't been announced.

CECIL UNDERWOOD JOINS ROACH STUDIO

Hollywood, Jan. 10.

Cecil Underwood, former director of radio and tv for Warwick & Legler ad agency, has been named managing director of the Hal Roach studio commercial division by studio prexy Hal Roach Jr.

Appointment was made in line with Roach studio's expansion policy, according to Roach Jr. Underwood assumes his new post on Jan. 16 and will coordinate departmental activities with Sidney S. Van Keuren, v. p. and general manager. Underwood has been in broadcasting since the '20's with various nets and agencies as an announcer, producer and director.

Kate Smith's 5-Show Deal

Ted Collins, producer-director-manager for Kate Smith, is believed to have scored the coup of baby '55 by snagging "six figures" for the veteran singer for five shots on Ed Sullivan's CBS-TV show. This would give Miss Smith $20,000 per outing if figured at the bottom of the "six figures."

Miss Smith's first appearance will be Feb. 5, with this and the other four segments to be masterminded by Collins.

McCann-Erickson Wraps Up Its '56 Operation Team

With its $75,000,000 annual tv billings crystallized into reality at the start of the new year, McCann-Erickson agency has practically finalized its new "Operation Hotshot" administrative-production setup within the tv-radio department. With Ted Bergmann and Lansing Lindquist brought in as veepees and associate radio-tv directors under George Haight, the veepee in charge of the agency's tv-radio division, Terry Clyne, the overall management director of tv-radio, leaves for the Coast this week to fill the existing key Hollywood berths left vacant as result of Haight shifting to his upped status in N. Y.

Clyne will install Tom Greenhow as program supervisor on the Coast, taking over Haight's former duties. As such, he'll be responsible primarily for the Chrysler-sponsored "Climax" and the one-a-month "Shower of Stars" entries. Greenhow was lured away from NBC, where he was in charge of talent procurement on the Coast.

Clyne will also announce appointment of Joyce Cook as production supervisor on the Coast for the handling of the agency's film properties. Miss Cook was exec supervisor on the "Lassie" series and was identified with Frank Wisbar during his "Fireside Theatre" regime.

Neal Regan will continue as veepee in charge of the agency's tv department on the Coast.

Still pending is appointment of a third veepee-associate tv-radio director in the same status as Bergmann and Lindquist. However, the choice for the post may not be resolved for a couple months yet.

Bergmann comes over from the DuMont network, where he was managing director. Lindquist was v.p. in charge of tv and radio at Ketchum, MacLeod & Grove agency.

PACT BRUCE CATTON FOR 'EAGLE' SERIES

Bruce Catton, Pulitzer Prizewinning historian ("A Stillness at Appomattox"), has been signed by producer Edward A. Byron as historical consultant on upcoming NBC color tv series, "The Eagle and the Rose."

Agreement with Catton, marking his first try at the medium, permits him leeway in writing originals for tv and he may take a crack at some of the "Eagle" scripts as well.

NBC's 'Holiday Specs'

NBC-TV has a "holiday spec" gleam in its eye. Ben Park, public affairs director in v.p. Davidson Taylor's domain, is working on the holiday theme for daytime exposure, although time and day are still to be worked out.

Idea of the calendar galas is to dramatize such events as Valentine's Day, Easter, July 4, Labor Day, et al.

Move To Picket Miami 'Tonight,' 'Today' Pickups Cues Contempt Citation

Miami, Jan. 10.

Dade County Central Labor Union, which represents most groups in the area, and its president, Burton P. Nuckols, were cited for contempt by Circuit Court Judge Vincent Giblin Friday (6) following petition by attorneys for the Saxony and Versailles hotels in protest against threats by the CLU to picket the NBC "Tonight" and "Today" shows, scheduled for telecasting during the next two weeks from the hotels. However, in N. Y. there was union retaliation by picketing of NBC and Hudson Theatre, usual originations point for "Tonight," as well as Hollywood NBC studios.

The contempt citation was issued on basis of a Florida Supreme Court decision some time ago, upholding the enjoining of the CLU affiliated Hotel Worker's Union from picketing hotels during a nine-month-long fight to gain recognition as bargaining agents for the workers. Nuckols and the CLU had allegedly sent a warning telegram to NBC on Jan. 4, threatening to picket their shows because they are on labor's "unfair list." The court citation issued Friday orders the CLU to appear before it on the 12th to show cause why they should not be held in contempt for the threat, the hotel attorneys holding the Central group was "in conspiracy" with the unrecognized union in an "overt" act to violate the court injunction.

American Federation of Musicians local and American Guild of Variety Artists as well as electricians and other unions have continued working in all hotels, despite the fact that some 23 of the oceanfronters have been picketed at one time or another during the nine-month-long battle of the AFL-CIO hotel employees union to organize them. Versailles hotel this week withdrew as origination point for "Today" show.

Personnel Swap For Philly, Cleve.

Cleveland, Jan. 10.

Major personnel changes will be realized when the Westinghouse-NBC swap is consummated, with WTAM department heads going to KYW and WNKB people moving to WPTZ-TV.

Lloyd C. Yoder, general manager of WTAM-WNBK, will become general manager of the two Philadelphia stations, and Curtis D. Peck, director of operations here, will transfer to Philly and hold the same title there.

Other NBC officials moving east include Theodore H. Walworth, WNBK sales manager; Harold Waddell, WTAM sales manager; Morris Wattenberg, advertising and sales promotion manager; William Dallman, merchandising manager; John McHale, business manager; Edward Wallace, director of news and special events; S. E. Leonard, engineer-in-charge; William Howard, technical operations supervisor; George Cyr, television program manager, and Jean Strobel, secretary.

Moving to Cleveland will be Roland A. Tooke, vice president of WBC for Cleveland, who becomes manager of WNBK, and Gordon H. Davis, WTAM general manager. New WNBK officials include E. Preston Stover, program director; B. Calvin Jones, production manager; G. Edward Wallis, advertising and sales promotion; Robert Peters, auditor, and Sidney Stadig, chief engineer. New WTAM officials will include Mark Olds, program; William H. Schwarz, director; Paul Ross, auditor; Walter J. Smith, sales service.

Personnel involved in the switchover have already made preliminary, on-the-scene visits

'Cy' Young 38-Year Vet

Boston, Jan. 10.

Charles S. "Cy" Young, assistant to the general manager of WBZ-WBZA and WBZ-TV, wraps up a career of 38 years in radio Jan. 31 and will be honored at a testimonial dinner Jan. 20 in Hotel Bradford's Carousel Room, where more than 200 of his friends will gather.

$3,400,000 Up For Radio Grabs

There's some $3,400,000 in radio billings up for grabs, with all four networks looking to get all or part of it. Billings are the result of decisions by three companies, Procter & Gamble, Miles Laboratories and Kraft Foods, to ask all networks to make presentations in bids for the business.

In two cases, Miles and Kraft, the coin represents new appropriations which they are plowing into radio, marking a return to the medium for them. In the third, P & G, the soap outfit is funneling the $800,000 from CBS' "Perry Mason" and "Road of Life," which it axed, and putting it up for grabs, also by inviting bids from rival webs. Understood P & G's NBC properties aren't affected. Miles is said to be earmarking $1,800,000 for radio; Kraft $800,000.

'Fireman Save My Brainchild' Cues Major Radio Hassle in M'waukee

Milwaukee, Jan. 10.

Turnabout refusal of Milwaukee's Fire Dept. to give tape-recorded summaries of the night's happenings to radio station WRIT here as part of its "Dateline Milwaukee" morning show after first having done so has cued a first-rate hassle which has been carried to the station to Milwaukee's Common Council. Back of the Fire Chief's about-face, it's alleged, was a complaint by a rival station, WEMP.

Hassle has been the subject of newspaper reports and an on-the-air editorial by WRIT. The Gordon McLendon outlet's manager Bill Weaver, has taken the matter to the Common Council to ask it "to set forth its policy regarding the dissemination of news matter from public offices" and to get its assistance in restoring news reports from the Fire Dept. in the manner it had originally worked out.

Station had started its "Dateline Milwaukee" show in mid-November and had secured the cooperation of the Fire Dept., and the Police and Sheriff's Depts., with a man from each department calling in the night's happenings for recording and airing on the 7 to 9 a. m. news show. Early in December, though, Fire Chief Edward E. Wischer informed the station that he could not continue the arrangement; that the outlet would have to use a typewritten daily summary of fires made available every morning. Station replied that it could not use the summary, since it's not available till 8:30 a. m., and besides it only took the fireman on duty 30 seconds to phone in his report, whereas the typewritten report took more time. It declared it was not satisfied with Chief Wischer's explanation that he did not have sufficient personnel to handle the chore and that he did not feel that a public office should obligate itself because of the cost to taxpayers. Station declared that it believed there were "other hidden reasons."

WEMP was brought into the plot by the Milwaukee Journal, which quoted Chief Wischer as stating that he had gotten a complaint from WEMP that the Fire Dept. was using city employees to work for a private radio station. WRIT said that Chief Wischer hadn't

(Continued on page 50)

Life Mag's Daly Coin

Life mag has moved into the network sponsorship ranks with a once-weekly pickup of the John Daly news show on ABC-TV. Life, via Young & Rubicam, is sponsoring the Thursday segment.

Deal leaves but one opening on the show, with Miles Labs sponsoring the Monday, Wednesday and Friday portions.

Packard Decamps R&R for D'Arcy As Coke Offset

The New Year caught up with the Madison Ave. rat race within hours after the "business as usual" curfew was sounded—with result that Ruthrauff & Ryan agency found itself stripped of $6,000,000 in billings as Packard deserted the R & R fold. It was the agency's No. 1 account with its Monday night "Reader's Digest" representation via ABC.

Packard moves over to the D'Arcy agency, partial assuagement for D'Arcy's loss of the $15,000,000 Coca-Cola billings, which transferred to McCann-Erickson a few months back. Whether D'Arcy will stay with the "Reader's Digest" show, a Chester Erskine package, isn't yet resolved.

As for R & R, it poses a personnel problem. Agency has been operating in high gear on the Detroit front with an expanded staff in the motor city. However, there was talk this week that R & R has set its sights on another auto account.

No reason was given for the R & R-to-D'Arcy moveover, which came as a complete surprise.

'HOT BELLY' BIT FOR CLOSED-CIRCUIT TV

Boston, Jan. 10.

A closed circuit tv hookup, first of its kind, showing tours of hospital wards, with discussions of cases by famed clinicians, is skedded for 50 cities in a series beginning Jan. 18 emanating from the New England Medical Center and Tufts U. School of Medicine.

Dr. George W. Dana, of Tufts Medical School, said the first "grand rounds" program will concentrate on abdominal problems commonly encountered and, like others, will be designed to help physicians in practice.

Medicos refer to these "abdominal problems" among themselves as the "hot belly" bit.

The series will be brought to doctors in 50 cities by the Upjohn Co. and will be a part of the Bingham Associates Program of post-graduate medical education at the New England Medical Center.

Continental's Encore

Renzo Cesaña, known by the more sophisticated moniker of The Continental, returns to the local homescreens Jan.29 with an 11:15-11:30 p.m. gab session on WRCA-TV, N. Y. Cesana made a big rep for himself a couple of seasons ago as the chichi gent talking to an unseen lady in his bachelor apartment.

Saturday series will be backed by Encore Cigs, via Kudner.

North Carolina U. Series Set on NBC

Greensboro, N. C., Jan. 10.

NBC will carry a 13-program series, produced at the U. of North Carolina, over their nationwide network, according to an announcement made by Earl Wynn, director of the UNC Communication Center.

Series was originally 26 programs. NBC requested permission to broadcast 13 of the programs last summer. This series was received so favorably that NBC requested the remaining programs of the series.

Known as the "American Adventure Series," the programs were written by John Ehle and directed by John Clayton, both assistant professors of radio, television, and motion pictures at the U. of North Carolina. Theme of the series is Man in the New World, who he is, what he believes, what he lives by. It was produced on grant-in-aid received through the National Association of Educational Broadcasters from the Educational Television and Radio Center.

TV'S 8 TO 9 STILL THE KEY

Who Does What To Whom Next?

Decision of the Revson Brothers to move "The $64,000 Question" from the agency which discovered it, Norman, Craig and Kummel, was not exactly a surprise to Manhattan's Ad Row. The Revsons are known on the street for their nervousness, angles and short supply of personal attachment.

Revlon Products now dominate the cosmetic market and the sensational success of the quiz program is believed to have both enormousely pleased and somewhat miffed the highpowered merchandisers. It is thought they resented the tendency of the ad trade to lavishly credit not the Revsons but Lou Cowan (now a CBS executive), Steve Carlin his senior production official at Lou Cowan Inc., and agencyman Walter Craig, who made the deal for "The $64,000 Question" the morning after it was described to him at dinner.

Meanwhile the Revsons have been pressuring Lou Cowan Inc. for changes in format and publicity but the latter office so far has been tough, refusing to rewrite a hit. There have been repeated clashes between the package-owner (Cowan) and Revlon when the latter acted unilaterally in matters relating to the program. It has been laid on the line very firmly: **"You don't own this show, we do. You lease it."**

The facts being pretty well leaked by now all over Ad Row, the trade is standing by to see who does what to whom next.

Next World Series Deal to Carry A $3,000,000 Price Tag for TV?

Though actual negotiations for World Series tv rights won't begin until next summer, there are reports that baseball is seriously ready to ask $3,000,000. The idea of asking this price, three times as high as Gillette now pays under its longtime contract which expires after the '56 games, was suggested slightly over two years ago by the ballplayers themselves who get most of the coin for their pension setup.

That far back there was dissatisfied comment on the part of baseball people that the deal (negotiated in 1950 by Happy Chandler, baseball's ex-commissioner, for six years at $1,000,000 annually was a steal. They maintained then that the price was too low in light of the vastly increased number of tv sets in use.

Though the office of Ford Frick, current baseball commissioner, declared "there's nothing we can tell you now," it's understood that he's accepting bids for Series rights subsequent to Gillette's termination in '56. t's also reported that he's been advised to make only short term deals, perhaps on a year to year basis.

Ed Wilhelm, an executive for Maxon, which handles Gillette advertising, would only comment: "We have had no discussion on the Series with baseball at all up to the moment."

Radio rights, sold jointly to Gillette and Mutual Broadcasting, went for about $175,000 under the Chandler-made contract. Hereafter, Frick is purportedly going to seek a deal with only the sponsor, to avoid complicating negotiations and allowing more than one party to be responsible for ownership rights.

Actual steps to get the $3,000,000 are not expected to be taken until after the All-Star Game in July when Frick will meet with other diamond executives. The All-Star Game has been sold as part of the Series package.

Tennessee Ernie SRO in Swift Buy

Chicago, Jan. 10.

NBC-TV has lured the Swift packing firm back into its fold and at the same time tacked the SRO banner on the Tennessee Ernie Ford daytimer. Swift, for its Tableready meats, has ordered for a Jan. 23 start the final Monday quarterhour, the last open segment on the show which started from scratch last spring.

Meat packer, also through McCann-Erickson, is understood to be dickering with Johnny Coons for a reprise of his Saturday morning kids show which ran last season for Lever Bros. on CBS-TV. Both that network and NBC-TV are gunning for the biz.

Jack Runyon to K&E

Hollywood, Jan. 10.

Jack Runyon, for the past 10 years Coast head of Biow and Biow, Beirn & Toigo agencies moves with the Pepsi-Cola account over which he will have supervision.

Duties don't conflict with those of Les Sholty, manager of K&E Hollywood office.

NCAA Looks To Repeat Same TV Grid Plan in '56

Hollywood, Jan. 10.

National Collegiate Athletic Assn. convention here is expected to approve the recommendation tomorrow (Wed.) of its television committee that last year's plan of controlled tv of college football games be continued through 1956. A vote to be taken on its formal presentation could be unanimous.

Delegates to the national conclave were said to favor "more of the same," following the reading of an 82-page document by E. L. Romney, TV Committee chairman, highlighted by the statement that a "combination of national and regional telecasting was quite successful." While admitting some problems were encountered, Romney's report added: "If a similar plan is adopted, the year's experience will simplify if not entirely eliminate many of these problems."

Included in Romney's presentation was a report of the National Opinion Research Center that "under controlled television, attendance in 1955 showed a modest rise which still left figures at below pre-tv peak," but cautioned "wide-open tv major games would doubtless have adverse effect on attendance levels."

Robt. Lang to CBS On News, Pub Affairs Sales

CBS Inc. is tooling up for a drive to sell its news and public affairs shows. A director of program sales for the Sig Mickelson-headed division, newly created, has been named with this in mind, the post going to Robert E. Lang, ex-chief of Radio Free Europe. He comes under Mickelson's province instead of reporting to the separate CBS radio-tv sales departments.

Lang joined RFE in 1949 and before that was acting ad and sales manager for the Post Cereals group and a Fred Waring administrative staffer.

WEB'S STRENGTH HINGES ON HOUR

It's long been an accepted bromide in the concert field that "everybody's Fifth Symphony is the greatest." Similarly, it's now become axiomatic in tv that "a network is as good as its 8 to 9 show." It's particularly applicable as video goes into '56 with the changing program patterns and shifts in competitive strength hinging largely on "who did what to whom" in the coveted 8 to 9 slot.

What has happened Monday, Tuesday, Saturday and Sunday 8 to 9 (plus Wednesday and Thursday to a lesser degree) pretty much sums up whatever excitement has been generated this season in the inter-network programming sweepstakes.

First off, there's Monday night 8 to 9 Sid Caesar story. A year ago this time it was still rated a dubious entry, in trying to compete with the Burns & Allen-Arthur Godfrey CBS powerhouse (after NBC had gone way out on a Madison Ave. limb to divest itself of "Firestone Hour"). But "Caesar's Hour" is now one of the more enviable tv success stories on the Nielsen-Trendex front with only the 9-9:30 CBS "Lucy" Show disrupting the best laid NBC plans for audience continuity.

—Then Came Silvers

Tuesday 8 to 9 is a book in itself. For eight years, until this season, it was all NBC. CBS and Phil Silvers broke it up where no one else had succeeded, with result that NBC is now throwing in its heaviest ammunition—Martin & Lewis, Bob Hope, et al, to counteract the diminishing Milton Berle returns. Silvers is giving them the battle of their lives in perhaps the most intriguing of the cross-the-board 8 to 9 stories.

What Silvers did to NBC Tuesday nights has its 8 to 9 parallel in what Perry Como is currently doing Saturday nights to CBS. For years NBC couldn't get off the ground as Jackie Gleason rode herd for Columbia. Now with Como in the 8 to 9 Nielsen-Trendex driver's seat, NBC has itself a field night (save for those one-a-month CBS Ford Star Jubilee specs which somehow even manage to take George Gobel off his lofty 10 o'clock NBC perch.)

Ed Sullivan's Sunday 8 to 9 entry was, is, and unless a minor miracle happens, will continue to

(Continued on page 50)

55,000,000 View 'Peter Pan' Repeat

NBC-TV's color reprise of "Peter Pan" on Monday's (9) "Producers Showcase" is estimated to have pulled between 55,000,000 and 60,000,000 viewers for the two-hour (7:30 to 9:30) span. The Mary Martin-Cyril Ritchard starrer masterminded by Jerome Robbins hit a 15-city Trendex of 36.2, against a 48 last March. Even at the reduced score, the draw was the largest of any tv show since last spring's "Pan," the highest of any spectacular (Judy Garland's show on CBS-TV to kick off "Ford Star Jubilee" last fall drops to second place) and with more sets-in-use since the first edition. Viewers per set were figured at 3.32. The March "Pan" rated a 66.1 Nielsen and 67,000,000 viewers; though NBC figures that one at a couple of million less.

Competitively, here's how "Pan" stacked up with CBS-TV and ABC-TV in the four segments: 7:30—38.1, vs. 12.8 for "Robin Hood" and 6.8 for "Topper" reruns; 8—33.4, vs. 16.9 for "Burns & Allen" and 10.4 for "Reader's Digest"; 8:30—38.6 (high mark), vs. 27.1 for Arthur Godfrey's "Talent Scouts" and 2.4 for "Voice of Firestone"; 9—34.8, vs. 29.5 for "I Love Lucy" and 3.2 for Dotty Mack.

Revlon Explodes A $3,500,000 'Big Surprise' At Agency, Gives Biz, '$64,000 Question' to BBD&O

The Revlon account, perhaps the most controversial in the Madison Ave. television programming sweepstakes, served notice this week on its agency, Norman, Craig & Kummel, that it was "fired" effective Feb. 9, with the billings swinging over to Batten, Barton, Durstine & Osborn.

As major agency accounts go, Revlon's approximate $3,500,000 billings register as something less than sensational, but what makes it the eyebrow-raising industry item of the season is the fact that involved in the switchover to BBD&O is tv's No. 1 rated program, "The $64,000 Question." What won't escape the trade is the fact that the agency's radio-tv factotum and partner, Walter Craig, not only delivered the Lou Cowan-packaged show to the Revsons, but subsequently helped nurse it into its preeminent status, picked Hal March for the emcee role and only three weeks ago staged a Revlon sales convention at the Waldorf-Astoria, N. Y., which even occasioned plaudits from the Revsons—all contributing factors toward Revlon's 341% increase in November sales compared with the previous November and representing 33% of total lipstick sales in the nation (contrasted with runnerup Hazel Bishop accounting for 14%).

Revlon notice yanking Norman, Craig & Kummel off the account gave no reason for its action (except to notify the agency that after Feb. 9 the biz would go to BBD&O, which already had its Satin Set billings, and with the Chet LaRoche agency sharing a small piece of it). Revlon biz had been in the house for seven years; was due for a hike to $5,000,000 in billings in '56.

When, a month ago, it was revealed that the agency was inheriting the Speidel $2,000,000 from Sullivan, Stauffer, Colwell & Bayles, the Revsons complained that it would put a competing quiz

(Continued on page 38)

FIRESTONE'S TV SPEC

One-Shot for March 19 to Trace History of American Music

Firestone is planning its own spectacular, a one-time-only hourlong "Voice of Firestone" stanza slated for March 19 on ABC-TV which would be pegged on a springtime motif and via narration and song trace the history of American music.

No talent has been set for the spec as yet, with first consideration that of getting a top name narrator for the stanza. Once this is accomplished, the script would be written and top Metopera and other concert stars would be booked for the show. Program would run from 8:30 to 9:30 that night, the first half-hour being Firestone's regular time on the web; the second is currently sustaining. Show would emanate from ABC-TV's Studio TV-1, but the web is thinking about breaking through to its second largest studio, TV-2, and combining the two in time for the spec.

Metro to Scrap 'Parade' Format, Host, Producer

Hollywood, Jan. 10.

Present format of "M-G-M Parade" will be scrapped and other changes in the production setup are imminent to satisfy the demands of the sponsors of the ABC-TV weekly show for "better quality and higher ratings." Council of war has been called for today (Tues.) at the Metro studio, out of which is expected to come a new entertainment pattern and a change in producer and emcee.

Among proposals for new program design are "Cliffhanger" treatment of feature Metro pix to be broken up into three or four chapters similar to ABC's recent telecast of "Red Shoes" in two parts on successive Sundays; dramatizations of the lives of studio's stars with those so portrayed to come-on at the finish. A half-dozen other suggested formats are to be studied today following the arrival of Howard Dietz, M-G pub-ad v.p., and Bob Wertman, ABC program v.p. Speculated is an emcee-host replacement for George Murphy and a top tv producer to supplant Leslie Petersen. Both sponsors, American Tobacco and General Foods, are unhappy with a Nielsen rating of 16.7 for show costing $40,000. Series now in 15th week on firm 52-week deal with 13 summer repeats. Here from N. Y. for meetings at Metro studio are Weitman, Dietz, Benton & Bowles' Tom McDermott and Bud Barry of the William Morris office. Jack Van Nostrand of SSC&B Coast office is also sitting in.

GF's 'Wendy Warren' Buy

More daytime billings have been snagged by CBS Radio. General Foods is in for tri-weekly segment of "Wendy Warren & News," via Young & Rubicam.

Other business is in the renewal trough. Chevrolet continues with 12 weekly capsule newscasts (Robert Trout and Allan Jackson) through June. Wrigley's, longtimer backer of Gene Autry, repacted year-round.

'Don Quixote' As 90-Min. Pic Spec

Hollywood, Jan. 10.

Laszlo Vadney is scripting a tv version of his adaptation of Cervantes' "Don Quixote" for a 90-minute filmed color spec, following disclosure that Desi Arnaz, prexy of Desilu Productions, has purchased the property. Arnaz and Vadney will co-produce the telefilm version, to be filmed at Motion Picture Center.

No deal has been set on which network will air property, nor has casting of Quixote or Sancho Panza been finalized. Deal was negotiated by Nat Goldstone.

'PEOPLE ARE FUNNY' MAY CALL IT QUITS

Hollywood, Jan. 10.

Fifteen-year run on radio and tv of "People Are Funny" may wind at end of current season, according to John Guedel, partnered with Art Linkletter in the package. Guedel stated that he and Linkletter are considering dropping the show, subject to approval of Gillette, which sponsors for Toni and Paper Mate and still holds a three-year contract for "People."

"Shows have a way of running their course," Guedel said, "and we're still undecided whether to drop the title, change the format, or launch a new hour variety show on alternate weeks. We've been good for so many years, we want to change before we get un-good."

Guedel and Linkletter have 70 shows filmed for later reissue and in a few more weeks will have this season's output completed.

College Telecourses for Credit: 42 Students Per 100,000 TV Homes

East Lansing, Jan. 10.

Virtually every community faces school building needs, but there is one national educational venture not hindered by the acute problem of more classroom space.

When the school bell rings for educational television courses across the nation, the adults need not jam into crowded buildings—they need only to scoot their chairs up close to the television set to continue their college education.

Thousands of Americans are using this newest of educational techniques—educational television—to work toward college degrees. Four years old now, the movement is out of the experimental stage.

The average college telecourse for credit, offered across the states, has an enrollment of about 42 students per 100,000 tv homes. The total national enrollment in the 22 credit telecourses offered by the 18 institutions last fall was 4,016. And in addition to the actual enrollments, the 18 colleges and universities report an estimated audience of 372,000 additional viewers. These are adults who dial in the telecourses regularly, but do not officially register with the schools.

Statistics on this first national survey of telecourses are released by Michigan State U., which conducted the work for the Committee on Television of the American Council on Education and the Continuing Education Service of M.S.U. The survey of the 18 institutions of higher learning offering telecourses, during the fall semester of 1954-55, was conducted by Irving R. Merrill, Director of Research for M.S.U.'s educational station, WKAR-TV.

Although the figure of 42 enrollments per 100,000 tv homes might appear to be small, it is possible to get a greater appreciation of the numbers when compared with campus registrations for the same courses. Dr. Merrill cites this example: "Music in the Western Tradition" offered over Michigan State WKAR-TV had a comparative enrollment of 11.42 per 100,000 tv homes for credit, while the same course on campus drew 4.24 enrollees per 100,000 households in the state of Michigan. This example, according to Dr. Merrill, indicates that the term "comparative enrollment" used in the survey necessarily involves small numbers.

Psychology a Big Hit

The tv credit course with the highest actual credit enrollments, according to the survey, was the "Psychology and Human Behavior" course for one credit from the U. of Southern California over KNXT-TV, registering 256 for credit and 856 for non-credit. "Let's Talk Children," a one-credit course of Wisconsin State College, Milwaukee, carried by WTMJ-TV, totaled 122 for credit and 283 for non-credit. Third was the "Governments and Human Nature," one-credit course of the U. of Chicago over WNBQ-TV. It drew 69 for credit and 326 for non-credit.

All of the tv credit courses offered by colleges last fall were in the general field of arts and sciences.

The greatest demand for the courses offered was in the field of social sciences, followed by mathematics and physical sciences, language and literature, biological

(Continued on page 50)

Nestle, Kolynos Buy 'Kangaroo'

"Capt. Kangaroo" (Bob Keeshan) has lured its first money, with Nestle and Kolynos each signing on for two capsules weekly. The 8 to 9 a.m. crossboarder (Saturday 9:30-10:30 was added recently) has played it coinless since being launched in the fall as a click kid stanza. The latest Nielsen gives "Kangaroo" the best over NBC-TV's "Today," with latter 5.2 against Keeshan's 7-plus in the competing hour.

Nestle, via McCann-Erickson, will pitch chocolate products. Kolynos (out of Whitehall Pharmacal) is repped by Grey.

Ridell 25th Anni Kudos

Detroit, Jan. 10.

James G. Riddell, prexy of WXYZ and WXYZ-TV, ABC's o&o stations in Detroit, was honored at a surprise, stag testimonial dinner marking his 25 years in broadcasting by more than 300 friends Friday (6) at Hotel Statler. He began his career as an office boy at WXYZ.

Principal speakers were Robert E. Kintner, prexy of the ABC division of the American Broadcasting, Paramount Theatres Corp., and Leonard Goldenson, prexy of the corp. Other speakers included local industry, civic and political toppers.

Other ABC toppers included Ernest L. Jahncke, veepee; Harold Morgan, comptroller, and Frank Marx, chief engineer.

There's a Rub In Shift of Television Fisticuffs To Hub

Boston, Jan. 10.

A strange situation has arisen in the Hub. It appears that the weekly Monday night tv boxing shows, now beamed out of New York, will shift to Boston, but Hub viewers will be no better off than formerly as the televised bouts are not carried on either of the two local stations WNAC-TV or WBZ-TV.

The switch is a result of the New York Boxing Commission's ban on the Boxing Manager's Guild there. Commissioner Julius Helfand recently announced that the Guild was outlawed and after Jan. 15 all members of the Guild would be suspended.

Chairman Otis Whitney of the Massachusetts Commission, which is backing up the New York Commission, sent a wire to Helfand stating: "Please be assured of my complete cooperation in your move to dissolve boxing monopoly. In my opinion this is something long overdue."

The shift to the Hub is expected to start Jan. 16. The televised weekly bouts now originate from St. Nick's Arena, Brooklyn. They have not been carried in New England, but WMUR-TV, Manchester, N.H., which has stepped up its power and is now being received okay in Boston, plans to carry the fights.

Reason for the switch to Boston is said to be a loophole in the law. According to Commissioner Henry Lamar, fighters are allowed to sign for themselves in Massachusetts. New York law requires a boxer to have a manager sign. If the guild managers are suspended in New York, under the existing law here the fighter could sign his own contracts for the tv bouts in Boston.

Lamar said: "That's the law at the present time. Under present circumstances they could fight. What happens later, I can't say. If New York suspends the managers we will uphold their rulings here. The fighters would still be eligible to fight."

The managers' guild is not outlawed in Massachusetts, and as a result, it is indicated the members may have influenced the switch of the weekly tv shows to Boston the day after the New York ban goes into effect.

STANDARD OIL EYES CHET HUNTLEY NEWS

Standard Oil (N. J.) is "looking over" Chet Huntley with a view to sponsoring his news analysis on NBC-TV. Huntley, who's been making strides on the Coast, is being brought east to be launched Feb. 5 in the Sunday 2 to 2:30 slot under the tag of "Outlook." "American Inventory" will probably be dropped.

Huntley's commentary stanza is a $19,500 package.

Don't Blame Newspapers Entirely, TV Needs Some Maturity, Too, Sez Watt

Denver.

Editor, VARIETY:

I am among the many who enjoyed and was more than casually interested in your recent piece concerning the disinterest of newspapers in television. I beg your indulgence while I get a few thoughts off my sunken chest—without appearing petulant, I hope.

I agree that many papers continue to turn their backs on television, perhaps in the vague hopes that it'll vanish. However, maybe the tv camps could channel some of the energies expended in wounded wails regarding treatment they receive in the press toward reexamining their own houses, and methods of procedures in dealing with the press.

I am charging that many tv agencies do not know what papers are trying to play ball with them. This is evidenced in at least one office by the mail that week after week filters in addressed to persons who haven't been in the employ of the paper for four or five years. The mail is duplicated unnecessarily; the editor's efforts—and if he's sufficiently fortunate to have a staff, his staff's efforts—are bogged with the simple chore of opening seemingly countless flack sheets concerning one show, or subject.

This will seem crass, and it is: It would appear that the agencies and networks might do well to consider the papers helping them rather than hindering them when it comes to draft their advertising budgets.

They, who complain about the press shun, might be shunning the press.

Add to these raucous ravings the troubles encountered often with the network representatives in the localities who can't keep the papers up-to-date on log changes because they're too occupied seeking space for their petty cash giveaways and other commercial promotions.

Sure, newspapers must grow, and face a stark reality. But, there's room for a bit of maturity in the administration of television, too.

I must agree most newspaper tv columnists are not schooled to sit in judgment of the art. Most of us are former rewrites or rim men.

Thanks for your ear, and despite my rants—I do mean well.

Thompson R. Watt
(Radio & TV Editor, Denver Post.)

AFTRA'S CINCY WAR CHEST

7% Assessment for 200 Members In Wake of Crosley Dispute

Cincinnati, Jan. 10.

To build up a war chest in a threatened contract-dispute strike against Crosley Broadcasting Corp. stations here, the 200 Cincinnati members of American Federation of Television & Radio Artists have been assessed 7 per cent of their earnings.

Old agreement, covering 45 members of WLW and WLW-T, ended Dec. 15. In extending negotiations the artists empowered their union representatives with strike authorization and the chapter membership approved the emergency assessment.

Robert E. Dunville, Crosley president, entered the talks this week upon request of the union, which reported lack of progress in meetings with two company spokesmen.

According to an inside source, management is expected to go along with previous pay scales after reportedly having sought reductions.

Prolonged bargaining also is going on between Crosley and 65 engineers, members of the International Brotherhood of Electrical Workers. Their pact expired Nov. 1. Accord was said to have been reached on wage rates, but the group seeks retirement benefits which the company grants its salaried employes.

Kansas City—Classroom instruction via television was resumed here last week by the U. of Kansas City over KCMO-TV with a 13-week series on Shakespeare. Half hour each week on Saturday is being devoted to the program "Much Ado About Shakespeare," with Mrs. Carolyn Benton Cockefair, assistant professor emerita of English, conducting the series.

CBS-TV to Probe Mental Illness

A "definitive" 90-minute actuality study of mental illness is being prepared by CBS-TV for showing on March 18 in preemption of the 5 to 6:30 p.m. "Omnibus." Titled "Out of Darkness," show is being filmed at the Metropolitan State Hospital, Norwalk, Calif., and will reveal case histories depicting the nature, causes and treatment of what has been called America's No. 1 health problem.

Framework for the program, being produced by CBS Public Affairs under director Irving Gitlin in co-op with the American Psychiatric Assn. and the National Assn. for Mental Health, will be readings from a book, "Philosophy of Insanity," written anonymously nearly 100 years ago by a patient in a mental hospital in Glasgow. Live narration will be by Dr. William Menninger, former chief of psychiatry for the Army in World War II. Producer-writer is Albert Wasserman, with Lewis Jacobs as associate producer and Harry Robin production manager. A name actor will do readings from the book.

Gov. Harriman's Educ'l TV Station Bid; State Buying Defunct WTRI?

Albany, Jan. 10.

Gov. Harriman's recommendation, in his message to the Legislature last week, that the Board of Regents' plan for the establishment of a pilot educational television station be established in the Capital District, and the comment, "It is possible facilities for this station could be purchased at relatively small expense," was believed by some observers to tiein with his reported interest in the purchase by the State of the inactive WTRI. It is a UHF outlet with modern studios and offices at the Albany north city line.

WTRI, in which Stanley Warner Corp. holds a 50% stock interest, went off the air about a year ago, after it lost the alternate CBS affiliation to WROW (controlled by the Lowell Thomas group), and could negotiate no other web hookup.

A station spokesman was quoted as saying "no offer" had been made by the state and there had been "no negotiations of any kind." The State Education Department confirmed there had been "no overtures" on its part. However, WTRI would seem the only area station whose facilities might be purchased "at relatively small expense."

Harriman pointed out this section is "particularly suitable" for location of an educational video outlet, not only because it is the Capital, "where the Education Department and State University have headquarters," but also because of "the large number" of sets equipped to receive UHF. WTRI's spokesman hinted the owners might be willing to sell if the price were right, but made this contingent on another factor: FCC refusal to cancel allocation of VHF Channel 10 to Vail Mills (near Gloversville) or refusal to order an all-UHF setup in the Albany area. With either move, WTRI might be put back into operation by the present ownership.

Governor Harriman's message added, "If necessary, the State should be prepared to construct the station" (an educational). He also supported establishment in the Education Department of a unit to operate the pilot and "to prepare programs and other material for distribution through other television media."

Emphasizing that New York State has "lagged behind many less wealthy states in the development of educational television," about the importance of which "there is widespread agreement," the Governor further recommended that a "system of financial aid be established to encourage communities to develop educational tv."

CBS Radio 'Young Ideas' In N. Y.-to-L. A. Shift

CBS Radio is transferring origination of "Young Ideas" from N.Y. to the Coast. Shift is being made as convenience for emcee Fred Robbins, whose announcing chores on the Eddie Fisher show on NBC-TV keep him in Hollywood most of the time.

"Ideas" is Saturday night airer at 6:30-7 fronting young singing talent.

Law Specific To TV Copyrights, British Aim

Th complete revision of the British Copyright Act of 1911, which has been discussed in the House of Lords the last two months, will again go before the House when it reconvenes Jan. 24. According to attorney Max Chopnick the British bill goes much further than required by the Universal Copyright Convention or required by the Brussels revisions of the Berne Convention.

The proposed bill, says Chopnick, creates a new performing right for television broadcasts and separate copyright protection for motion pictures. The right to license tv broadcasts would be vested in the British Broadcasting Co. an Independent Television Authority for 25 years. They may jointly appoint an organization to collect fees for this new right, or they may each have one separate organization for such licensing. In the original bill, the term for the motion picture copyright was 25 years, but this has been increased to 50 years. The term copyright for photographs and recordings is reduced by the bill to 25 years. One of the amendments to this clause would permit copyright by British record company of any disk, wherever made, as long as first publication occurred in Britain, instead of requiring, as the present law does, that the record be made in Britain.

Jim Lowe's Showcase

Jim Lowe, singer-singsmith, has been slotted for his own cross-the-board show on WCBS, N. Y., starting Monday (16) at 9:05-30 a.m. That's the time berth of Lanny Ross, who continues with his five-a-week "Showtime" at 4:05-5 on the CBS Radio flagship.

Lowe comes into Gotham from Chicago, where he was a disk jockey-announcer at WMAQ, having started his show biz career on KFRU, Columbia, Mo. He also worked at WIRE, Indianapolis, WBBM (the CBS affil in Chi) and WENR. Among his compositions are "Close the Door," "Maybelline" and "Gambler's Guitar."

Winston-Salem—James L. Prendergast has been named program director for WSJS in Winston-Salem, N. C., according to an announcement by John Comas, general program manager. He succeeds Robert C. Estes, who will now devote more of his time to public relations activities.

WCCO-TV Hassle Over Equal Time

Minneapolis, Jan. 10.

Hassle has developed between the Minnesota Republican Party and WCCO-TV in consequence of latter's rejection of party's demand for equal free video time to answer the seven "reports to the people" which the station is allowing Minnesota Democratic-Farmer Labor Gov. O. A. Freeman to make on tv gratis.

In turning down the demand, Sherman K. Headley, WCCO-TV manager, says he has the governor's assurance the reports will

(Continued on page 50)

TRICKING UP 'RATING NIGHTS'

Winchell Vs. Sullivan in Fall?

Don't be surprised if next fall finds Walter Winchell heading up a full hour entertainment package in the NBC-TV Sunday night 8 to 9 slot as opposition to CBS' Ed Sullivan Show. If the present thinking materializes into actuality, the sponsor of the 60-minute show would be Hazel Bishop.

Hazel Bishop factotum Raymond Spector and Winchell, it's reported, have already discussed the possibility of such a showcase. It's understood that the cosmetic outfit has already put in the works a consumer survey directed at Sunday 8 to 9 viewers to determine the sales potential for a mass buying product at such an hour and pitted against such a toprated entry as Sullivan. Decision, it's reported, may hinge on the outcome of the study.

If the deal goes through, Winchell would appear on tv essentially in the role of performer. Although presently appearing on Mutual radio network, he's been without a video showcase since his ABC-TV program blew up some months back (with litigation still hanging fire.) It's no secret that the syndicated Hearst columnist is anxious to get back into the tv swim but negotiations, directed at a gab-only stanza have led nowhere.

Thus far NBC's been finding it rough going trying to cut in on Sullivan's overwhelming audience pull, with only the occasional Martin & Lewis guest shots capable of turning the trick. Last Sunday (8) the network preemed a new comedy showcase as successor show to "Colgate Variety Hour" but this would probably be a temporary expedient if the Winchell talks jelled.

'No More Exclusives': Colbert

Five Shows a Season Not Enuf, 39 Too Many, Sez Star; Winds Up CBS Pact

Hollywood, Jan. 10.

After completing her exclusive television pact with CBS-TV, Claudette Colbert declares she'll never again sign another exclusive telepact, exclaiming "it's not a good idea for either party."

Miss Colbert, currently rehearsing "Blithe Spirit," Ford Star Jubilee spect to be seen Sat. (14) on CBS-TV and in which she stars with Noel Coward and Lauren Bacall, said her five-shows-a-year deal at CBS gave her script approval, and that she only starred in three shows all year for the web. At the same time, because she was under contract to CBS, "I was forced to turn down three very good NBC shows," she remarked.

"An exclusive tv contract is not a good plan. I have freelanced for so many years it's ingrained. Aside from the exclusive preventing me from taking other network offers I liked, I don't feel it's wise to be on tv only five times a year. I don't think that's enough. Yet I was on only three times.

"Whereas I'm afraid of a weekly series of 39 shows a year for myself. I think the best plan for a dramatic actress is to be on every third week, as they do on Four Star Playhouse. My agents, the William Morris agency, are working on such a filmed series for me now. I think it's wrong for a dramatic actress to attempt 39 shows a year because you just cannot do that many good programs. Too, a dramatic actress can suffocate playing one continuous character. It's different with Loretta Young's

(Continued on page 50)

Canada TV Available To 80% of Population In French and English

Ottawa, Jan. 10.

Television production in Canada costs an average of 4 cents per family per night compared to the average of 20 cents for a family to own and operate a receiving set for one night, according to A. Davidson Dunton, chairman of the board of governors of the Canadian Broadcasting Corp. Guesting (4) on CBC's informal nightly (7 p. m.) 30-minute "Tabloid" stanza, Dunton was referring to the method of financing video through a tax on receiver sales. He was interviewed by "Tabloid" staffer Elaine Grand. It was his first tv interview although he has appeared on panel items like "Press Conference." As usual, the CBC boss was loaded with CBC facts and fired them like a machine gun.

Canada, said Dunton, stood second among the world's nations in television production, using more than 2,000 performers a month. He

(Continued on page 50)

WABD Stays Up Later

WABD, DuMont o&o in N.Y., is extending the latter part of its telecasting day from midnight to 12:30 a. m. on weekdays. "Sealy Playhouse," the rerun syndication package which formerly ran on rival WABC-TV, moves into the 11:15-11:45 p. m. anchorage after the news. "Featurama," the station's collection of filmed short subjects moves from 11:15 to midnight to 11:45 to the new signoff.

Shift starts Jan. 1. Ken Roberts, who hosted "Sealy" on WABC, continues in that capacity.

NBC Mulls New TV 'Assignments'; Muni on 'B'way'

With its "Assignment: India" having been widely kudosed, NBC-TV is going ahead with other telementaries earmarked under the Ted Mills producer banner. American Express is studying sponsorship of one or more in the series.

Upcoming "Assignments" may include Maurice Chevalier or Charles Boyer in a Paris backdrop, John Hersey and publisher Roy Larsen in a "Schoolhouse" theme and Paul Muni in "Assignment: Broadway."

Meanwhile, there's a report that the web may repeat "Nightmare In Red," presented last month, under the same Armstrong Cork auspices. Armstrong preempted its "Circle Theatre" pre-Xmas to show the anti-Commie film produced by Henry Salomon. Sponsor has been receiving a load of complimentary letters as result.

Hong Kong as Locale For Telefilm Series

Hong Kong, Jan. 3.

Hong Kong is the latest locale to get a taste of telefilm production. Producer Raymond Friedgen is here to line up production on "Hong Kong Deadline," new series which he's packaging. Friedgen has already signed Allen Prior, a British native of Hong Kong who had motion picture experience in England and here, as production manager, and has also set the Grandview Studios, one of the largest in Kowloon here, for interior shooting.

Series will star Jing Davis. Harve Foster, Hollywood telefilm producer, will arrive in mid-January to head up production.

REAL CIRCULATION VS. GIMMICKERY

By FARRELL DAVISSON

Chicago, Jan. 10.

The question of where legitimate showmanship ends and questionable gimmickery begins in the attempts by radio-tv stations to influence audience responses measured by the various rating services has become a matter of some concern to industryites here and elsewhere.

Business ethics aside, many objective observers view unhappily the apparently spreading trend towards special contests, giveaways and other circulation builders run off during rating weeks. Such techniques have become standard in the newspaper publishing field where the measurement tools are more precise. Even so, many publishing specialists consider much of this promotion gadgetry a generally inefficient and costly treadmill.

That's why there are those who are reluctant to see the radio-tv industry saddle itself with similar variations designed to inflate, at least temporarily, individual station audiences. And the sight-and sound media, with their relatively indelicate audience seismographs, are especially susceptible to abuse in this area.

The extremes to which these devices can be carried were demonstrated in Milwaukee. Last week at the behest of the Better Business Bureau execs of the beer city's seven radio stations sat down together and voluntarily agreed to call a halt to a practice that was getting out of hand.

It seems that timed with Hooper's November sampling in that market, WOKY ran a series of on-the-air promos advising their listeners it would "pay" them to say they were listening to the station. The prize reportedly was a dollar. Then last month, in avowed self-defense, stations WFOX and WEMP got into the act, upping the ante to a $5 certificate. That's when the Better Business Bureau was called in with the resulting meeting at which all parties agreed to stop as of last Saturday night (7). Additionally, the station men are to meet again Jan. 23 to work out city-wide standards of good practice.

Chi TV Gets in Act

Although not in the same overt vein, special rating week hypos have cropped up in Chicago television. It's fairly common practice and within the accepted limits of showmanship to shoot in that top feature film or those big name guests on a variety stanza as has been done on WBBM-TV's "In Town Tonight" the week the nosecounters are out taking their audience samples.

At the start of the present season WBKB went one step further in out-and-out promotion, running off a writein contest with a new Chevrolet as the big prize. Contest ran during the rating weeks, natch.

With the ratings so all-important, especially for that national spot biz, other little "fudgeing" tricks have been developed. For exam-

(Continued on page 50)

WSAZ-TV's Big Color Push for Huntington

Huntington, W. Va., Jan. 10.

WSAZ-TV here has invested over $250,000 in compatible color equipment and about the start of next month will do the first of a regular schedule of local live shows in tint. Lawrence (Bud) Rogers, station head, is hoping to go 100% multichrome on the local NBC outlet within two years, if possible.

In addition to the local live equipment to be used by WSAZ-TV, including a $60,000 color camera, station takes heavily from the web color lineup and, of late, has been using color films and slides. Station plans to use a remote color unit.

Looks Like '56 May Restore TV's Low-Budget Quizzer Back in Favor

The way things are going, 1956 may be the year in which the quiz show will make a bid for an even greater place in the tv sun. It's the same old story: good ratings at low budgets, regardless of the largesse for contestants. A $64,000 Question," No. 1 of the lot, is still cheap compared to $25,000 and $50,000 fees for stars alone, sending some shows into the astronomical $100,000 time and talent class (and much more for the 90-minute specs).

When in doubt about what to send in for a cancelled show, take the question-and-answer route; like Lou Cowan's old darling, "Quiz Kids," getting the call to replace the axed "Wanted" on CBS-TV as of tomorrow (Thurs.) in the 10:30 p.m. slot. Putting in Clifton Fadiman as the emcee is designed to class up the moppet paneller. And the sponsor of "Wanted," Whitehall Pharmacal, dittoes on "Quiz Kids."

When Tuesday night's "Favorite Husband" was pinkslipped by GM's Frigidaire, Columbia wasted no time in setting up Edgar Bergen (via Don Fedderson packaging) with "Do You Trust Your Wife?", which in turns sets couples up in business by delivering a year's income to them per show ($5,200) in a daisy chain under which a week-by-week winner can gain such coin indefinitely. Frigidaire moves in with the film quiz, which incidentally was received roughly by the critics. But $100 a week plus the other per-show prizes is small potatoes compared to standard talent and production salaries, and the sponsor also figures on inheriting some of the audience from the up-ahead $64,000 Question."

In the daytime spectrum, "Queen for a Day" is making noise on NBC-TV as a network entry despite pastings from the reviewers. Also in the afternoon, Goodson-Todman's "Choose Up Sides" is styled for Saturday's children (at noon on NBC-TV) and opened over the weekend (7).

Over at ABC-TV, there's a reverse play, with "Amateur Hour" upgraded to a full hour and kicking out "Life Begins At 80," a paneller of sorts in the senility sweepstakes.

W&G's New Billings

Chicago, Jan. 10.

Weiss & Geller, which recently lost its chunk of the Toni biz to Don Nathanson's new North Advertising shop, has landed Helene Curtis' Lanolin Discovery billings formerly booked by Earle Ludgin. Also assigned to W&G is a new HC product to break in the spring.

New agency promptly installed Discovery as an alternate sponsor on ABC-TV's "Dollar a Second" with Mogen David wines, also a W&G account.

Boston VHF Nod Presages Bitter Battle in Courts

Washington, Jan. 10.

An FCC Examiner's initial decision last week triggered off what promises to be a Boston tv party in the contest for the highly valuable channel 5 which five applicants are seeking. The decision, favoring Greater Boston Television Corp., headed by Arthur D. Cronin, an insurance man, is sure to be challenged before the full Commission. And the final decision will quite likely be carried to the courts—unless obviated by a merger deal.

Since the Boston area is the largest in the nation with only two commercial VHF stations, the scramble for the third and only available VHF channel is about the hottest thing before the Commission. There are other aspects about the contest which presage a bitter battle.

Examiner James D. Cunningham (incidentally a native of the Bay State), in recommending that Greater Boston, owned by some 40 local businessmen, get the channel, definitely rejected two newspaper applicants (Boston Herald and Traveler and Boston Post) on the issue of diversification of media of mass communications. He also ruled out DuMont because its principals are "strangers" to Boston. The Examiner narrowed the

(Continued on page 39)

TONY MARTIN LOSES BRACE OF SPONSORS

Tony Martin's Monday nighter on NBC-TV is losing its pair of sponsors. Both Associated Products and Webcor are checking out as the rotating backers.

Singer's quarter-hour is up for grabs as of March 5.

OG's 'Step This Way' Shifts to WRCA-TV

"Step This Way" shifts from WABC-TV to WRCA-TV, N. Y., Jan. 21 and in doing so takes over the assignment of competing locally with CBS' "Saturday Lucy Show." Crossing over to support the John Irving Fields package will be P. Lorillard for Old Gold, via Lennen & Newell, in an uninterrupted sponsorship of the amateur dance team session for top prizes.

Ted Straeter's orch plays the show, with a name emcee being negotiated.

DONEGAN EXITS UM&M

Cy Donegan resigned last week as v.p. in charge of sales of UM&M Inc. Donegan, who had been with the firm in that spot for nearly a year and a half, said the resignation was prompted by personal and contractual reasons.

He had no comment on future plans.

ABC in Belated Hoopla Marking 35th Anni Of Flagship (nee WJZ)

ABC is making with the caviar tomorrow night (Thurs.) in a belated but better-late-than-never shindig celebrating the 35th anni of the founding of WJZ, now WABC, its N. Y. flagship and the oldest flagship station in the land. Bash takes place at the Belmont Plaza over a three-hour 5:30-8:30 span, with all the network brass, press and an arm-long list of radio pioneers slated to attend.

Station, whose call letters were changed when the United Paramount Theatre merger with ABC was finalized in 1953, started operations in October, 1921, atop the roof of Westinghouse's Newark factory. It was then owned and operated by Westinghouse, but latter became an NBC outlet as part of the Blue Network. When the Blue was finally split off from NBC to become ABC, WJZ became the flagship.

Outlet's first announcer was Thomas J. Cowan, while performers included The Happiness Boys, Vaughn DeLeath, Fulton Oursler and Milton Cross (a singer when he auditioned). Station's early special events coverage was that of the 1921 World Series, which was telephoned play-by-play from ballpark to the station.

Anniversary party will be hosted by general manager Mike Renault and ABC prez Bob Kintner. Station is devoting a full day of on-the-air promotion to the event tomorrow, while sister outlet WABC-TV is lending a hand via Joe Franklin's hour-long "Memory Lane" show.

American Intelligence Agents Help Shape World Destiny

Espionage Agents, America's First Line of Defense

"Secret agents have molded our destiny," states the recent Funk & Wagnalls publication, "War of Wits: Anatomy of Espionage and Intelligence."

Survival of any nation today. in the event of attack by an enemy power, may be directly in proportion to its advance "intelligence" or knowledge, of that enemy . . . disposition of land, sea and air power, hidden targets. weak points, concentration of physical resources, defenses. stamina of its people, intentions, plans, and capacities of its government.

The only way to stop another "Pearl Harbor" is to know when one is in the making—not at the moment when bombs drop, but before the enemy task force moves from its home base. The role of intelligence operations in preserving peace is spotlighted by former Deputy Head of Naval Intelligence, Admiral Ellis M. Zacharias. "A highly effective intelligence organization is an inescapable necessity as a preventative of war," be asserts. "Intelligence anticipates conflict . . . and . . . only intelligence makes possible a workable, fruitful diplomacy to prevent conflict."

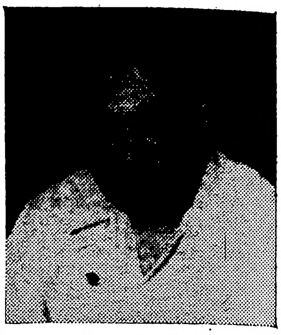
Intelligence Saves Lives

One of hundreds of thrilling, dramatic examples of "intelligence" in action that has altered the path of history occurred in the winter of 1942-'43. When the battle of the Atlantic was least encouraging for the Allies, our agents reported new German experiments on an awesome acoustic torpedo to be guided by the sound of the target ship's propellors. Soon thereafter the survivors of a sunken U-boat were brought to Washington. After patient interrogation, a young American obtained from a German petty officer the blueprints for the torpedo. Defenses were devised. The torpedo that the Germans thought would decide the battle of the Atlantic proved almost completely ineffective.

Because of security reasons, the most daring exploits of our brave agents remain "top secret." Did America's agents help foment the overthrow of Argentina's Peron in 1955? . . . Guatemala's Red regime in 1954? . . . the restoration of Iran's Shah Pahlevi to power in 1953? Questions like these will always go unanswered.

Espionage Expert Reveals Secrets

Opens Formerly "Classified" Files



LADISLAS FARAGO

The man who penetrated the intelligence services of the World's Great Powers!

The secret papers and daring exploits of the master spies and renowned intelligence directors of our day are revealed in the newly opened files of Ladislas Farago, famous author and authority on international intelligence.

This former Chief Analyst in the Office of Naval Intelligence, who served as special Consultant to our Joint Chiefs of Staff, has a thorough knowledge of the skills and

World Powers Spend Estimated $3 Billion Yearly For Intelligence

The one secret that every world power has been able to preserve from penetration by the secret agents of other nations is the exact financial cost of its secret service. Mention operational costs and the intelligence organizations of all world powers become more secretive than ever.

The huge expenditures by every nation for the international war of wits is concrete evidence that all are extremely aware of the need to know what is going on. In this age of atomic warfare, supersonic jets, hydrogen bombs, the world could be thrown into a frightening war of annihilation in the course of an hour. To survive, nations must maintain vast, intricate round-the-clock spy systems funneling clandestine information, to the hearts of their government.

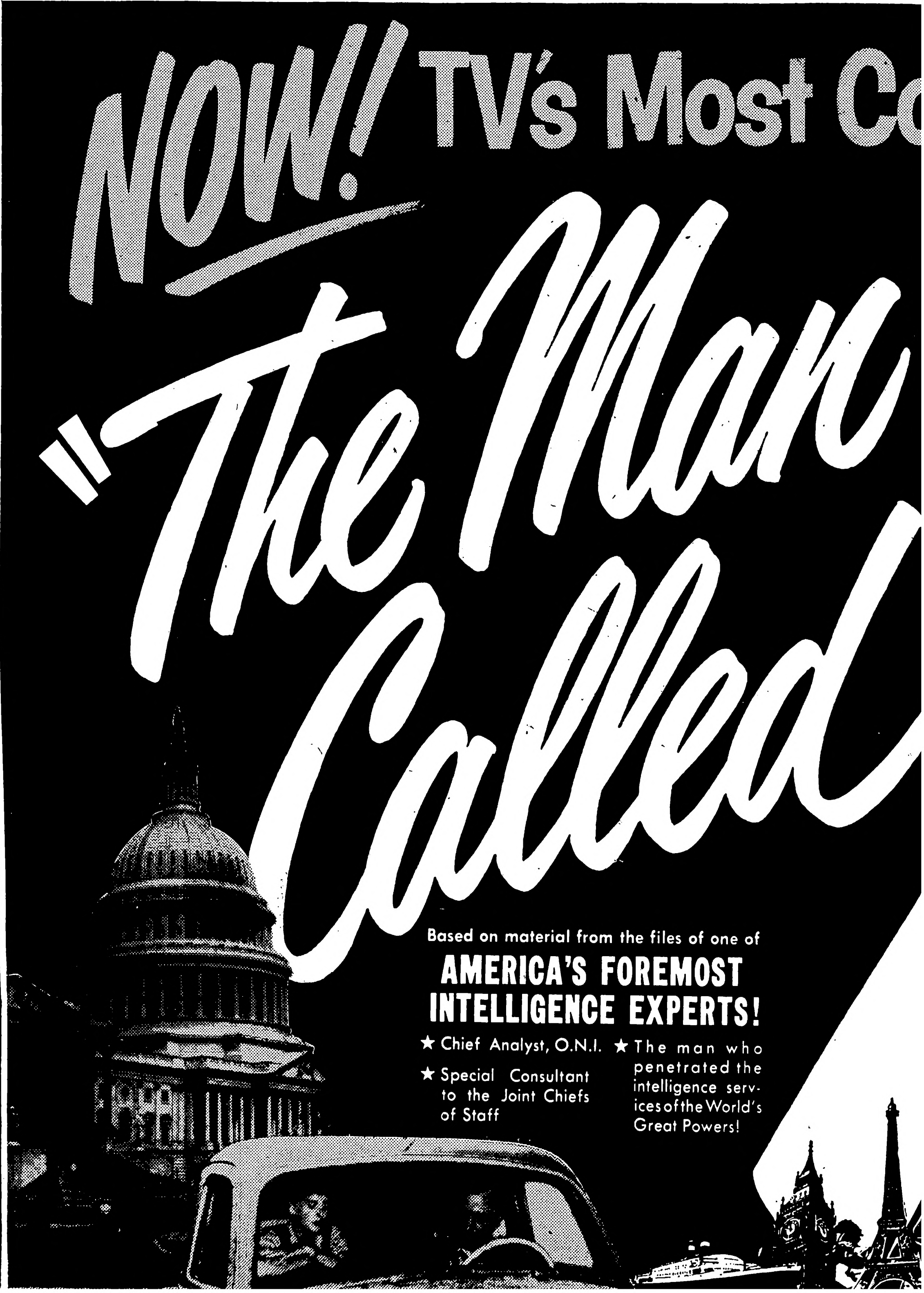
Once a year, on Budget Day in the House of Commons, the British Foreign and other Secret Services appropriations come to light. The 1954 figure of 3 million pounds, the highest in the history of British secret service, reveals only public funds alloted, whereas the bulk of Britain's intelligence budget comes from private sources.

Likewise, the budget of the U. S. Central Intelligence Agency is not known. Published estimates, however, run from $500 million to $800 million. The only allotment specifically designated for U. S. Army Intelligence is "Activity 2100" which includes "Activity 2131," secret intelligence. The $54,454,000 the U. S. Army requested for intelligence in the 1954-'55 budget is but a fraction of CIA's top secret budget.

CIA Director Allen Dulles estimates Russia's intelligence budget at two billion dollars annually for subversion alone, not including the cost of gathering information. It is interesting to note that all financial transactions of Soviet intelligence are in American dollars.

Farago's Books Best Sellers

His many books are required reading in intelligence services of all great powers . . . "War of Wits," "The Riddle of Arabia," "The Japanese: His Character and Morale," "Burn After Reading" and many others.



Based on material from the files of one of

AMERICA'S FOREMOST INTELLIGENCE EXPERTS!

- ★ Chief Analyst, O.N.I.
- ★ Special Consultant to the Joint Chiefs of Staff
- ★ The man who penetrated the intelligence services of the World's Great Powers!

methods of espionage and has gathered a vast accumulation of actual experiences in this field. Under the now-famous "Colonel Bell" pseudonym, he headed the secret "Desk X" in the post-war American espionage in Europe.

In his wartime positions, Farago personally met, talked with and studied the work of the world's leading intelligence experts.

Concerning Farago's qualifications as a master of intelligence, an O.N.I. Lieutenant Commander said of him: "I know of no one who remotely approaches him as an expert . . ."

A few of the men who have "opened up" to him include these master spies of World Wars I and II: Captain Franz von Rintelen, Chief of German Sabotage in U. S.; Colonel George Sosnowski, Polish Intelligence; Sir Paul Dukes, British Secret Service . . . and others.

Intelligence Keeps Our Experts Alert to Constant Changes

In addition to nature's handiwork, man-made changes of the earth never cease. Changes in political boundaries, roads, rail systems, cities and all of those things that affect the military use of a map must be recorded.

Maps used by the military must be up to date, complete, legible and accurate. If they are not, they are dangerous and can result in considerable loss of men and materiel.

When certain sensitive areas are closed to our map makers, the necessary data must be supplied by costly intelligence and espionage. Even under favorable circumstances, map making is expensive and time-consuming: average 1/25,000 scale military map covering 56 square miles costs about $15,000 and requires 2 years to produce.

C.I.A. Vital to U. S. Policy Makers

Central Intelligence Agency Collects, Evaluates, "Classifies" International Secrets for Our Government Leaders

The C.I.A. operates all over the world. But how many agents does it have? Technical experts? Spy instructors? Card index machines? Or even janitors? Not even Congress knows.

The New York World-Telegram & Sun, in an exhaustive article on the C.I.A. which appeared October 1, 1955, stated "Congress itself willed in 1947 that it should be kept in ignorance of practically everything about C.I.A. . . . for the obvious reason that even accidental revelation of any details . . . would be a 10-strike for foreign intelligence." Created by the National Security Act in 1947, directly responsible to the National Security Council and through it, to the President, the Central Intelligence Agency headed by Allen W. Dulles, is America's top-ranking intelligence operation.

It co-ordinates the activities of all other United States intelligence services . . . collecting, analyzing, interpreting it . . . and passing it on to the proper officials for action. C.I.A. is not a policy-making body.

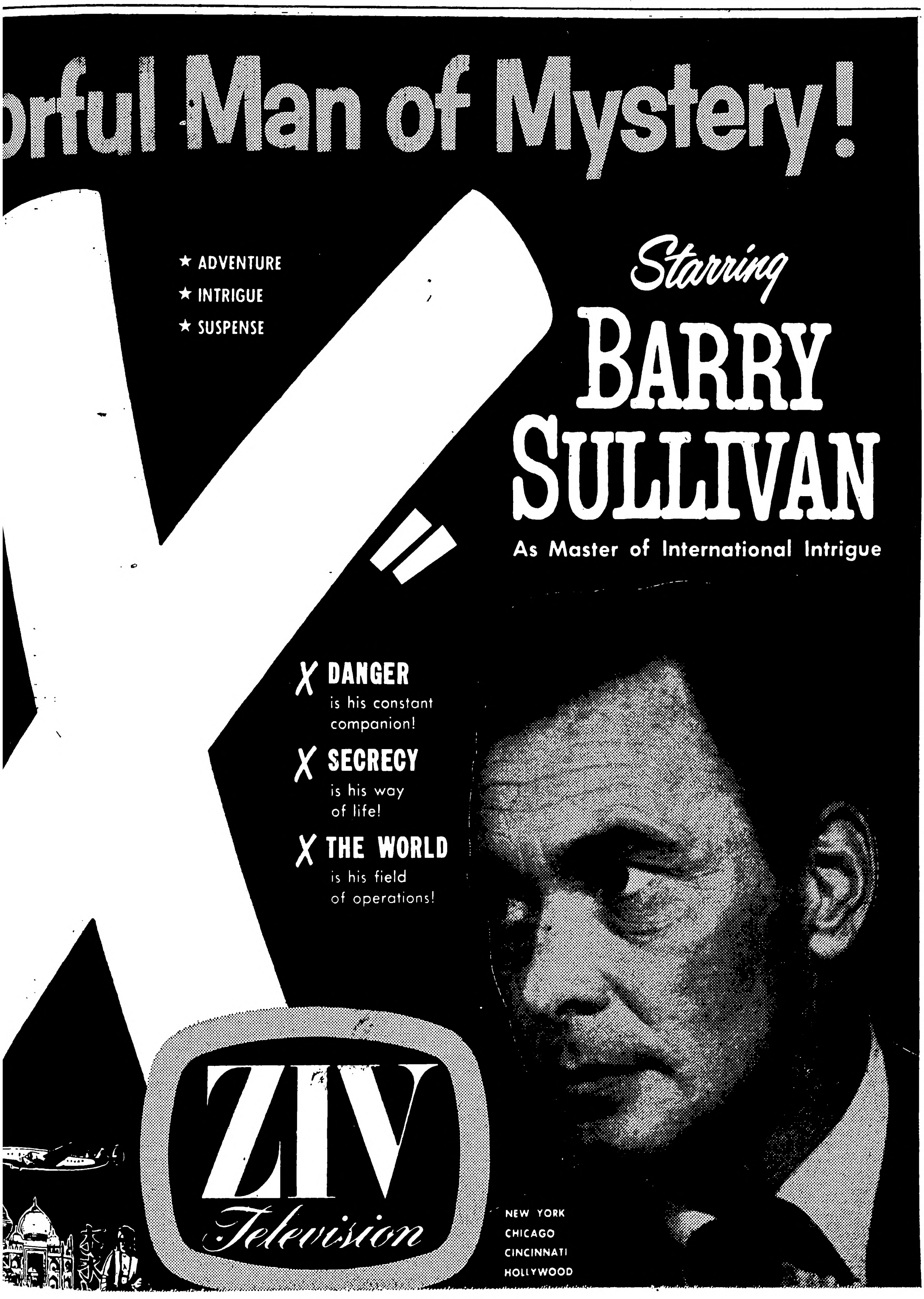
The C.I.A. staff of 30,000 includes Americans specially trained for hazardous espionage missions all over the world . . . nationals of friendly powers . . . or natives of nations under the C.I.A.'s scrutiny. Their identities are top-secret.

Espionage Training Rigorous

The C.I.A. conducts special and rigorous training in all the arts of espionage: How to contact another agent on a street corner, how to throw a tracker off the trail, how to smuggle out reports reduced by microphotography to the size and guise of a period at the end of a sentence, how to kill silently if killing should ever become necessary to protect a vital mission, how to avoid being killed.

The college graduate who takes on a C.I.A. assignment is told at the outset that he is putting his life on the line. The C.I.A. sends many agents behind the Iron and Bamboo curtains. By no means all of them come back.

C.I.A.'s budget is not known . . but a published estimate puts it up to $800,000,000 yearly . . . a fraction of the estimated Russian expenditure of $2,000,000,000 yearly for intelligence operations.



orful Man of Mystery!
★ ADVENTURE
★ INTRIGUE
★ SUSPENSE
Starring
BARRY SULLIVAN
As Master of International Intrigue
X DANGER is his constant companion!
X SECRECY is his way of life!
X THE WORLD is his field of operations!
ZIV Television
NEW YORK
CHICAGO
CINCINNATI
HOLLYWOOD

Spy Stories Always Great Entertainment

TV Audiences Eager For Authentic, Documented TV Fare!

The American public is becoming more and more discriminating in its selection of TV entertainment. It has learned to shun the phony fiction melodramas. Today the average TV viewer's taste for dramatic entertainment has developed far beyond the "I'll watch anything as long as it's television" stage of some years ago. The most outstanding TV film series on the air today are based on authentic fact, technically supervised by experts . . . all featuring the adventures of great law-enforcement agencies in action.

This new era in television viewing is due in great part to the vast contributions made by the TV film producers, outstanding among whom is ZIV Television Programs, Inc. ZIV's "I Led 3 Lives," "Mr. District Attorney" and "Highway Patrol" are splendid examples of the type of authentic adventure shows that people are eager to watch. Viewers want to see how their local, state and federal law enforcement agencies operate. Mr. D. A. takes them behind the scene of local law enforcement agencies in action. HIGHWAY PATROL presents the experiences of State troopers in all 48 states. I LED 3 LIVES reveals experiences from the files of a counterspy for the F. B. I. Proof of the popularity of this type of entertainment is evident by the high audience ratings enjoyed weekly by these three top film programs in city after city.

New TV Series Features International Law Enforcement

Now, in ZIV's newest "law enforcement" series "The Man Called X," the action is on a global basis. "The Man Called X" deals in authentic espionage and counter espionage activities in the world's capitals and the super-secret arenas of undercover diplomacy. True-to-life spy stories have always had an irresistible attraction wherever presented . . . whether movies, books, radio, magazines or newspapers. For the first time advertisers can offer their customers TV entertainment dramatizing true spy stories based on material from the files of one of America's foremost intelligence experts.

Map-Making Data Vital

At present there are over 8,000 persons in the U. S. Army permanently engaged in this specialized intelligence activity. The Army's current annual expenditure for this vastly important phase of intelligence averages $40 million.

Our U. S. Navy spends almost $10 million a year to keep about 7,000 nautical charts up to date and to produce more than 1,000 new charts annually.

Major N.Y. Radio Indies Form A Mutual Admiration Society

The most amicable relationship imaginable has developed among at least three of the four major N. Y. radio independents. Inception of the mutual admiration society of which WMGM, WINS and WMCA are charter members is attributed by many in the trade, where "dog eat dog" business tactics are closer to the norm, to the economics of music and news radio.

Any number of spot advertisers are consistent buyers of saturation campaigns on an entire lineup of music and news stations, and the three stations in question realize this and don't want to do anything to put any of the others in a questionable light for fear it might affect all of them.

Other stations realize it too. WOR, which, though it has its share of music and news, still has a preponderance of dramatic, general gab and other shows which mark the network keys, and recently tried to dent the habit that many sponsors have of strong adherence to only music and news time purchases. The Mutual flag issued a statement saying that to buy a lineup of these other outlets (and WNEW, the leading indie which also bears down on m&n), leaves out a whole portion of the audience with different listening habits. Station didn't run the risk of an outright blast against the good sense of an m&n saturation buy, but declared that an advertiser would achieve wider saturation by drop-

(Continued on page 38)

'B'fast Club' In AM Comeback

ABC Radio's "Breakfast Club" is making the AM comeback of the year. Having been left all but sustaining under its old quarter-hour sales format when Swift, Quaker Oats and Philco exited the Chi-originator's camp through last year, the Don McNeill starrer has bounced back under a five-minute segmented sales plan to the point where it's five-sixths sold. Out of a potential 50 such five-minute segments per week, it's sold all but 10.

Hopping aboard the bandwagon last week were Ball Bros., which is picking up a total of 52 five-minute segments starting May 21 and running at four a week through June and two weekly through August; LaChoy Division of Beatrice Foods for three five-minuters starting March 7; Sta-Nu Co. for two a week starting March 19; Sleep-Eze for one a week (already begun this week); Calgon, one a week starting Feb. 15; Dixie Cup Co. for one a week; and General Foods, which expanded its already-extensive lineup (six segments) on the show to nine weekly via a 52-week firm deal for three more. LaChoy and Sta-Nu are both new to network radio.

ABC, incidentally, kept business hopping last week with a renewal of Table Products division of Safeway Stores with a full-year renewal of its half-hour Saturday morning segment of "No School Today."

$1,875,000 CLAIM VS. NBC DISMISSED

San Francisco, Jan. 10.

Federal Judge Thomas F. Murphy has partially dismissed a Frisco lawyer's $2,733,000 damage suit against NBC.

Murphy's opinion, sent from New York just before the end of the year, ordered dismissal of Aaron Sargent's claim for $1,875,000 damages on grounds that NBC violated anti-trust laws by trying to force the attorney's Fund for American Leadership out of business.

The judge said Sargent, a leader in the Sons of the American Revolution, had failed to show any personal damage to himself.

Murphy refused to dismiss a section of the suit in which the lawyer asks $858,000 from NBC for having reputedly defamed his reputation on a radio-tv broadcast. Sargent claims he was slandered by Wayne L. Hays, Democratic Congressman from Ohio, on an "American Forum of the Air" show nearly two years ago.

BOB BLAKE SHIFTS TO COAST FOR CBS

Charles Oppenheim, press info head of CBS-TV, is transferring Bob Blake to the Coast next month to continue in the role of director of special projects. With the "Ford Star Jubilee" spec originating mostly from Hollywood, it's figured that Blake's presence on the scene will speed up the exploitation machinery. Moreover, the network is known to be working on Coast-based outsize shows for other nights and these would come under Blake's province.

Manager of special projects in Hollywood is Ted Wick, with Jim Kane transferred from N. Y. some time back to take over as press chief. Blake's liaison in N. Y. would be John Walsh, his aide.

Will Rogers Jr. Slated For TV 'Morning Show' In Complete Overhaul

Will Rogers Jr. is the odd-on favorite to take over the pivotal emcee's role on CBS-TV's much-revised "Morning Show." Rogers, who's gone through numerous auditions, would replace Dick Van Dyke starting next month, when entirely new personnel, both behind the scenes and on screen, will take hold of the 7 to 8 session.

Web's public affairs sector is in the midst of assigning new production units to the show. It's reported that among the producers tapped are Harry Olesker and Robert Northshield. Olesker's major work was bringing in the Princeton '55' series on WRCA-TV, N. Y. Northshield is a CBS PubAff staff producer who's been identified with the Sunday afternoon "Adventure." Also being set is a news and featurecast structure. Walter Cronkite quit the show several weeks ago after a hassle with Van Dyke.

Ray Scott Gets It Both Ways in Aftermath Of Sugar Bowl Gridcast

Pittsburgh, Jan. 10.

Ray Scott, local sportscaster, has been on the receiving end of bouquets and brickbats, and plenty of both, as an aftermath of the Sugar Bowl game New Year's Day between Pitt and Georgia Tech. Scott, who had aired local school's football schedule on KDKA radio for Gulf Refining Co., went along with the deal when Gulf picked up the tv, as well as radio, rights to the New Orleans classic from ABC. He was to handle half of the game and Bill Stern the other half.

Seconds after the telecast began and Stern fell ill and had to withdraw, Scott was placed on the spot and told he'd have to do the entire game. For the job he did, the bouquets were liberal, not only locally but everywhere.

The brickbrats were strictly local, and came out of something he had nothing to do with at all. It seems Pitt's 120-piece marching band, which put on quite a show between halves, got only a short exposure on the tv cameras because they came on after the Georgia Tech tooters and the Sugarettes, and had to share the remainder of the half period with a first-half summary and the middle commercial. Irate Pitt followers and Pittsburghers bombarded the newspapers with protests, and a lot of them blamed the innocent Scott, who had nothing to do with the routining, which had been prearranged entirely by the ABC staff working the game

Schwimmer 'Tune-Test' Sold to Don Lee Web

Chicago, Jan. 10.

Radio Features prexy Walter Schwimmer has sold his "Tune-Test" radio quiz package to the Don Lee network. Emceed by Frank Evans, the show airs from Hollywood cross-the-board from 11 to 11:25 a.m.

In addition to the Don Lee spread, the phone jackpotter is running on 42 other stations around the country. It's a "sister" giveaway to Schwimmer's "Tello-Test," currently syndicated in 138 markets.

Inside Stuff—Radio-TV

Betty Furness' four-minute product demonstration on Westinghouse's CBS-TV "Studio One" Monday (9) trimmed the play, "The Talented Mr. Ripley," to two outsize acts to establish a precedent. Miss Furness' pitch for the sponsor was a remote out of Chicago, originating at the Furniture Market in the Merchandise Mart. This phase was directed by Andy Christian.

Miss Furness returns to the Mart next Thursday (19) for the National Housewares Show where she'll hostess a cocktail party in Westinghouse's exhibit.

Longines-Wittnauer will drop all commercials on its CBS Radio "Symphonette" on Sunday (15) to plug the violin solo of its conductor, Mishel Piastro, on the N. Y. Philharmonic Symphony airing of same date. Piastro debuted with the symph in 1931, playing Tchaikovsky's Violin Concerto, which he'll repeat on Sunday.

CBS Radio execs are hitting the road this month for gabs. John Karol, sales v.p., launched the web's platform push with a speech yesterday (Tues.) at the Pittsburgh Ad Club luncheon on "Radio's Place in National Advertising." Bill Shaw, sales manager, goes to Cleveland Jan. 20 to address sales meet of F. C. Russell Storm Windows Co., new nighttime sponsor of the Bing Crosby series, marking firm's initialer in network aural.

Third spieler is Frank Nesbitt, director of sales development, who has a date with the Ad & Sales Club of Toronto on the 24th.

Howard Abrahams is Television Advertising Bureau's first director of retail sales. Job was created by TvB prexy Ollie Treyz primarily to get at the $2,000,000,000 in local advertising billing going to newspapers.

Since a major hunk of the local revenue is out of department stores, Treyz got himself a department store exec. Abrahams for nine years was boss of sales promotion and visual merchandising of the National Retail and Dry Goods Assn. Lately he was with Amos Parrish and Co. handling promotions for manufacturers and large stores.

A CBS-TV Sunday afternoon public affairs show only recently departed has become the means of starting a student fund in a New York public school. An "honorarium" of $25 was sent to Mrs. Jeanette Coin, a teacher at Joseph Pulitzer Jr. Highschool, in Jackson Heights, for her help in nominating and in preparing students for appearances on "Talkaround" under the hostessing of Kathy Copeland. Mrs. Coin accepted the check on behalf of her school and turned it over to M. M. Nagelberg, the principal, with a recommendation that it be used to start a fund to purchase eyeglasses for needy students. The principal in turn presented the money to the General Organization and Parents Assn. with sugestion that they carry forward the work. "Talkaround" became victim of the axe in the web's reshuffling of its Sunday programming as of Jan. 8.

Dave Driscoll, news and public affairs chief of WCBS, N. Y., has asked the N. Y. State Public Service Commission for a summary of the four-state meeting, dealing with the problems of the N. Y., New Haven & Hartford RR being held today (Wed.). If the summary is released, the station will air the findings immediately. The railroad has been plagued by delays, causing wide commuter complaints.

From the Production Centres

IN NEW YORK CITY . . .

Bruno Zirato Jr. returned Monday (9) to his producer-director chores on the **Robert Q. Lewis** show and "Woolworth Hour" after two weeks in Puerto Rico . . . Wife of **Edgar Kobak** recovering at Doctor's hosp following appendectomy.

Sid Gross, Urania Records a&r chief and Columbia U. jazz lecturer, and **Nora Holt**, critic and music teacher, have been named special consultants on the upcoming third annual Festival of Negro Music and Drama on WLIB . . . **Denise Lor**, vocalist on the CBS-TV **Garry Moore** show, guests on NBC Radio's "Weekday" Jan. 31 . . . **Mort Weinboch**, ABC's director of labor relations, upped to the newly-created post of director of personnel and labor relations for the web . . . **Robert J. Kaufman**, former assistant general counsel for DuMont, joined the ABC legal department.

Dan Schorr, CBS Moscow correspondent now visiting here, reports that "I Looked and I Listened," the **Ben Gross** (N. Y. Daily News) book, has penetrated the Soviet capital. Schorr was talking recently with Victor Gorakoff, of Moscow's Literary Gazette, and was amazed at his knowledge of U. S. radio-tv. The Russian said he had gleaned the info from Gross' tome . . . **John R. O'Connor** named national sales mgr. of Philip Morris.

Richard Willard, 20 years Mutual Broadcasting voice, was spliced last Saturday (7) to Constance Courbright, non-tradster . . . **Norman Geordan**, lately switched from WFMJ, Youngstown, O., to the WNYC gab staff, also went to the altar Saturday with Johanna Gross . . . "Festival of Opera," **Dario Soria** stanza on WOR for the past five years, just got a 2 p.m. Sunday berth on Mutual . . . Radio-video thesp **William Smithers** to Coast to feature in Robert Aldrich's "Fragile Fox" pic . . . WOV has established a "Jazz Piano Scholarship Competition" with three advanced-study awards available to highschool and college talent. After March contest finals, winners will study under **Mary Lou Williams, George Wallington** and **Hank Jones** . . . **Oscar Kanny**, longtime flack-promotion man in radio and scribs and production aide on such as the Kate Smith stanza and "Luncheon at Sardi's," etc., is newly appointed assistant to Richard C. Patterson, N. Y. C. commissioner of commerce and public events. He'll do industrial and public relations . . . **Jack O'Reilly**-hosted "Wheel of Chance" moves to MBS' 11:30 a.m. Saturday spot . . . **Earl M. (Pete) Johnson**, lately v.p. in charge of station relations and engineering for the same network, has filed with the FCC for WCAW, Charleston, W. Va. He's also forming Engineering Corp. Inc., field engineering consultancy, and his ex-employer, General Teleradio, has taken him on in this capacity . . . **Jim Morse**, Elmira columnist, has added a 12th stanza to his weekly radio sked with a Sabbath showcase on his hometown **WENY** . . . **George Edwards**, WQXR announcer, engaging in the March of Dimes Cross-Country Tour in his 1913 Buick . . . Same station's **Pola Chasman** hitched last week to **Robert Ellis Miller**, director of educational tv for the Ford Foundation. Honeymooning in **Europe**.

Red Barber guesting at Youth Consultation Service benefit luncheon at Plaza Hotel today (Wed.) . . . **Thomas B. Grimshaw**, ex-BBD&O, to Ted Bates agency as account exec . . . **Ruth Alban** becomes **Bill Leonard's** exec asst. on WCBS-"This Is N. Y." . . . **Samuel A. Harned** has quit as BBD&O v.p. to open an ad consulting service . . . **Lanny Ross** of WCBS to sing at Reading, Pa., **Jan. 28** (Imperial Glass meeting). Station's **Galen Drake** planning 10-day West Indies vacation and will tape enough programs to cover the gap . . . Singer **Sandy Stewart** back with Drake on CBS after marriage . . . "Second Mrs. Burton" into second decade this week on CBS . . . **James Cagney** will guest on "Amos 'n' Andy Music Hall" Friday (13) . . . **Havis Medwick** of Ruthrauff & Ryan to instruct a class at NYU during spring semester, covering casting, talent, budgets, etc.

IN HOLLYWOOD . . .

Cecil Underwood checked out of Warwick & Legler after 10 years as radio-tv director for another connection. **Erwin Staudinger**, veepee of the Coast operation, returns to W & L in N. Y. and **Frank "Bud" Berend** remains in Hollywood as account exec with a roving assignment . . . **Norman Strouse**, prez of J. Walter Thompson, headed a group of Detroiters here for Ford Festival's "Blithe Spirit." **Strouse** and **Cornwell Jackson**, veepee in charge of radio-tv on the Coast, will have some high level meetings on the Hollywood operation . . . **Gene Raymond** set as host of ABC's "Reader's Digest" series . . . **Roger Pryor**, radio-tv boss at Foote, Cone & Belding, passed a few days in Hollywood supervising filmed commercials for Pepsodent . . . **Lee Carrau**, formerly writer-producer-director of a filmed documentary series in Hawaii, teamed up with **Ozzie Glover** on film commercials for tv . . . **Susan Gilbert**, daughter of **Virginia Bruce** and the late **John Gilbert**, silent film star, now publicity aide to **Frances Scully** at the Thompson agency . . . ABC Western Division "Sam Hayes News" has been picked up on alternate basis for next year by White King "D" Detergent, through Raymond Morgan agency . . . **Jimmy Miller**, former production manager at KCOP (TV), here, joins Jimmy Fritz & Associates ad agency as merchandising and promotion director.

IN CHICAGO . . .

Robert Kendall, talent contractor for the Chi NBC stations, has retired after 25 years with the network . . . CBS-Columbia prexy **Henry C. Bonfig** and sales veep **Norman Owen** in this week to unveil the new models at the furniture show . . . Chicago Tribune columnist **Herb Lyon's** variety display upped to a full hour Sunday nights on WGN-TV with Royal Lumber sponsoring. **Les Brown** continues as talent booker . . . WMAQ extending its schedule into the wee hours with Daddy-O Daylie working a disk stint from 1:30 to 2:30 p.m. . . . Jules Power Productions producing the Hartz Mountain blurbs on ABC-TV's "Super Circus" . . . News director **Julian Bentley**, news manager **Bill Garry**, special events director **Hugh Hill** and newsman **Russ Bentley** paneling a new WBBM looksee at community problems . . . Forhman Packard-Studebaker, via Teleradio Productions, bought the "Headline" and "Lone Wolf" telepix series for Thursday night back-to-back showcasing on WGN-TV . . . WBKB newsman **Ulmer Turner** notched his 30th year in Chi broadcasting . . . AFTRA has hung an "unfair" tag on producer **Lee Edwards** and the O'Neil, Larson & McMahon ad agency . . . Chi NBC newsman **Len O'Connor** has an article in Chicago mag based on his recent WMAQ series on delinquency . . . Wright, Campbell & Suitt agency handling a radio spot campaign for Campana's Sheer Magic.

IN PHILADELPHIA . . .

WPTZ's **Taylor Grant**, hospitalized for ulcers, continues his twice-nightly newscasts. Grant is picked up at the hospital a half-hour before his 7:25 p.m. show taken to the studio and five-minutes after close of stanza is returned. The same procedure is followed for his 11 p.m. telecast . . . **Ken Stowman**, general sales manager of the WFIL stations, on a three-week Florida vacation . . . **Gene Autry** will stage his "Hit Show of 1956" at the Arena, Feb. 11, 12 . . . **Charles Vanda**, WCAU-TV veepee returned from a Nassau holiday (6) . . . KYW marks 20th anni of broadcasting annual Prisoners' Christmas Concerts from the Eastern Penitentiary. Producer **Jack Pearce** has been associated with programs since their debut . . . **Gene Milner** has taken over "Reddy's

(Continued on page 52)

TV-RADIO WEBS' $500,000,000

How the New Nielsens Shape Up

(Two weeks ending Dec. 10)

Nielsen Total Audience (†) **Nielsen Average Audience (‡)**

Number of TV Homes Reached (000)

Rank		Rating	Rank		Rating
1.	$64,000 Question	16,171	1.	$64,000 Question	15,098
2.	Ed Sullivan Show	15,467	2.	I Love Lucy	14,628
3.	I Love Lucy	15,399	3.	Ed Sullivan Show	12,883
4.	Disneyland	14,695	4.	Jack Benny Show	12,883
5.	Jack Benny Show	14,359	5.	Dragnet	11,944
6.	Dragnet	12,749	6.	Disneyland	11,843
7.	You Bet Your Life	12,615	7.	You Bet Your Life	11,608
8.	December Bride	12,380	8.	December Bride	11,508
9.	Cavalcade of Sports	11,944	9.	Millionaire, The	11,105
10.	Chevy Show	11,910	10.	Ford Theater	11,105

Percent of TV Homes Reached*

1.	$64,000 Question	50.5	1.	$64,000 Question	47.2
2.	Ed Sullivan Show	48.6	2.	I Love Lucy	44.9
3.	I Love Lucy	47.3	3.	Jack Benny Show	40.9
4.	Jack Benny Show	45.6	4.	Ed Sullivan Show	40.5
5.	Disneyland	45.4	5.	Disneyland	36.6
6.	December Bride	39.3	6.	December Bride	36.6
7.	Dragnet	38.9	7.	Dragnet	36.5
8.	You Bet Your Life	38.6	8.	You Bet Your Life	35.6
9.	Cavalcade of Sports	37.8	9.	Millionaire, The	35.5
10.	Millionaire, The	37.8	10.	I've Got a Secret	34.8

(†) Homes reached by all or any part of the program, except for homes viewing only 1 to 5 minutes.

(‡) Homes reached during the average minute of the program.

* Percented ratings are based on TV homes within reach of station facilities used by each program.

Coward Puts Ghost Thru Paces

Four Weeks of 'Full Dress' Rehearsals For 'Blithe Spirit' Spec

Hollywood, Jan. 10.

Ghosts, too, need rehearsing. Because "Blithe Spirit," Noel Coward's CBS-TV's Saturday (14) entry on "Ford Star Jubilee," is haunted with the eerie species, the cast has been getting four weeks of tuning up on a completed dressed stage set. Lauren Bacall, Claudette Colbert, Coward and Mildred Natwick are carrying on the preparations in one of the large CBS Radio studios here, and dodging trick effects which the furniture must also "learn." Miss Bacall, as the first returned wife of Coward, plays a sometimes invisible ghost, requiring chairs, vases, pictures, etc., which she flings in her disembodied moods to be worked via wires without hindering the action of the players.

"Purist" Coward has another requirement. He insists that no electronic effects (a la "Topper") be used to create Miss Bacall's ghost; hence a studio audience is to attend a dress rehearsal four days in advance of show to determine, according to how their laughter affects the playing, whether or not an audience should be heard in Saturday's performance. At this first audience viewing, a kine will be made so that Coward can check it and make any advance changes he deems advisable.

Color TV Get A Dry (Goods) Run

Potentials of color tv on the retail level will be demonstrated by RCA-NBC today (Wed.) in a closed circuiter at the annual convention of the National Retail Dry Goods Assn. Show's tag is "Wide Wide Window."

Scene will be the Hotel Statler, N.Y., with addresses by RCA prexy Frank M. Folsom and Robert A. Seidel, exec v.p. over consumer products. Arlene Francis will be femcee. Retailers will watch the demonstration, originating at NBC's Colonial Theatre, in the Statler's grand ballroom.

Hub's 1,392,000 Sets

Boston, Jan. 10.

Sale of television sets in the Boston coverage area during the month of November sent set distribution soaring to the 1,392,000 mark.

The increase over the previous month is 15,662.

'Queen' 50% SRO

"Queen for a Day," launched as a network entry on NBC-TV last week, is 50% sold out. Procter & Gamble will latch on to the 4:45-5 segment on the even days come Feb. 6 and Miles Labs takes that slice on Thursdays.

Other Thursday underwriter (4:30-4:45) is Dixie Cup, on skip-week basis, with effective date shifted from Feb. 2 to Feb. 16.

'Dragnet' Winnah In NBC Shuffle

"Dragnet," in its sexier format and time switch with "People's Choice" on NBC-TV Thursday (5), clocked a 29.3 Trendex at 8:30 to wallop CBS-TV's "Climax," which drew an 18. The Jackie Cooper "Choice" fell down to 17.5 in the next half-hour while "Climax" climbed to 27.5 to average out at 22.8. NBC was ahead slightly on the 60 minutes. In its former 9 o'clock time, "Dragnet" chalked 26.4 and "Choice" a 16 end of December, against a 22.2 average for "Climax."

Perry Como's 29.5 on Saturday at 8 smothered the 15.9% of "Stage Show," and at 8:30 Como edged out Jackie Gleason's "Honeymooners," 25.4 to 25.1.

NBC's new Sunday night "Comedy Hour" pulled a paltry 15.8 on its preem to Ed Sullivan's 34.6.

GOODE, EXITING LUX, SIGNS WITH FRED COE

Hollywood, Jan. 10.

Richard Goode, resigning as director for "Lux Video Theatre," has inked with producer Fred Coe of "Playrights '56" to write and direct a teledrama for that series in March or April. Show will originate here. Goode exits as one of the regular directors on Lux Feb. 15, chiefly because he wants to be a writer-director. Thus far J. Walter Thompson agency which reps show hasn't come up with a replacement.

The director explained "Lux Video Theatre" is confined to 44 minutes actually, not 52 minutes as hour-long shows normally are, and I find those eight minutes difference critical for the director—the difference between looking bad and good. Too, Lux is confined to adaptations of movies, and I want to branch out as a writer as well as direct originals."

ESTIMATED 1955 GROSS BILLINGS

Network tv and radio are estimated to have raked in close to $500,000,000 in 1955. Of this pot, the CBS and NBC two-way webs are figured to have contributed $425,000,000 and the dual-chain ABC about $75,000,000.

In year-end reports, the networks customarily deal in percentages and comparisons which are partly translatable into dollars. CBS-TV, for instance, announced a hike of 30% in gross billings over 1954. The first 10 months of '55 alone equalled the whole of previous year. The money figure for 10 months was roughly $155,000,000, and since the total draw in '54 was some $140,000,000, the 30% increase would make CBS' ad melon in tv approximately $182,000,000.

CBS Radio drew upward of $54,000,000 in '54. Figured at a minimum of 10% off the pace, its '55 boodle was about $49,000,000. CBS radio-tv thus totalled about $230,000,000.

CBS stated that its tv dollar volume last year was 21% more than the "second network," meaning NBC-TV. On this basis, the NBC gross in tv was about $150,000,000. However, with unofficial reports giving NBC radio-tv a total of $200,000,000, this would provide the AM side with a '55 bundle of $50,000,000, considered a dreamy statistic. CBS Radio with its $49,000,000 or so would probably be in the neighborhood of $20,000,000 ahead of NBC aural.

NBC-TV rated '55 as 34.6% better than previous year's gross and 22.5% better in overall income. The statistical boys can make something of that with their slide-rules.

ABC's tv register is reported in the $50,000,000 area, an up of 45%, and the radio chain, pulling about $29,000,000 in 1954, shaped as settling down to roughly $25,000,000 in '54.

Horton Foote to Show His Hand: Two Books, TV Play and Legiter

There's an abundance of Horton Foote on tap, be it tv viewing, reading or Broadway playgoing. After a prolonged absence from television (during which he worked on a novel, "The Chase" and his forthcoming legiter), Foote returns to the Fred Coe "stable" with a new hour drama to be seen on "Playwrights '56" early in March. It will star Kim Stanley.

Meanwhile, two Foote volumes come off the presses with a Jan. 25 day & date release. "Chase," his first novel, is being published by Rinehart. Other is a collection of Foote's tv plays, with the title "Harrison, Texas." Harcourt, Brace is publishing. It's the second time in recent months to give a tv playwright major publication recognition. Previously a Paddy Chayefsky (another Coe "stable" starter) collection was brought out by Simon & Schuster.

No date has been set as yet for Foote's legit entry.

CHESEBROUGH EYES 'TROOPER' SERIES

McCann-Erickson, agency on the Chesebrough account, is currently looking over network time availabilities with an eye toward sponsorship of a "State Trooper" half-hour film series.

Latter is an MCA-TV package starring Rod Cameron. Chesebrough currently restricts its tv expenditures to spot buying. However its Pond's subsid operation (out of the J. Walter Thompson agency) shares the Friday night "Star Stage" NBC-TV series with Campbell Soups.

What's Happened to Daytime TV On Local Level? Spot Buyers Irked

Because of the very low quality, on the whole, of local daytime television programming, Madison Ave. is confronted by an irksome problem. The belief, as a result, is that a substantial lump of billings is going to other media.

These are lush days for nighttime "full of network" grassroots video, with national spot waiting lists a mile long, yet agencies are too frequently unwilling to commit any part of their spot budgets to daytime — the only place they can turn in tv and find room. Having to fish for themselves a good part of the daytime, most stations have failed to gain or hold audience.

Without much prompting, admen will observe that local daytime stanzas constitute the last front on which video has failed to make measurable progress. Last week, one agency exec spoke out firmly, damning station braintrusters for their "lack of ingenuity and lack of guts." He said station heads have been using small budgets as a false crutch when actually any number of them are more interested in making a negligible profit than they are in risking a relatively small investment in order to make a husky profit. He condemned this as a "facing-saving device."

He admitted that without a strong network affiliation, many stations would go under, but in non-network hours, when any attempt at all is made at programming, "it's usually a hodge-podge." A primary program theory, he felt, was that all stations should make some effort at establishing a program character, and that they should cultivate more program thinkers to build it rather than continue relegating them to the low pay-prestige spots they now hold.

First-run syndicated programs and features won't do it, he observed, because of the prohibitive cost of slotting them in daylight times. "And besides, neither type of program suits—for example—a kid block, and that's one of the main areas where local guys fall down miserably. Not enough of them employ reasonably presentable live actors, either around their cartoons—if they're willing to invest in good ones—or to front a show for mother. Another point is old films can't possibly offer an

(Continued on page 39)

Perils of Sussan

Doing a "Wide Wide World" stanza for NBC-TV can sometimes be fraught with danger of the most lethal sort, as producer Herb Sussan found out last week. In scouting Okeechobee swamp in Florida for the Jan. 22 edition of the 90-minuter, Sussan, his wife and some hosting game officials, motored into an area normally verboten, it being a target zone for Marine bombing practice. Passage, they thought, was cleared for them, but somebody goofed, and the flying leathernecks were out in force.

Bombs were dropped within several feet of the frightened auto occupants, but, miraculously, everybody got through unscathed. When it was all over, Sussan's spouse, who had been in the backseat during the ride and felt something digging into her, got up only to find that she'd been sitting on a loaded revolver belonging to one of the game wardens.

WNBQ's Chi Tint Splash to Preem

Chicago, Jan. 10.

WNBQ, NBC-TV's Chi station, is retooling its weeknight 10:30 to 11 band for a cross-the-board color splash. Revamping, with emphasis on live programming, is an about-face from the telepix fare which was installed in the hotly contested prime local slot in '54 when the pioneering "Five Star Final" sequence of live shows was cut back to a half-hour from 10 to 10:30 p.m.

Veep Jules Herbuveaux and program chief George Heinemann aren't sparing the horses in revitalizing the nightly period as the initial showcase strip for the station's tint displays during the transition into all-color transmission. A deal has been set with Burr Tillstrom to bring his "Kukla, Fran & Ollie" troupe in for the Thursday night segments. Although now ABC-TV pactees the KFO gang has long been associated with RCA's color trailblazing, having appeared on the FCC live demonstrations since '49. And Tillstrom readily accepted the invite to have a hand in WNBQ's local tint breakthrough. Starting date is contingent upon finding a sponsor.

When all the pieces are fitted together, the strip will be live nightly except the Monday "Judge Roy Bean" vidpix series run off in color for the local RCA distrib outfit, and every night will be in multihues except the Tuesday bowling remote. Already going Wednesday nights is the new Bob Murphy "What the Pixie?" paneler which eventually will be lensed in color.

The Friday night slice has been earmarked for Walt Durbahn's "Workshop,"

HERRIDGE TO HELM SUMMER 'STUDIO 1'

Robert Herridge's first assignment in his new producer-writer status at CBS-TV will be to mastermind the summer edition of "Studio One." This will be preliminary to blueprinting and bringing in at least one new spectacular for the network next season.

Herridge was recruited from the N. Y. flagship, WCBS, where he reins "Camera Three." Latter will wind up its eight-part "Crime and Punishment" series Sunday (15) and Herridge will remain with that show until mid-March, then ready the Westinghouse hot weather dramatics.

Mickey Rooney's 7-Yr. NBC Pact

Hollywood, Jan. 10.

Mickey Rooney has inked an exclusive seven year radio-tv contract with NBC, which starts with a new telefilm series packaged by his Mickey Rooney Enterprises and entitled "Lucky the Leprechaun." Deal is a firm one and covers the actor's services for "Lucky," other projects currently under consideration and guest shots on other network programs.

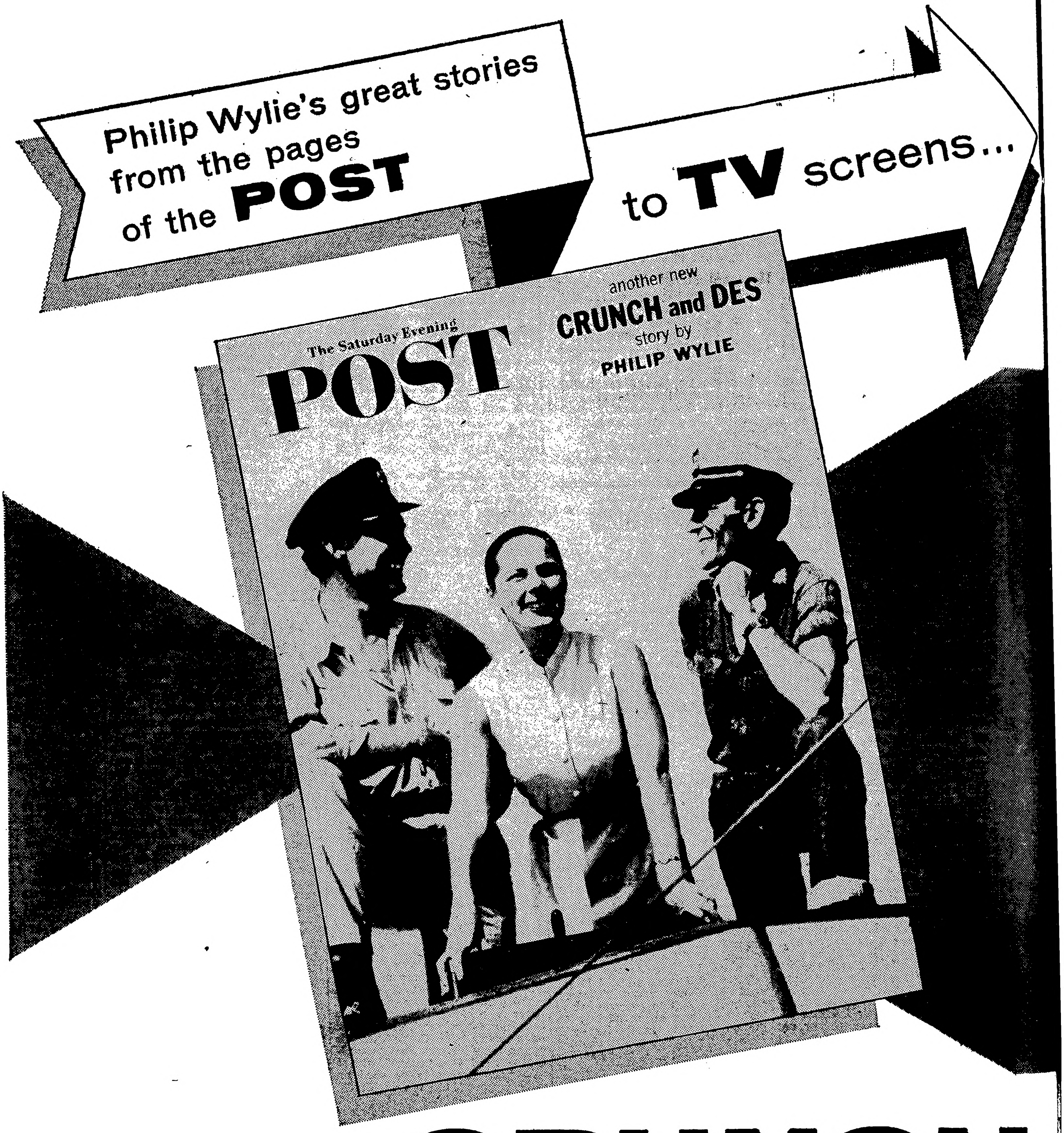
"Lucky" is tale of a 200-year-old leprechaun living in a yew tree. Charles O'Neil, author of prize-winning "Three Wishes for Jamie," is scripting series, pilot of which rolls next month.

ANTHOLOGY SERIES FOR MARK STEVENS

Hollywood, Jan. 10.

Mark Stevens plans to launch new anthology series sometime in February, following windup of his current "Big Town" vidpix series. New program will be first of six the producer-director-star expects to make during coming year.

Last week Stevens, Charles Goldstone, v.p. of his Mark Stevens Productions, and George Gottfried, firm treasurer, planed to N. Y. to discuss the new projects.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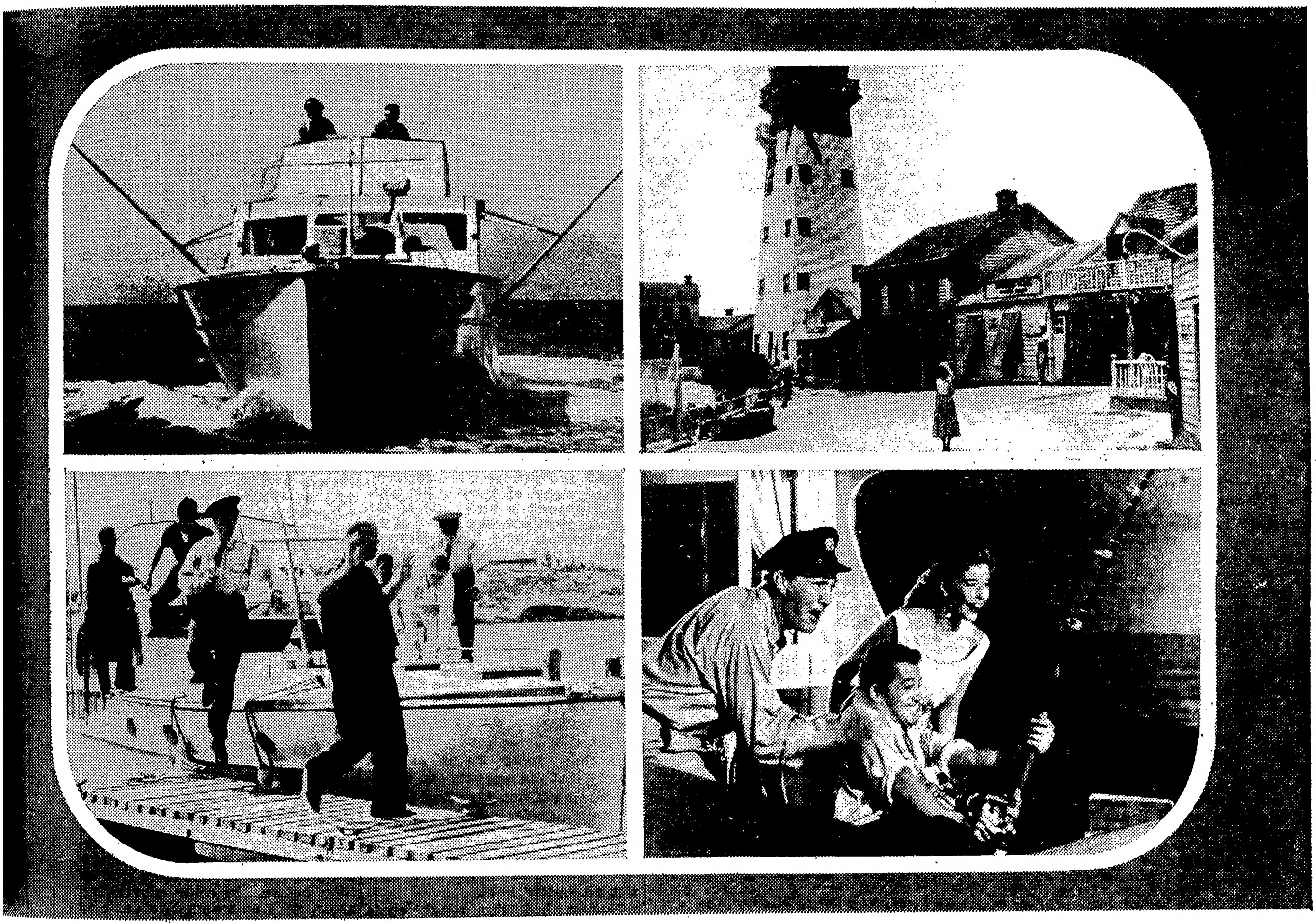

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NBC FILM DIVISION

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In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal

QUEEN FOR A DAY
With Jack Bailey, emcee; Gene Baker, announcer; various audience participants
Producer: Howard Blake
Director: Harry Mynatt
30 Mins.; Mon.-thru-Fri., 4:30 p.m.
Participating
NBC-TV, from Hollywood

"Queen for a Day," a Raymond Morgan package whose history dates back to a 1945 preem over the Mutual radio net, now comprises part of "the new afternoon look on NBC-TV." It was a prime giveaway show in the era before the "$64,000 Question" et al and still is right up there as far as sheer volume of cuffo merchandise is concerned.

But while viewers no doubt take a vicarious interest in distribution of the home freezers, Tappan gas ranges, automatic clothes driers, club aluminum sets and sundry other equipment, there's also the emotional tugs that are tossed aplenty to the setowning hausfraus. Of course, there are no artistic values as such in this sort of stuff. However, both packager Morgan and NBC know there's a market for it.

Take Friday's (6) installment. Emcee Jack Bailey, an old hand at shepherding femme contestants, brought the usual five before the cameras at Hollywood's Moulin Rouge whence this half-hour session emanates. Among the group were an 87-year-old lady who wished to visit her friends in Omaha, a widow from Inglewood, Cal., desirous of a "remodeling job," a young matron from Nebraska who needed an electric pump for her well and a distraught Filipino woman who, betwixt dabs at her moist eyes, allowed she wanted a trip back to Manila to visit her ill mother.

Naturally, the applause meter voted the Filipino lass "Queen for a Day". It was a touching scene when emcee Bailey crowned her and rapidly intoned that with the award went an 18-hour Pan American Airways round trip to Manila. Whilst she ineffectually stifled her tears, Bailey exclaimed "You're not listening . . . I'll give you the script so you can read it later."

Withal, let's be charitable and call this tv's afternoon "This Is Your Life." *Gilb.*

Revlon

Continued from page 29

show, Speidel's "Big Surprise," in the same shop.

However, the "blowoff" is believed to have stemmed, not from "$64.000 Question," but from Revlon's participation in a second CBS-TV show, "Appointment With Adventure," which the cosmetic house co-sponsors with P. Lorrilard. Latter is a Talent Associates package. However, as is customary practice, Norman, Craig & Kummel gets credit as nominal producer and custodian of the show, hence charges the client 15% off the top for time and talent. However, George Abrams, Revlon advertising boss, served notice on the agency that, since the agency had nothing to do with acquiring the outside property, it would not be paid the 15% on the talent package. Agency's insistence that Revlon play ball like all other clients on such practice precipitated the break.

BBD&O's acquisition of the "$64,000 Question" poses an interesting problem for the latter agency, since the quiz show, spotted Tuesday nights at 10 on CBS-TV, cuts across the Armstrong-sponsored "Circle Theatre" on NBC-TV. Armstrong is also a BBD&O baby, creating a programming conflict for the agency far more unconventional than if NC&K had lived with a Tuesday night quizzer (Revlon) and the Saturday evening quizzer (Speidel). It's considered possible that BBD&O will move to spot "$64.000 Question" in a new Tuesday time slot. CBS, of course, has a two-year existing exclusive on the property, while Revlon has a five-year hold on the prize quiz show. (Milton Biow collects $500 weekly royalty from Lou Cowan Inc. via original radio format, "Take It or Leave Iit.")

Couple months back the Revsons created an intra-industry flareup, with a host of repercussions, when it appeared that they were playing one network against the other in their jockeying for NBC time—not only for "$64,000 Question" but to pave the way for the then-projected "$64,000 Panel" show, which, however, never saw the light of day. NBC, rather than get involved, walked away from the whole deal.

Tele Follow-Up Comment

Alcoa Hour

The Alcoa Hour on NBC Sunday (8) took a long, hard look at television and the people in it, and the upshot—if Roger O. Hirson's "Man on a Tiger" can be believed—was a rather grim picture in the tv mirror. Starring Melvyn Douglas and Keenan Wynn, it was firstrate drama from beginning to end, and there should have been anguished yowls of pain the next day from Madison Avenue.

There must be one or two top comics in the business who must be puzzling whether the satirical shafts of "Man on a Tiger" were aimed directly at them. Certainly there were plenty of them. And there may be even one or two in the crowd who may be wondering whether, by putting on plays of this masochistic nature, the tv industry is doing itself any favors.

At any rate, "Man on a Tiger," for all its unpleasant characters—from the brash, boasting comic whose ratings are beginning to topple, to the ultra-polished agency chief—carried with it an aura of believability. It rang true, and because of that, it carried considerable impact. In fact, to those within the industry—particularly if they identified anyone with the characters—it may have even seemed bordering on brutal honesty.

Hirson pegged his story on a thin thread. The comic is slipping and with this unspoken sense of impending failure, he becomes ugly and overbearing. The agency v.p. depends on the comic. That's how he keeps his job. He sacrifices his self-respect to hang on to it. But, in the end, he wakes up to recover his dignity.

As the comedian, Wynn delivered the kind of boisterous portrayal the role needed. He was loud, and hateful and pathetic. Douglas matched him step for step, bringing to the part the kind of intelligent understanding it needed. In a subsidiary part, Tony Randall provided pathos and drama as the confused and hurt account exec who is fired by Douglas. Randall, currently on Broadway, performed excellently and contributed greatly. Paul McGrath as the agency head was slick and cold. Polly Rowles played Douglas' wife with skill and Virginia Kaye was fine as a secretary.

Under Norman Felton's expert direction the tension kept building. Perhaps the best thing about the show was Hirson's dialog. It clung to the ear and each line fit each character as if it had been tape-recorded. Perhaps the ending was a bit of a letdown, and perhaps Hirson might have provided some relief for the viewer with a laugh line here or there. But that's quibbling. On the whole, the show carried enough punch to reverberate for quite a while. *Hift.*

Omnibus

For the occasion of her 50th anni in the theatre, "Omnibus" asked Helen Hayes to pick out a vehicle to be performed on the show, and she picked Sir James Barrie's "Dear Brutus," in which she made her first important stage appearance at the Empire in December of 1918, playing Margaret, the child that "might-have-been." On this occasion, 37 years later, she appeared as the unhappy Mrs. Dearth, with Susan Strasberg, another young actress who took Broadway by storm with her stint in "The Diary of Anne Frank," taking Miss Hayes' original role.

Miss Hayes readily pointed up the parallel in a post-performance chat with Miss Strasberg that transcended in interest and charm the rendition of the play itself. Producer Robert Saudek and host Alistair Cooke had something of an inspiration in devoting the last 10 minutes or so of the program to getting them together informally, and Miss Hayes, in a mood for reminiscing, made the most of it. She paid the youngster a high compliment indeed by referring to the Margaret role as "your part—I'll always think of it as your part after today." She also recalled that on the 1918 opening night, she fell down a flight of stairs on her way from her dressing room to the stage and played the part in a daze; "perhaps why the critics called it the most spiritual performance ever given on an American stage." And, still reminiscing, she remembered how William Gillette saved the part for her when the English director (not mentioned by name) couldn't make out her southern accent. Miss Strasberg, with less of a fund of experience to draw upon, nonetheless acquitted herself well, but overall, her acting in the performance spoke for itself, as did Miss Hayes'.

The latter, playing a tired, cynical and disillusioned middle-aged woman who dominates all around her, made that feeling of authority ring during the first act, and then by way of contrast, in the fantasy of the second act and the return to realism in the third, shone as a frowsy and blustering has-been, getting just the right note of sorrow and tenderness into the wrap up. Miss Strasberg, in her relatively short second act appearance, nearly walked away with the entire play in a sparkling idealization of what a young girl should be. Franchot Tone delivered one of his flawless and impressive performances in the Gillette role, that of Miss Hayes' unhappy husband and the father of Margaret in the fantasy sequence. Supporting cast, including Martyn Green, Jonothan Harris, Neva Patterson, Lori March, Donald Herron, Georgann Johnson, Dorothy Sands and Bramwell Fletcher, were topflight.

Ellen Violett's adaptation, although somewhat confusing at the start, moved more quickly in the second and third acts under Seymour Robbie's sharp direction. Incidentally, those pre and post-performance and intermission commentaries on the plays by Cooke are excellent and helpful. *Chan.*

The Ed Sullivan Show

Sunday's (8) Ed Sullivan Show on CBS was tops. With unusual good taste and firstclass showmanship, Sullivan offered Met Opera coloratura Lily Pons to millions of viewers and listeners on her 25th anni as Met star, for the highlight of a varied, highgrade program. Top artist from other show biz branches lent sterling support; Sullivan was a subdued, unobtrusive emcee, keeping the show moving fast with no delays, no long spiels, and the hour was fine entertainment.

For his tribute to La Lily, Sullivan opened the show with her and gave her its most generous slice—almost a quarter-hour. He showed a film of last week's gala at the Met Opera House, then a view of the many gifts given her that night. Then the diminutive, dainty and durable diva—looking every inch the queen of song that she is—did her stuff. She looked half her age and sang as on her debut—brilliantly. Three airs included two showpieces, the "Bell Song" from "Lakme" and "Blue Danube Waltz," for an amazing vocal exhibition. N.Y.'s Major Robert F. Wagner awarded the diva a certificate of merit from the city, and Miss Pons replied in a sweet little speech of thanks in her charming, accented English.

Support included Pearl Bailey singing "I'm Tired" fetchingly, accomped by some amusing byplay; Joyce Grenfell in a funny monolog on "Earth Ray Thought Forces," while her very accomplished dance trio adjunct did a modern dance number; Clifford Guest showing off his ventro virtuosity; Al Hibbler singing "Hold Back," and dour-faced comic Myron Cohen telling his dialect stories. *Bron.*

Original Amateur Hour

Ted Mack, who presides over the "Original Amateur Hour," got his time allotment increased to 60 minutes, having made good in a professional way on the ABC-TV Sunday night segment. Mack, of course, is a gentle custodian over the simonpures. At least those that come up for presentation here get a dignified treatment on their first brush in the bigtime.

It becomes increasingly amazing that people well-established in life still have a hankering for the foots, or that college students who presumably have a sense of sophistication should want to compete with nine-year old sopranos, one-man bands, and other assorted and almost extince callings. Yet it's done, and the aggregate makes for good entertainment, although the cognoscenti may regard it as slumming on the spectrum.

The advent of the full-hour show presented the same brand of entertainment that has been given during the shorter time segment, except more of same. The vote totals phoned in on behalf of the various tyros provides a note of excitement for those that believe in the future of amateur show biz.

The commercials on behalf of a lot of patent medicines come frequently. Mack delivers some (the better ones) and the others are downright bad. *Jose.*

Super Circus

The toppers of "Super Circus" on ABC-TV are apparently learning the secret of getting to the kids on more intimate terms. They are seemingly going along on the theory that the moppets can be entertained without resorting to the scarier aspects of the tanbark turns, and that the sawdust atmosphere can be maintained without talent usually allotted the opening slot on variety bills.

Having had the rough spots shaken off within a few weeks, "Super Circus," recently taken over by the Martin Stone organization, has apparently applied some of the elements that has made "Howdy Doody" one of the more successful juve shows on the spectrum. Turns such as drummer Jack Powell, Al Gordon's Dogs and the comedy angles of the Brick Bros. & Mr. Murphy, latter a chimp, get to the kids much quicker than the acro turns. They provide laughs as well as the proper amount of amazement that hits the kids admirably. It seems that shows of this type have room for the Punch & Judy turns and even suitable talking acts can hit with extreme potency in a setup of this kind. A fast opener by the pyramiding and tumbling Moroccans, the bicycling by the Yokoi Troupe and the juggling on the slack wire by Deeter Tasso provided entertainment within the standard circus atmosphere.

One of the major drawbacks on the show is a disconcerting drop which has an audience painted on it. It frequently detracts from the action in front. Another problem that the show blueprinters must solve is that of Jerry Bergen who still needs some potent bits of business to realize his full potential. Jerry Colonna's mustachio and rolling eyes provide their quota of amusement in his role of ringmaster and Sandra Wirth dresses up her spot with a turn of baton-twirling. *Jose.*

'Peter Pan's' Click Repeat

Mary Martin romped across the tele screen (in color and black & white) as "Peter Pan" for the second time Monday (9) on the "Producers' Showcase" two-hour NBC-TV stanza. Tele's first fling into Neverland last March was a milestone for the medium. Its repeat accepted anew just what all the shouting was about.

It remained a joyous affair with socko appeal for all ages. In performance and in song, it glittered throughout and once again Miss Martin was sprinkled with a good portion of "Pan's" own fairy dust. Title role is a taxing part but she carried the burden of the thesping and warbling with an infectious bouyancy.

Fortunately the same cast had been assembled to assist Miss Martin through her romp. Cyril Ritchard's Captain Hook again was a classic performance and Kathy Nolan (Wendy), Margalo Gilmore (Mrs. Darling), Sondra Lee (Tiger Lily) and Heller Halliday (Liza) helped set the proper tone to the fantasy.

Jerome Robbins staged it with a sharp and sure hand bringing out the warmth and spirit of the Sir James Barrie piece with deft humorous strokes. And the score by Carolyn Leigh and Mark Charlop with additional music and lyrics by Jule Styne, Adolph Green and Betty Comden improved with repeat hearings. (An important plus for the RCA Victor original cast album was pitched in one of the commercials.)

The wondrous magic of NBC-RCA compatible color was never more pronounced as on Monday night's repeat.

Ford and RCA Victor split the hefty production tab but at the cost-per-thousand rate it was the bargain of the year for the sponsors who to millions of viewers have become "Peter Pan's" godfathers. *Gros.*

FRONT ROW CENTER
With Diana Lynn, Eddie Bracken, Mikhail Rasumny, Lilia Skala, Beulah Bondi, William Bakewell; Robert Sterling, emcee
Producer: Edgar Peterson
Director: Ralph Nelson
Writer: Robert Dozier
60 Mins.; Sun., 4 p.m.
CBS-TV, from Hollywood

"Front Row Center" carried the ball for General Electric for a few months last summer-fall until "20th-Fox Hour" was ready for the Wednesday night slot in rotation with U.S. Steel dramatics on CBS-TV. Hollywood originator was no great shakes then and Sunday's (8) sustaining kickoffer gave no real evidence that the touch has been improved. It had better get better in a hurry, because NBC is an entrenched and formidable rival with an alternating schedule of the Maurice Evans plays, "Wide Wide World," NBC Opera, etc.

Sunday's preem, "Finley's Fan Club," by Robert Dozier, had a fine cast in Diana Lynn (wasted), Eddie Bracken (routine role), Mikhail Rasumny, Lilia Skala and Beulah Bondi (all firstrate character actors), plus William Bakewell (another routiner). The script was something else again—mostly dull and slow moving. Robert Tyler Lee's grocery set ran away with such marbles as can be awarded, although Ralph Nelson, in the director's chair, did nobly under the weight of a weak and uninteresting story. Series will rotate the staging and scripting chores.

As of Sunday, CBS reshuffled the afternoon programming, with "Front Row" slotted at 4 o'clock on theory of helping "Omnibus," which had been beefing about the sequential setup. This help has yet to come, to judge from the initialer. But there's a long stretch ahead. *Trau.*

N.Y. Radio Indies

Continued from page 34

ping one of the indie to take WQR time.

Probably the only real point on which the indies remain competitive is the ratings. Each continues to take pride in 3.5s and 3.6s which point up the power (however diminished in this age) of their individual stanzas. But they're just as likely to point out to a potential sponsor the fact that the other guy has a strong show at a certain time—and might it not be a good idea to buy there as well as here?

Friendly Enemies

When it's not strategic to plug another station's specific shows, the managements will exchange compliments about the other fellow's managerial knowhow, overall programming and the fairness of his rates. Much of this is considered quite sincere, because of the personal friendliness among the execs involved.

The situation is said to indicate the generally healthy billings clime among the indies, not only in N. Y. but around the country; not as much sweat about the other guy stealing the account because there are a lot more of them to go around than before. In some advertising areas, such as automotive dealers, there is a current overabundance of sponsor material. (It changes with the season.) So WINS, WMGM or WMCA, if they themsleves are full up with autos in a desired time slot, are liable to tell a car dealer to go over and see one of the friendly rivals. Though it's not a deliberate selling concert, according to insiders, they visualize that one kindness will get another in return.

Though WNEW is considered on good terms with its chief competitors, WINS, WMCA and WMGM, it's not engaged in quite the same "love affair." Because WNEW is far and away the most financially successful of the indies, some tradesters figure it can afford to be standoffish.

But there are lesser degrees of success than WNEW'S. As far as can be determined, WINS, WMGM and WMCA are running in the black; in at least two cases, for the first time.

Boston—Radio and tv activities of the Massachusetts Council of Churches are to be stepped up, according to the Rev. Joseph E. Porter of Springfield, Mass., who was named this frame to head the newly established department of radio and television of the council. Council represents 11 major denominations and 80 local councils throughout Massachusettes.

SUNDAY SPECTACULAR

(Happy New Year)
With George Gobel, Peggy Lee, Stan Kenton Orch, Barbara Ann Scott, Dick Button, Alan King; Art Linkletter, host; Al Goodman, composer-conductor; Earl Rogers Chorus, others
Producer-Director: Bob Finkel
Writer: Gordon Auchincloss
Ice Ballet: John Butler, choreographer
90 Mins.; Sun. (1), 7:30 p.m.
U.S. RUBBER, SAVINGS & LOAN FOUNDATION, MAYBELLINE
NBC-TV, from N.Y. (color)
(Fletcher D. Richards, McCann-Erickson, Gordon Best)

NBC-TV brought in 1956 on the night of Jan. 1 via a "Happy New Year" colorspec of mixed elements and quality. The compote turned in sequence on a picture postcard theme with recorded greetings from such webworkers as Martin & Lewis and Jimmy Durante and with Art Linkletter as the 90-minute ringmaster. High on the entertainment scale was a "story on ice" conceived by champ Dick Button, who paired with Barbara Ann Scott for the first time in a frappe dazzler patterned by John Butler and embracing a couple dozen in the ensemble. Easily one of the best of tv's icers, it emanated from NBC's Brooklyn studio under Garry Simpson's direction (rest of show originating from the network's Colonial Theatre in an all-N.Y. spec that was produced and staged by Bob Finkel).

Two of the marquee lures were tame affairs—Peggy Lee in a couple of songs amid a ski lodge backdrop and Stan Kenton and his orch in a jazz workout preceded by—at this late date—the maestro's "appreciation course" that's redundant in a beat that speaks for itself even when on a moderately progressive binge.

George Gobel came on for two stints, the first a mere throwaway, the second as the winder-upper that found him more in the groove with his standup standout. NBC fronted one of its new contractees, comic Alan King in an amusing if familiar tirade against suburban living delivered without much distinction as to style but revealing a good flair for mugging.

Ultra-pleasant was George K. Arthur's theatrical color film, "On the Twelfth Day," derived from an old English carol, "A Partridge in a Pear Tree." It was a funny, elaborately costumed caper of the gift-bearing Epiphany season with David O'Brien and Wendy Toye (the latter directed) as the starry-eyed engaged couple and Franklin Bennett as the unhappy butler.

Trau.

Boston VHF Nod

Continued from page 31

choice to either Greater Boston or Massachusetts Bay Telecasters, Inc., also composed of local citizens. He preferred the former because of the broadcasting background of its proposed manager, Michael Henry, a director of Greater Boston. Henry was formerly manager of WKOW and WKOW-TV in Madison, Wis.

Aside from its great potential for profit, channel 5 is especially desirable because of the unique newspaper situation in the Bean City. Boston is the only city in the U. S., except for New York, with eight dailies (Christian Science Monitor, American, Globe and Traveler in the morning field; Record, Globe, Herald and Post in the evening). As a result, the acquisition of a tv station by the Herald and Traveler or the Post has insurance value for the newspapers concerned in view of the increasing difficulties of large cities to support more than three dailies (Philadelphia and Washington each have three).

Both the Herald and Examiner (WHDH) and the Post (WCOP) will undoubtedly raise the issue of newspaper discrimination by the FCC if Examiner Cunningham's recommendation is finalized. It was the same Examiner, they can be expected to argue, who favored the Cox and Knight newspapers in the contest for channel 7 in Miami, Fla. If the Commission awards the channel to Biscayne TV Corp. (Miami Herald, Miami News and ex NBC chairman Niles Trammell), their argument would carry more weight.

Under the circumstances, it may be a long time—possibly two years—before the legalities could be cleared for a third commercial V in Boston. It would therefore not be surprising if efforts were made to work out a deal to bring the parties together and end the wrangling.

DO YOU TRUST YOUR WIFE?

With Edgar Bergen; music, Frank DeVol; announcer, Ed Reimers
Producer: Don Fedderson
Director: Fred Henry
Writers: Martin Ragaway, Seaman Jacobs
30 Mins.; Tues., 10:30 p.m.
FRIGIDAIRE
CBS-TV, from H'wood (film)
(Kudner)

Edgar Bergen now has his first regular teleseries and it's an oddity on several counts. The quizzer, replacing "Favorite Husband" for same Frigidaire sponsor, follows "$64,000 Question" to give CBS-TV an hour of the Treasury Dept. format — probably unprecedented in network annals on such back-to-back formation. As the follow-through, "Trust" is a letdown as set against the Lou Cowan phenom, though the latter show, while still high on the Nielsens, gives signs of having seen its best days.

As an added rap, Bergen's show is on film, which pronto raises comparisons with the Groucho Marx quizzola on NBC-TV, the first network quiz show to go celluloid. Bergen loses out here; he's not even close. For one thing, the camerawork is nervous, the editing sloppy and the material vis-a-vis the contestants very routine. Marx practically touches shoulders with the quizees; Bergen is physically apart from them and at times it looks as if the lensing was done separately.

The one potential dialer appeal lies in the largesse. Husband and wife pairs win an income of $100 a week for a year via the jackpot question. They can go on from there to snag X number of years of income by being pitted against the winners of successive shows. Not counting the jackpot, a couple can gain $1,200 per outing. But the questions had better start getting harder if looker-inners are to be held. On the starting stanza, the questions were of schoolboy level. Moreover, the categories are the same for each contestant, a fact which cuts across change of pace. There is, of course, sidebar interest in Bergen's exchanges with chief dummy Charlie McCarthy, supported by Mortimer Snerd and Effie Klinker. For the records, the program's title refers to the fact that the husband is permitted the choice on whether he himself will try for the answer or "trust" his wife to do so. It's a variation on an old theme.

Trau.

CHOOSE UP SIDES

With Gene Rayburn, Roger Peterson, Tommy Tompkins
Producer: Goodson-Todman
Director: Lloyd Gross
Writers: Frank Wayne, Bob Howard
30 Mins., Sat., noon
NBC-TV, from N. Y.

Goodson-Todman's "Choose Up Sides" isn't going to excite educators, but, as a budget show for kids, it could work up some sponsor interest. The Saturday-noon stanza may not be original but it has some of the polish that its originators, who seem capable of selling programs to anybody, impart to their other shows. And it has Gene Rayburn who was in the initialer (7) as comfortable with pre-teeners as he long has been with the older Steve Allen insomniacs.

"Sides" definitely needs a guy like Rayburn; some of the stuff is so corny that a lesser emcee would stumble self-consciously. Program, launched sustaining, is along the lines of any number of audience participationers. Here they're arranged in two teams of four, Space Pilots and Bronco Busters, and the kids compete at frizzy things like pushing rubber clowns with their noses, dressing in tramp clothing, etc. The four that compile the most points win bikes, the losers iceskates; at least that was the case on the first show. These aren't the only embellishments; it has every recognizable one that Goodson & Todman ever thought of, but they're drawn together in such a way that the half-hour stanza becomes relatively simple and, most of the time, interesting.

A lot of the credit for whatever success "Choose Up Sides" had last week is due to Frank Wayne and Bob Howard, who thought up the various stunts that the juves had to do. Roger Peterson and Tommy Tompkins, dressed as space pilot and bronc buster, respectively, assisted Rayburn now and then.

Since the G-T kidvideo didn't seem overly costly, it might just click. Besides, it seemed as if Goodson-Todman and NBC took stock of the competing CBS circus stanza, and found that if they geared their own offering to just a slightly older group of kids, they might get a reasonably non-competetive audience.

Art.

DRAGNET

With Jack Webb, Ben Alexander, Marjie Millar, others
Producer-director: Webb
Writers: John Robinson, Frank Burt
30 Mins., Thurs., 8:30 p.m.
LIGGETT & MYERS
NBC-TV (film)
(Cunningham & Walsh)

One of the inherent dangers of such a triple-threat setup as Jack Webb's, wherein the star acts as producer, director and part-owner of his "Dragnet" series, is the absence of checks on the producer-director-star's enthusiasms. Where some division of power exists, there's the likelihood that projects running off on tangents will be diverted or avoided; apparently not so in the case of "Dragnet."

The case in point, as the whodunits say, is the preem of the new "Dragnet" skein last Thursday in its new 8:30 time slot (following "Groucho," with the lesser-rated "People's Choice" moved into "Dragnet's" old 9 p.m. time to close the rating gap in the 8.30 slot). Webb, laudably keeping pace with the progress of the Los Angeles Police force, on whose files and advice the series is based, devoted the entire preem show to a guided tour of the new $8,750,000 L.A. Police Administration Building, even going to the trouble of having built a $40,000 permanent set duplicating portions of the building on the Mark VII Productions lot.

All very laudable, as aforementioned, but this doesn't make a top-rated television program, and the probability is that Webb's enthusiasms for duplicating police procedure on his show did a runaway act. The preem, as scripted by regulars John Robinson and Frank Burt, lacked any semblance of plot, with Webb showing sidekick Ben Alexander the new building on the latter's return from vacation. Involved was an interesting description of new police and lab techniques, including television, but is wasn't a story, and as a selection for a much-heralded preem program showed a bad lapse in judgment. Some literal-minded viewers might have heralded this as a taste of things to come, and it's not likely they were happy about it.

After all, the basis of "Dragnet's" success has been not so much in its accuracy in pictorializing police techniques as its stylized approach to telling a story. Humor and piquancy in some of its characterizations and plot ideas have always been a highlight, but they were missing entirely from this preem, except for an apparent tendency to make Alexander the butt of the few jokes. This too doesn't bode well for the future. Incidentally, as part of the new format, Marjie Millar was briefly introduced (she plays a police clerk) as the love interest in a pitch to the distaff viewers, but the exposure was far too brief to mean much on this show. She's a familiar face, incidentally, having filled the same function in the second cycle of the erstwhile Ray Bolger stanza on ABC-TV.

Production-wise, Webb is the same stickler for perfection, and this is as well filmed as any show on the air, to say nothing of Webb's staccato style of direction that is still standout. But in essence, the plays still the thing, and on that basis, the new "Dragnet" got off in '56 on the wrong foot.

Chan.

Daytime TV

Continued from page 35

audience of much size, but they keep on using them."

He believed that poor programming promotes a "negative feeling throughout a whole organization, hitting eventually," he said, "at the administrative and selling ends. It's a state of mind."

He didn't believe that the size of the market is as important a factor as many tradesters believe in preventing a national spot bankroller from entering it. "There are a couple of big stations in places where population and set saturation are pretty high and we don't buy them, because the shows are bad when the network is off," he concluded.

Less than a month ago, vidfilm producer Hal Roach Jr. warned that a new class of showmen-businessmen must evolve to make local tv successful. He opined that the stations should promote more and build program schedules wisely, not letting advertisers tell them where to place vidpix shows, thus ruining the pattern. Roach contended, like advertising row, that the day of the shoestring operator in tv is past.

THE CORN IS GREEN

(Hallmark Hall of Fame)
With Eva LeGallienne, John Kerr, Joan Lorring, Carmen Mathews, Melville Cooper, Betty Sinclair, Gwilym Williams, others
Producer-narrator: Maurice Evans
Director: George Schaefer
Adaptation: Arthur Arent
90 mins.; Sun. (8), 4 p.m.
HALLMARK CARDS
NBC-TV, from N.Y.
(Foote, Cone & Belding)

The staging of "The Corn Is Green" on the NBC-TV "Hallmark Hall of Fame" Sunday (8) was a standout video event that maintains the solid batting average of this once-a-month series under the "Maurice Evans Presents" banner. Previously a click on the stage and film, the Emlyn Williams play was equally impressive on the tv screen. Hallmark gave the work the best that tv has to offer in the way of players and production and the payoff was impressive throughout.

Essentially another version of the Pygmalion legend with sexes reversed and with a Welsh setting, the "Corn" script was tailored into a tight, smoothly flowing 90-minute session via Arthur Arent's adaptation. The cast was uniformly superb with Eva LeGallienne giving the whole play a rock-firm foundation with her masterful portrait of the school mistress who strives to transform a rough-hewn, talented coal miner into a scholar. She struck the right note of strength and sensitivity and supplied the keynote for the rest of the cast.

As the coal-miner, John Kerr handled a difficult role skillfully and succeeded in making the existence of his conflicts and his growth convincing. Joan Lorring, as the servant girl who tries to entrap the miner, played with her usual professional polish and made the most of her couple of scenes. The talk, incidently, about illegitimate children and the responsibility of the father to the child, sounded rather daring for a Sunday afternoon show. Also excellent were Melville Cooper, as the local squire, and Carmen Mathews, as the school teacher's aide.

The settings were rich in detail of a Welsh country house and the locale was further established by the use of a choral ensemble which delivered bits of native songs. Except for one negligible camera error in the first act, the technical credits were handled flawlessly.

Plugs for the Hallmark cards were slotted between the acts with Maurice Evans handling the intro to the play and announcing the next production at the close.

Herm.

WHAT'S THE PIXIE

With Bob Murphy, Fran Allison, Sam Cowling, Len O'Connor, Kay Westfall; Wed Howard, announcer
Producer: Jack Farnell
Assoc. Producer: George Leatherby
Director: Phil Bodwell
30 Mins.; Wed., 10:30 p.m.
SEARS ROEBUCK
WNBQ, Chicago
(Hartman)

While this gadget quizzer has possibilities of evolving into mildly intriguing fare, the gears will have to mesh smoother than on the firster (4). Variation on a familiar theme has the panel guessing the significance of a photograph with part of the picture masked out. Since the game focuses on the inanimate still pix rather than on real-life specimens, with the exception of a solo name guest; the important human interest dimensions are missing.

Therefore, it's the panel and its major domo that have to give the half-hour its spark. Moderator Bob Murphy has the knowhow and ease to keep things rolling satisfactorily and he's backstopped by a quartet of pros on the podium. En banc guessers Fran Allison, Sam Cowling, Kay Westfal and Len O'Connor made the game look too easy, knocking off five of the seven pixilated pix. It's a question whether the format as presently rigged, with all that handwaving for "teacher's" attention, will bring out their best.

Singer-comic Robert Clary guested with a pixie photo showing him taking the oath for his U.S. citizenship. Nothing was gained by passing off for real his lip sync reprise of his "Bring Me a Bluebird" Epic disk.

Wed Howard assists with the game and adeptly handles the Sears sales blurbs.

Dave.

Ranson's Upped Status

Jo Ranson, head of the WMGM flack department, has also been made head of the N. Y. radio indie's public service programming. In his new capacity he'll report to program chief Raymond Katz.

Ranson joined WMGM in 1946.

NBC COMEDY HOUR

With Leo Durocher, host; William Frawley, Bob Elliott & Ray Goulding, Paul Gilbert, Henny Youngman, Jonathan Winters, George Liberace, Ina Ray Hutton, Ming & Ling, Hy Averback, Gordon Jenkins Orch, others
Executive Producer: Sam Fuller
Producer - Director: Ernest D. Glucksman
60 Mins.; Sun., 8 p.m.
CROSLEY, BROWN & WILLIAMSON, JERGENS, WOODBURY
NBC-TV, from Hollywood
(Compton, Bates, Orr)

Ed Sullivan can continue to relax—if what passed off at the "NBC Comedy Hour" on this week's premiere remains par for the Sunday night 8 to 9 course.

Successor show to the "Variety Hour" which Colgate lopped off after a long, futile try to catch up with Sullivan on the Nielsens and Trendex, the new comedy-slanted hour (designed primarily as a showcase for aspiring talent) had one redeeming virtue—providing employment for a big slice of show biz.

With a rapidity that must have kept the camera boys reeling (that's how fast some of the acts got on and off), "Comedy Hour" paraded before the viewer such assorted talents as Leo Durocher (host); William Frawley (co-host); Bob Elliott & Ray Goulding, Paul Gilbert, Ina Ray Hutton, George Liberace, Jonathan Winters, Henny Youngman, Ming & Ling, Hy Averback (swinging from announcer into triple-host duties), Gordon Jenkins orch, and assorted live props. To boot, the commercial spielers for the four-ply plugs, including a live quintet to yodel the praises of Viceroy, even outnumbered the performers.

As entertainment, it was pretty woeful stuff; strictly a lowercase variation of one of Sullivan's lesser vaudeo layouts. If NBC has serious ambitions in translating Sunday 8 to 9 into a major competitive showcase, it's inconceivable that the network could have actually blueprinted this "Comedy Hour" the way it played. Even summer replacement stanzas in such a formidable "cream of the evening" slotting have made greater pretentions toward qualitative programming.

Individually, most of the talent appearing on the initial installment had previously established their own major or minor niche in and out of tv—but as strung together here it was at best a potpourri of mediocrity. Paul Gilbert's version of "$64,000 Question" (with Hy Averback in the Hal March role) was as tiring as it was uncharitably long; the usually reliable Henny Youngman practically did a throwaway; Bob Elliott and Ray Goulding, who generally know their way with a bit of satire, toyed with a brace of takeoffs on "Wide Wide World" and "Face the Press" that could hardly come under the hearing of inspired comedy; Ina Ray Hutton did a quickie "Heat Wave" number hardly calculated to boost her tv stock, and Jonathan Winters worked over some passable material, but he's registered far more strongly in the past. Here is a comic with a fine tv potential. He deserved a better fate.

Durocher will emcee the first three shows. Bill Frawley was a complacent, relaxed (but unfunny) vis-a-vis to take the Lip over some ill-at-ease moments.

Rose.

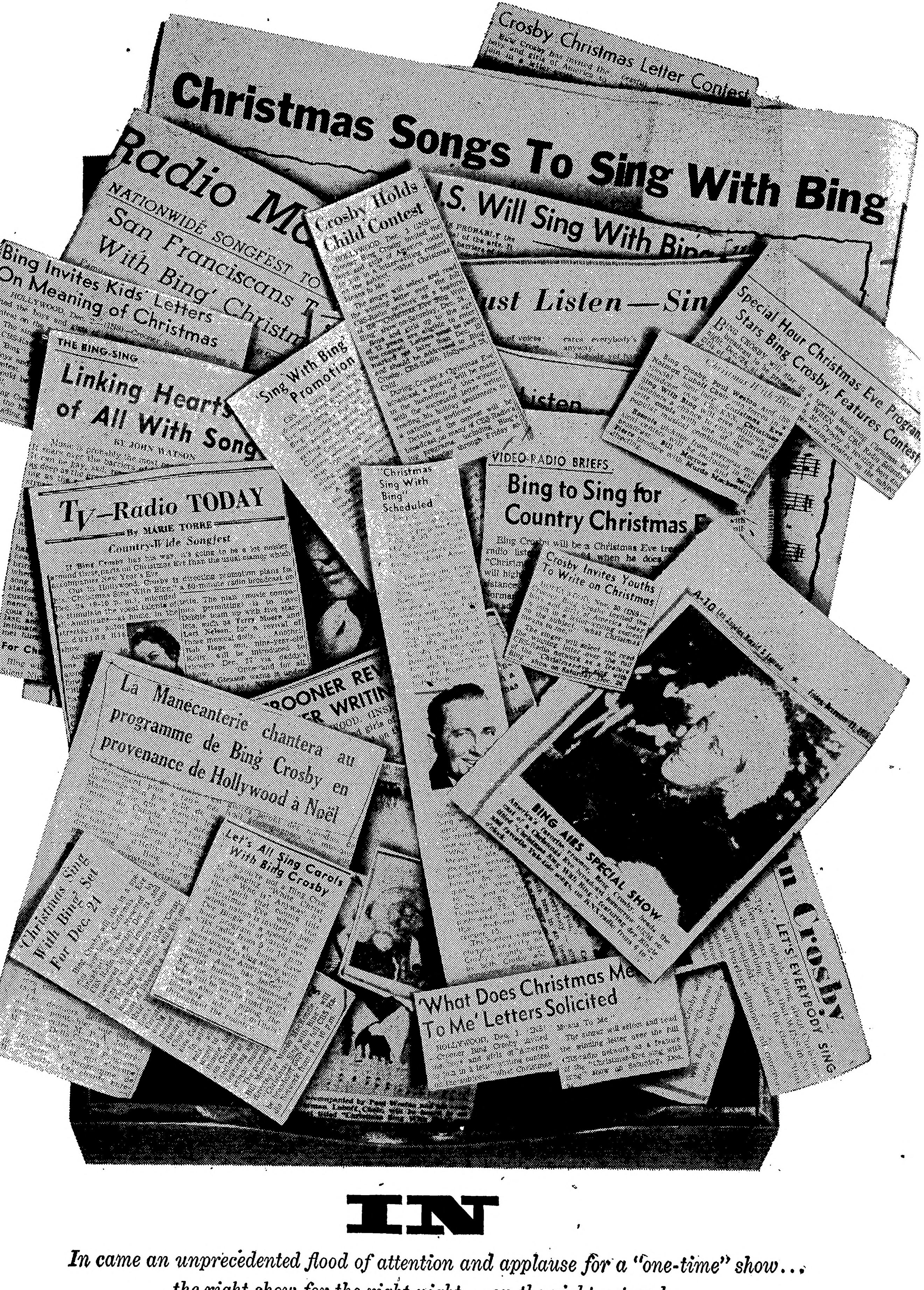
Congressional TV Show, 'Berlin Incident,' Pitched To Peabody Attention

Washington, Jan. 10.

A congressional tv show, made on Capitol Hill in the Joint House and Senate studios, has been submitted as a candidate for a Peabody Award in the public service class. "Berlin Incident," a telereport on his harrowing experience in the custody of the Russians told by New York Republican, Rep. Harold C. Ostertag, was submitted at the request of the stations in Northwestern New York which regularly use the legislator's weekly tv report to his constituents.

If show should cop one of the coveted awards, it will be the second winner from the studios run by Robert Coar and his wife, Helen, as a regular service to members of Congress. Anne Corrick, correspondent for WSDU-CBS, New Orleans, was an award winner in the last Sylvania sweepstakes, for a biweekly teleshow featuring the congressional delegation of her state, along with top government officials.

Entry of Capitol Hill shows in competition with shows made in commercial studios marks a coming-of-age for the relatively new tv operation.



Crosby Christmas Letter Contest

Christmas Songs To Sing With Bing

Radio M

NATIONWIDE SONGFEST TO

San Franciscans T
With Bing' Christm

S. Will Sing With Bin

Crosby Holds Child Contest

Bing Invites Kids' Letters On Meaning of Christmas

ust Listen—Sin

Special Hour Christmas Eve Program Stars Bing Crosby, Features Contest

THE BING-SING

Linking Hearts of All With Song

By JOHN WATSON

Sing With Bing Promotion

VIDEO-RADIO BRIEFS

Bing to Sing for Country Christmas E

'Christmas Sing With Bing' Scheduled

TV-Radio TODAY

By MARIE TORRE

Country-Wide Songfest

Crosby Invites Youths To Write on Christmas

ROONER REV
ER WRITIN

La Manecanterie chantera au programme de Bing Crosby en provenance de Hollywood à Noël

BING AIRS SPECIAL SHOW

Let's All Sing Carols With Bing Crosby

'Christmas Sing With Bing' Set For Dec. 24

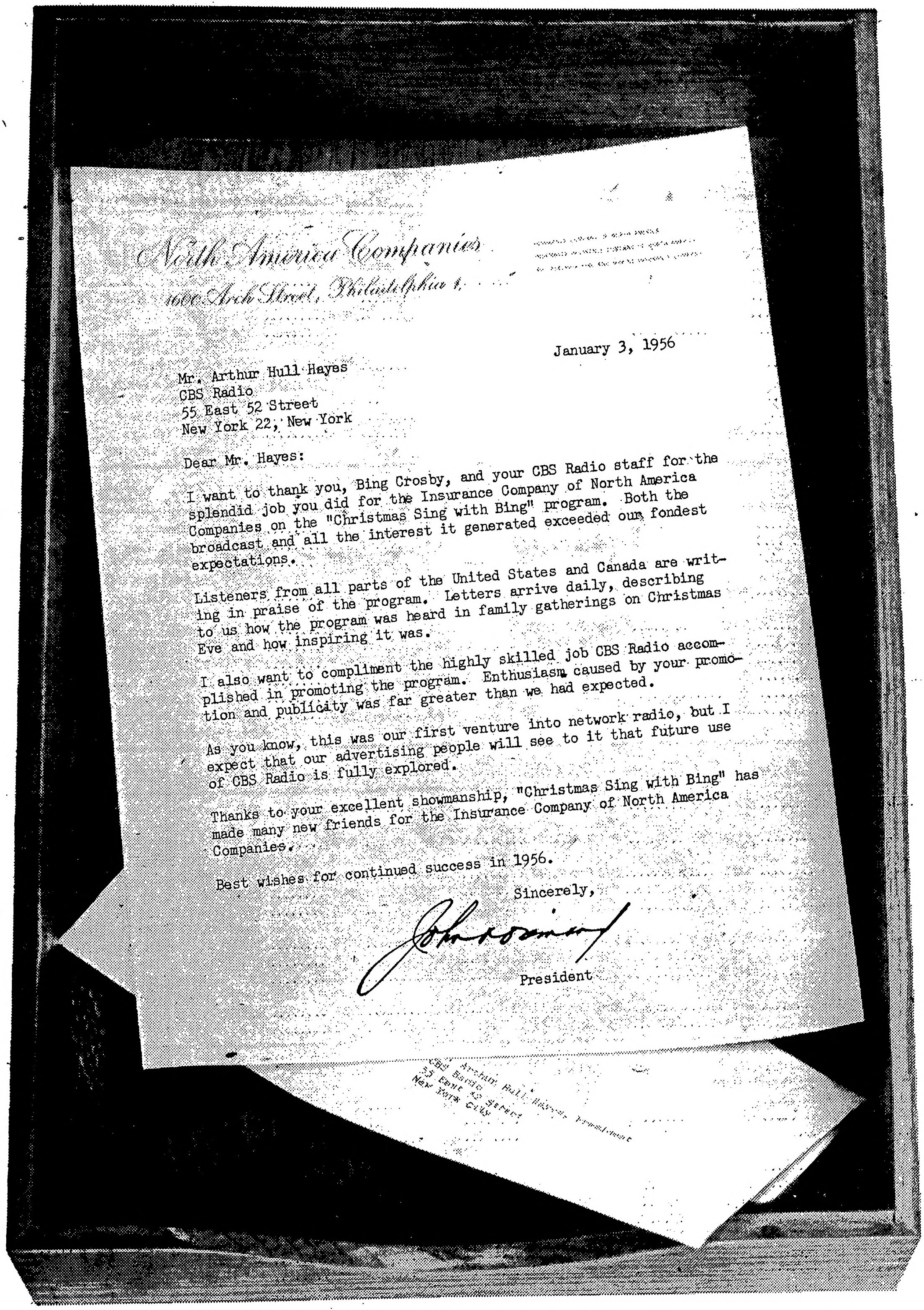
'What Does Christmas Me
To Me' Letters Solicited

Crosby

LET'S EVERYBODY SING

IN

*In came an unprecedented flood of attention and applause for a "one-time" show…
the right show for the right night… on the right network.*



North America Companies
1600 Arch Street, Philadelphia 1,

January 3, 1956

Mr. Arthur Hull Hayes
CBS Radio
55 East 52 Street
New York 22, New York

Dear Mr. Hayes:

I want to thank you, Bing Crosby, and your CBS Radio staff for the splendid job you did for the Insurance Company of North America Companies on the "Christmas Sing with Bing" program. Both the broadcast and all the interest it generated exceeded our fondest expectations.

Listeners from all parts of the United States and Canada are writing in praise of the program. Letters arrive daily, describing to us how the program was heard in family gatherings on Christmas Eve and how inspiring it was.

I also want to compliment the highly skilled job CBS Radio accomplished in promoting the program. Enthusiasm caused by your promotion and publicity was far greater than we had expected.

As you know, this was our first venture into network radio, but I expect that our advertising people will see to it that future use of CBS Radio is fully explored.

Thanks to your excellent showmanship, "Christmas Sing with Bing" has made many new friends for the Insurance Company of North America Companies.

Best wishes for continued success in 1956.

Sincerely,

President

OUT

Out came a letter of thanks and appreciation from a pleased company president... pointing up again the power of dynamic radio, dynamically used!

THE CBS RADIO NETWORK

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

PHILADELPHIA

Approx. Set Count—2,000,000 *Stations*— WPTZ (3), WFIL (6), WCAU (10), WPFH (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	35.6	70.5	50.5	Science-Fiction Theatre	WFIL	8.3
2. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	23.8	54.5	43.5	Award Theatre	WPTZ	14.7
							Award Theatre; News	WPTZ	14.7
3. Buffalo Bill, Jr. (W)	WFIL	CBS	Sun. 6:00-6:30	18.7	46.0	40.7	Omnibus	WCAU	13.2
4. Soldiers of Fortune (Adv)	WCAU	MCA	Sat. 6:00-6:30	15.7	51.5	30.5	Fun House	WPTZ	12.2
5. Studio 57 (Dr)	WFIL	MCA	Sat. 7:00-7:30	15.3	39.4	38.8	Wanted	WCAU	15.7
6. Badge 714 (Myst)	WCAU	NBC	Wed. 7:00-7:30	14.2	35.2	40.4	Award Theatre	WPTZ	16.0
							Award Theatre; News	WPTZ	16.0
7. I Led 3 Lives (Dr)	WCAU	Ziv	Thurs. 7:00-7:30	13.2	33.6	39.2	Award Theatre	WPTZ	16.9
							Award Theatre; News	WPTZ	16.9
8. Death Valley Days (W)	WCAU	McCann-Erickson	Thurs. 10:30-11:00	11.1	28.0	39.5	Lux Video Theatre	WPTZ	19.6
9. Liberace (Mus)	WPTZ	Guild	Sat. 11:00-11:30	10.8	34.2	31.7	Ford Playhouse	WFIL	14.2
10. Boston Blackie (Myst)	WCAU	Ziv	Fri. 7:00-7:30	10.6	29.6	35.7	Award Theatre	WPTZ	14.0
							Award Theatre; News	WPTZ	14.0

MILWAUKEE

Approx. Set Count—740,000 *Stations*—WTMJ (4), WISN (12), WXIX (19)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Man Behind the Badge (Myst)	WTMJ	MCA	Fri. 7:30-8:00	31.5	52.0	60.3	Crossroads	WISN	22.1
2. Secret Journal (Dr)	WTMJ	MCA	Thurs. 7:30-8:00	30.4	53.5	57.0	Climax	WXIX	15.6
3. Waterfront (Adv)	WTMJ	MCA	Sun. 10:00-10:30	27.4	69.5	39.3	Sunday News Special	WXIX	6.4
							Sunday Night Cinema	WXIX	6.4
4. Wild Bill Hickok (W)	WISN	Flamingo	Sat. 6:00-6:30	26.1	66.0	39.5	Sports Picture	WTMJ	10.2
							News Weather	WTMJ	10.2
5. Soldiers of Fortune (Adv)	WTMJ	MCA	Sun. 5:00-5:30	25.8	73.0	35.3	Omnibus	WXIX	4.9
6. Annie Oakley (W)	WISN	CBS	Sun. 3:00-3:30	24.1	75.5	31.9	NBC Opera Theatre	WTMJ	5.6
7. Hopalong Cassidy (W)	WISN	NBC	Sun. 3:30-4:00	23.4	70.0	33.3	NBC Opera Theatre	WTMJ	7.6
8. Mr. District Attorney (Myst)	WTMJ	Ziv	Sat. 11:15-11:45	22.3	71.5	29.1	Movie Time	WISN	4.2
9. Highway Patrol (Adv)	WTMJ	Ziv	Thurs. 10:30-11:00	21.6	70.5	30.7	Guy Lombardo	WXIX	5.4
10. Cisco Kid (W)	WISN	Ziv	Wed. 6:00-6:30	19.7	64.0	30.8	Sports Picture	WTMJ	9.1
							News; Weatherman	WTMJ	9.1

BALTIMORE

Approx. Set Count—575,000 *Stations*—WMAR (2), WBAL (11), WAAM (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	24.7	63.0	39.2	7 o'Clock Final	WMAR	9.5
							CBS News; D. Edwards	WMAR	9.5
2. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	21.6	59.5	36.4	7 o'Clock Final	WMAR	9.8
							CBS News; D. Edwards	WMAR	9.8
3. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	21.0	83.0	25.2	Old Nickelodeon Daze	WAAM	3.5
4. Mr. District Attorney (Myst)	WBAL	Ziv	Sat. 10:30-11:00	17.9	38.0	47.3	Premium Playhouse	WMAR	27.7
5. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	17.5	49.5	35.4	7 o'Clock Final	WMAR	9.7
							CBS News; D. Edwards	WMAR	9.7
6. Little Rascals (Ch)	WBAL	Interstate	Mon.-Fri. 6:00-6:30	17.0	68.0	24.9	Various Competition.		
7. Buffalo Bill, Jr. (W)	WMAR	CBS	Sat. 6:30-7:00	16.2	51.0	31.8	Ramar of the Jungle	WBAL	12.7
8. Soldiers of Fortune (Adv)	WBAL	MCA	Thurs. 7:00-7:30	14.6	45.0	32.5	7 o'Clock Final	WMAR	9.1
							CBS News; D. Edwards	WMAR	9.1
9. I Led 3 Lives (Dr)	WBAL	Ziv	Wed. 10:30-11:00	13.0	26.7	48.7	U. S. Steel Hour	WMAR	25.6
10. Ramar of the Jungle (Adv)	WBAL	TPA	Sat. 6:30-7:00	12.7	40.0	31.8	Buffalo Bill, Jr	WMAR	16.2

COLUMBUS

Approx. Set Count—310,000 *Stations*—WLW-C (4), WTVN (6), WBNS (10)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Passport to Danger (Adv)	WBNS	ABC	Sun. 9:30-10:00	24.1	36.6	52.2	Television Playhouse	WLW-C	17.2
2. Man Behind the Badge (Myst)	WBNS	MCA	Fri. 9:30-10:00	20.7	50.0	41.3	I Led 3 Lives	WLW-C	14.5
3. Wild Bill Hickok (W)	WBNS	Flamingo	Tues. 6:00-6:30	20.6	65.0	31.6	Play Klub	WTVN	6.8
							Early Home Theatre	WTVN	6.8
4. Highway Patrol (Adv)	WBNS	Ziv	Tues. 10:30-11:00	19.9	56.0	35.5	City Detective	WLW-C	14.6
5. Little Rascals (Child)	WBNS	Interstate	Mon.-Fri. 4:30-5:00	19.1	73.0	26.1	Various Competition.		
6. Tales of Texas Rangers (Adv)	WBNS	Screen Gems	Sat. 5:30-6:00	18.6	80.5	23.0	The Hunter	WTVN	3.4
7. Cisco Kid (W)	WLW-C	Ziv	Fri. 6:00-6:30	17.9	69.0	25.9	Play Klub	WTVN	5.3
							Early Home Theatre	WTVN	5.3
7. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	17.9	65.0	27.4	Cowboy G-Men	WLW-C	6.3
9. Annie Oakley (W)	WTVN	CBS	Sun. 6:30-7:00	16.7	35.4	47.3	Roy Rogers	WLW-C	17.4
9. Soldiers of Fortune (Adv)	WBNS	MCA	Mon. 6:30-7:00	16.7	61.5	27.2	Early Home Theatre	WTVN	5.4

SAN DIEGO

Approx. Set Count—290,000 *Stations*—KFMB (8, KFSD (10), XETV (6), KNXT (2), KRCA (4), KTLA (5)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KFMB	NBC	Sat. 9:30-10:00	24.7	51.5	47.9	The Unexpected	KFSD	9.4
2. Waterfront (Adv)	XETV	MCA	Tues. 7:30-8:00	23.6	38.2	61.7	People in the News	KFMB	20.7
							News; Weather	KFMB	20.7
3. Superman (Adv)	KFMB	Flamingo	Mon. 7:00-7:30	23.3	45.0	51.5	Wyatt Earp	KFSD	11.7
3. Death Valley Days (W)	KFMB	McCann-Ericson	Fri. 8:00-8:30	23.3	40.0	58.3	Mama	KNXT	9.0
5. Annie Oakley (W)	KFMB	CBS	Mon. 6:00-6:30	20.2	50.0	40.3	Ranger Hal	XETV	7.2
6. Sheena, Queen of Jungle (Adv)	KFMB	ABC	Thurs. 6:00-6:30	19.6	50.5	38.9	Ranger Hal	XETV	6.8
7. Wild Bill Hickok (W)	KFMB	Flamingo	Tues. 6:00-6:30	18.0	42.0	42.6	Ranger Hal	XETV	11.0
8. Secret Journal (Dr)	KFMB	MCA	Thurs. 7:00-7:30	15.2	30.4	50.1	Search for Adventure	XETV	20.9
9. Western Marshal (W)	XETV	NBC	Thurs. 7:30-8:00	14.3	25.2	56.9	People in the News	KFMB	19.5
							News; Weather	KFMB	19.5
10. Patti Page (Mus)	KFMB	Screen Gems	Tues. 6:45-7:00	13.9	31.8	43.8	Johnny Jet	XETV	12.1

H'WOOD-TV MATING COMPLETE

Pix-to-TV Scoreboard

Following is the major studio pix-to-tv scorecard through 1955 and the first two weeks of 1956:

Company	Features	Westerns	Shorts	TV Distrib or Buyer
RKO	740	....	1,000	C&C Television
Paramount ..	35*	....	1,600	UM&M Inc.
Universal ...	8	97	179	NTA, Quality, MPTV
Columbia ...	104	95	156	Screen Gems, Hygo, Hygo
Warners		....	191	Guild
Rank	165	....	....	ABC, NTA
Selznick	11	....	....	NTA
Totals	1,063*	192†	3,126‡	

* Paramount features are the 35 Pine-Thomas films sold originally to Associated Artists Productions but then withdrawn because of AAP's inability to clear the music tracks. They are still available via the William Morris office. Incidentally, the eight Universal features listed were also part of AAP's package and were withdrawn for the same reason, but have just been purchased by NTA.

† Does not include the 123 Gene Autry-Roy Rogers features sold to MCA-TV by Republic against the wishes of the stars and following court action.

‡ Does not include total of 735 shorts being peddled (600 by 20th, 135 by Paramount and King Features) but not yet sold, nor the 1,100 Terrytoons purchased by CBS.

WABD's Unique Daytime Grind

Same Feature Film To Get 10 a.m. to 4 p.m. Exposure Cross-the-Board

WABD, DuMont's N. Y. tv station, is going to shed its existing daytime program setup sometime in early February for a weekday policy of using the same feature film three times a day from 10 a. m. to 4 p. m. All the live stanzas in the sked during that time will be axed or moved to other hours, with possibly the exceptions of some intermittent five-minute newscasts.

In the several months that Ted Cott has handled the managerial reins of the station for DuMont, he's been out to build his daytime programming sked around name personalities. As it stands Wendy Barrie and Virginia Graham may be moved to from 4 to 6, and Maggi McNellis and Johnny Olson are reportedly exiting. Cott's keeping intact the 8:45 to 10 juve slot, which stars Sandy Becker, since it's been clicking on the ratings.

Each day a full-length pic will get three continuous showings, and Cott plans to sell multiple participations to single sponsors, working on an unduplicated audience principle. In a way it'll be much like WOR-TV's "Million Dollar Movie," except that on WABD bankrollers will be buying into one movie three times a day instead of one movie 16 times (at night) a week.

Cott reports that the station has been spending about $250,000 a year for daytime talent. That's not counting live facilities. He figures that for that kind of money he can

(Continued on page 48)

Another 39 To Roll on 'Sherlock'

After some six months of negotiating and dickering, a second cycle of 39 "Sherlock Holmes" films has been finalized under Sheldon Reynolds' production aegis and UM&M Inc. financing-distribution. Charles Amory, UM&M prez, said the series would roll in March and would be financed out of the $8,000,000 stock issue due to be floated next month.

UM&M currently distributes the first 39 "Holmes" pix under a sub-licensing deal with Matty Fox's Motion Pictures for Television, which financed the first group. Fox, however, won't be in on the second cycle, which UM&M is handling solo. Reynolds, incidentally, has his work cut out for him—this is the third new series for which he's signed, others being "After Dark," half-hour to be coproduced in London with Screen Gems, and the hourlong "International Playhouse" to be coproduced with ABC-TV.

Duke Snider's Vidpic

Hollywood, Jan. 10.

Star Brooklyn Dodgers centerfielder Duke Snider has been inked by Screen Gems to make his telefilm debut in "Hero Father," a segment of SG "Father Knows Best" series.

Snider will enact himself in telepic, which William D. Russell will direct for producer Eugene B. Rodney.

CBS Film Sales Eyeing 26-Show Roster for 1956

CBS Television Film Sales, which in 1955 reportedly nearly doubled its previous year's gross with a take of about $7,000,000, is planning at least eight new shows for national sale and syndication for 1956, plus the acquisition of at least two or three network properties for rerun sale. Such a program would bring the syndication subsid's roster up to a total of 26 shows.

Planning, as outlined by v.p.-general manager Leslie Harris, calls for a "balance" concept in which national properties are aligned against syndication-only shows, syndicated reruns are cushions for firstrun syndication entries, and outside productions balance against house-filmed properties with coproductions a further check-and-balance setup.

Plan calls for the filming of three major pilots for national or network sale. Of these, two have been set, "Sir Francis Drake" and "Richard the Lion-Hearted." Two

(Continued on page 48)

LANGE TO KLING IN CHI AS EXEC VEEPEE

Chicago, Jan. 10.

Kling prexy Robert Eirinberg has tapped Harry Lange, with Sarra Studios the past 23 years and most recently manager of its Chi office, to head up the Kling Film adjunct as exec veepee. He replaces Fred Niles who resigned last month to set up his own shop.

According to Lange, the Kling studio is to step up its activities in all phases of film operation, from industrials to tv commercials. There are no plans at present, however, to branch out into vidpix production except on a custom basis for outside producers.

852 FEATURES ALL SET TO GO

By BOB CHANDLER

From all indications over the past four weeks, what with the consummation of the RKO pix-to-tv deal, the decision by Columbia to release 104 features to video, the wrapup of the David O. Selznick feature deal, the sale by Paul Terry of his Terrytoons animation outfit and its backlog to CBS, the sale of the Paramount shorts for video and the placement by 20th-Fox of its short subject library on the video block, it looks like 1956 will go down as the year the dam broke on Hollywood's vaults.

But even if other major companies and producers throw open their libraries to video, they will be hard-put to match the record turnover achieved in 1955. Even if the majors don't admit it to the exhibitors and the exhibitors don't admit it to themselves, the marriage of video and films was, as they say in annulment proceedings, consummated in 1955. Not only did three major studios openly enter telefilm production to bring the total of majors in the field to six, but a grand total of 852 features and 2,600 short subjects from the majors was released to video. Add to that the breakdown on the independent front, with 11 top David O. Selznick pix, 165 J. Arthur Rank films and now the probability of 10 top Italian films, and the extent of the transition becomes more apparent.

During 1955, RKO released 740 films, Columbia 104, Selznick 11, Rank 165, while together Columbia and Universal released some 192 westerns. Upcoming are IFE deals for 10 pix, plus a Universal deal for eight. In the short subject field, Paramount released 1,600, with another 135 cartoons still on the block; RKO released 1,000 and Fox is offering 600. Moreover, prior to 1955, Warners had released 191 cartoons, Universal 179 and Columbia 156. The Terrytoons deal will make available to CBS nearly 1,100 cartoon subjects.

All told, RKO, Columbia and Universal made available up to now 852 features plus 192 westerns; other major sources like IFE, Rank and Selznick will have provided 186. In the short subject field, a total of 3,126 shorts from

(Continued on page 48)

Kaufman O'seas, Eyes Prod. Deals

Guild Films prez Reub Kaufman and treasurer Aaron Katz plane to Europe Jan. 28 to explore the possibilities of coproduction deals in England, Italy and Germany, plus an o.o. on the sales potential abroad. Occasion will mark Guild's first foreign production deals, and together with some four new U. S. production deals plus continuing production on four other series, may boost Guild's 196 output to a total of 11 series.

The U. S. deals, which would be coproductions, haven't been finalized, but Kaufman expects to set at least four new properties. Four current shows, "Liberace," "Confidential File," "The Goldbergs" and "I Spy," are still shooting their first 39 (in the case of "Liberace," it's actually just a new cycle), with production scheduled to run into the spring. On the foreign front, Kaufman will hold discussions with the Rank Organization and the BBC with an eye to coproduction in England, and will look into the German situation re the "Brother Mark" series, on which a pilot has already been shot in Munich.

More TV Film News On Page 46

SG's Bid for Preeminence With Dozen New Series; $12,000,000 Prod. Budget; 104 Col Pix to TV

Lotsa Les & Mary

On Jan. 23, if things continue as they are, the five-minute Les Paul-Mary Ford vidfilms will be carried on three N. Y. tele stations at once. Lambert Pharmacal has inked with WCBS-TV for 5:55 p. m. cross-the-board booking as of that date.

At present the same show is carried five times weekly (at 7:25 p. m.) via WABD and on Sunday nights over WRCA-TV. All contracts were dealt out by Lambert & Feasley agency.

Screen Gems is making its bid for supremacy in the telefilm field in 1956 with large and diversified offering of new product that includes its 104 Columbia Pictures features-for-tv, a total of 12 new half-hour series, a projected spec-on-film series based on properties owned by Columbia, a spread in its foreign operations and a near-doubling of its domestic sales force. These plans, plus a review of the Columbia telefilm subsid's growth, were spelled out in a press confab last week at "21" in N. Y. by v.p.-general manager Ralph Cohn and sales v.p. John Mitchell.

In terms of new programming, SG has projected 12 new series, eight of which will be filmed as pilots and put up for sale, four more to be filmed at least to the extent of 26 half-hours. Latter foursome, some of which may wind in syndication, comprise "Criminal Code," based on the Columbia feature; "Circus Boy," the new Herbert B. Leonard production already shooting; the Goodson-Todman coproduction with SG, "The Web," the likeliest candidate for syndication; and "Emergency," the new Bryan Foy production.

Slated for pilot treatment are two made-in-England series, "After Dark," to be produced by Sheldon Leonard and "Ivanhoe," to be produced by Joe Kaufman; "You Can't Take It With You," based on the Columbia feature and the Moss Hart-George S. Kaufman play and already completed; "I Shoot the News," series about two newsreel cameramen; "Mystery Writer's Theatre," based on properties of Mystery Writers of America and produced by Sam Bischoff and David Diamond; "Tales of the Bengal Lancers," an adult adventure series to be done by Leonard; "Best Seller of the Week," produced in conjunction with Books Abridged; and "The New York City Story," the Ted Granik project which Mitchell said he has "every hope" of being okayed by the N. Y. mayor's office in the near future.

Cohn, calculating renewals or

(Continued on page 48)

MCA-TV 1956 Agenda; 5 Series Slated for Axing

MCA-TV's syndication division is in the throes of formulating '56 program plans. Current decisions include axing five of its old syndicated series from next year's sales roster and the conversion of 39 network half-hours into a rerun package. It's also planning some new series for syndication, although titles have not yet been announced.

Company is taking 39 of the 156 "Treasury Men in Action" and retitling them "Federal Men" for syndication. Retroactive to Jan. 1, MCA is discarding 39 "Counterpoint" and 39 "Royal Playhouse," both reruns of "Fireside Theatre." It's also giving up the ghost on the Ken Murray (26) "Where Were You?" (series it took over last year after merging with United Television Programs), 26 George Raft "I Am the Law" episodes and 52 "Abbott and Costello." Shows have played themselves out after long syndication runs.

With the loss of the five series and the addition of "Federal Men," MCA now has 24 series in syndication. Company, incidentally, got a national spot renewal from Seven-Up on "Soldiers of Fortune" in about 150 markets. Second 39 go into production in March.

TRACERS CO. FILES FOR TELEPIX SERIES

Houston, Jan. 10.

Four Beaumont businessmen have formed a telefilm corp. which has secured rights to a series of true stories from the Tracers Co. of America, according to company officials. Firm, called Spencer Telefilm Corp., is organized for production, sale and distribution of syndicated tv films.

Officials said Robert C. Dennis, creator of "China Smith," starring Dan Duryea, and "Passport to Danger," with Cesar Romero, has been pacted as scripter.

Principals to whom corporation charter was issued were N. Jay and S. J. Rogers, co-owners of Texas State Optical, and Ben J. and Victor J. Rogers, partners in Rogers Bros. Optical Manufacturing Co.

Wm. Spier to Desilu

Hollywood, Jan. 10.

New suspense vidpix series will be written and produced for Desilu Productions by William Spier, in a deal set through Frank Cooper Associates.

Spier, inked by Desilu topper Desi Arnaz, has reported to Motion Picture Center to start assignment.

Color Telefilm Deals in Upbeat

Pointing up the growing station demand for color telefilms, three deals were made within the past two weeks for tintfilm series to be telecast in color on a run-of-contract basis. Up to now, stations had been sporadically running color one-shots in specific series, but the three new deals call for the use of color prints every week in the contract and are the first of their kind.

Deals are Screencraft Pictures' "Judge Roy Bean" westerns, which will be tintcasted in Chicago for RCA via WNBQ and in Seattle via KING-TV. Third deal is Ziv's in Houston, where Foley's Dept. Store will bankroll tintcasts of "Cisco Kid" over KPRC-TV. Ziv has allowed one-shot tintcasts of "Cisco"

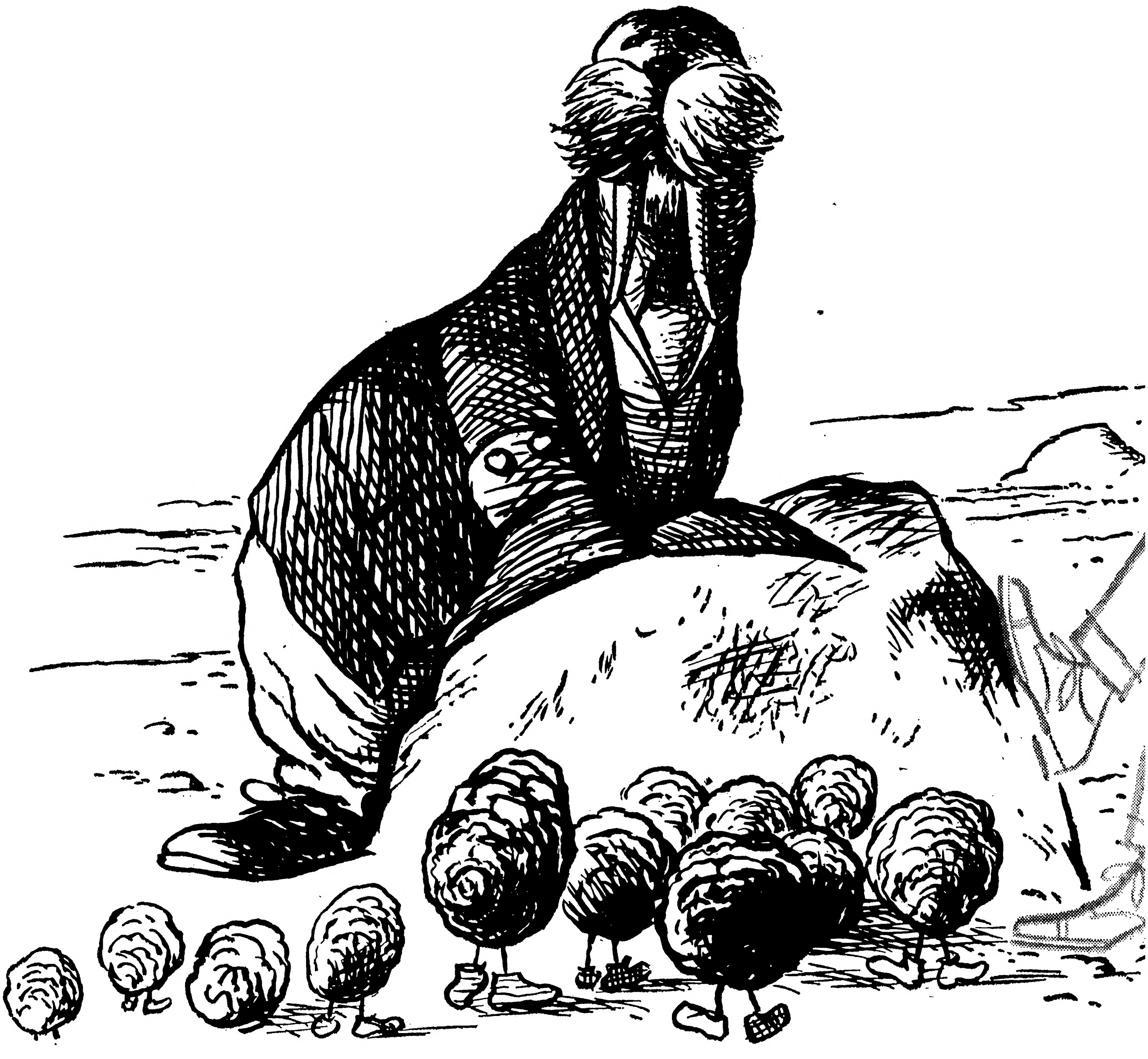
(Continued on page 48)

Blatz's 'Man Called X' Buy for 8 Wisc. Cities

Blatz Beer, which this summer had reduced its television expenditures to spot buys in perhaps a half-dozen markets, is bouncing back into regional sponsorship via purchase of Ziv's "The Man Called X" in eight Wisconsin markets. Deal, via Norman, Craig & Kummel, calls for sponsorship in Milwaukee and in seven other cities in the Dairy State.

Deal brings the number of markets sold on the Barry Sullivan starrer to 83.

Bergen Evans talks

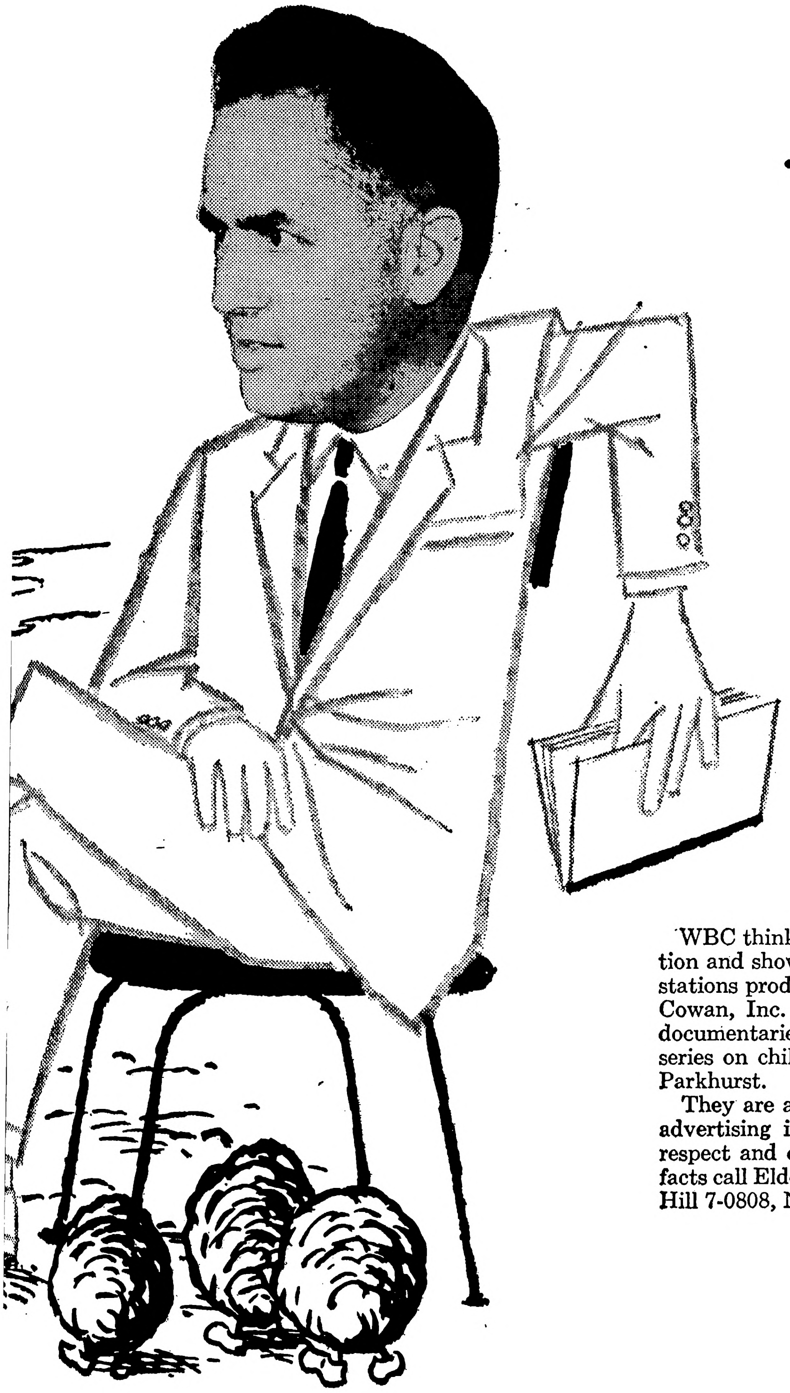


PRESS—TIME FLASH!

Fourteenth annual poll of the country's radio-television editors, conducted by *Radio-Television Daily,* ranks WBC's "Of Many Things" third among the five BEST NEW PROGRAMS of 1955!

W B C

"of many things" on WBC



...and shows

how exciting

radio

can be

today!

It's just one man talking into a microphone about any subject that strikes his fancy. But the man Bergen Evans has such wit and wisdom that "Of Many Things" is a newsworthy kind of program.

John Crosby in his syndicated column said, ". . . It's too bad it's not on more stations." *Variety* said, ". . . It's eminently satisfying programming. Radio could use a lot more of it."

WBC thinks that literate programs can be lively, and that education and showmanship mix very well. That's why the WBC radio stations produce "Of Many Things," in association with Louis G. Cowan, Inc. It is also why WBC recently produced a series of documentaries on the major problems of education and another series on childhood problems, "Growing Pains," featuring Helen Parkhurst.

They are all prompted by a basic WBC belief: That broadcast advertising is more effective on stations that have earned the respect and confidence of the communities they serve. For more facts call Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808, New York, or your nearest WBC station. See why . . .

NO SELLING CAMPAIGN IS COMPLETE WITHOUT THE WBC STATIONS

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO
BOSTON—WBZ+WBZA
PHILADELPHIA—KYW
PITTSBURGH—KDKA
FORT WAYNE—WOWO
PORTLAND—KEX

TELEVISION
BOSTON—WBZ-TV
PHILADELPHIA—WPTZ
PITTSBURGH—KDKA-TV
SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.

NTA Wraps Up New Block of 30 Pix, Some From U-I, IFE; Eye $4,000,000

National Telefilm Associates is in the process of putting the wraps on acquisition of a new 30-film package of features, among which reportedly is a group of 10 top Italian films (including "Bitter Rice" and "Anna") to be obtained from Italian Film Export. Entire block of 30 films, which would cost NTA a total of $1,200,000 in down payments and participations, follows by only a few weeks the $1,100,000 acquisition of 11 David O. Selznick films by NTA.

NTA sales v.p. Harold Goldman has set a sales goal of $4,000,000 by June 30 of this year on the 30 pix (dubbed the "TNT Package") and the 11 Selznick films. He's set a meeting of the company's top sales execs for today (Wed.) in Chicago, where policies on both packages will be mapped, along with extensive merchandising-promotion advertising plans.

IFE features, to total 10, would include the two Silvana Mangano starrers, "Bitter Rice" and "Anna," the Gina Lollobrigida "The Young Caruso," the Ingrid Bergman-starring "The Greatest Love" and Anna Magnani in "Bellissima." Probability is that they won't be dubbed, though this isn't definite as yet.

Also involved in the block of 30 pix are eight Universal-International features, four of them Olsen & Johnson starrers. They are "Ghost Catchers," "Crazy House," "See My Lawyer" and "Hellzapoppin." Also included are two Damon Runyon yarns, 'Tight Shoes" and "Butch Minds the Baby;" an Abbott & Costello pic, "Pardon My Sarong," and the Martha Raye-Allan Jones "The Boys from Syracuse." U-I pix had already gone to video via Associated Artists Productions, but when AAP couldn't clear the music rights, they were withdrawn.

Other sources of the 30 pix include United Artists, Ilya Lopert and other distribs. Other pix are "Court Martial" (David Niven starring) which is currently making the theatrical rounds; "Stranger on the Prowl," with Paul Muni; "Guest Wife," with Claudette Colbert and Don Ameche; "The Conquest of Everest"; Harry M. Popkin's "The Well"; "Champagne Safari," the filmed honeymoon of Rita Hayworth & Aly Khan; "It's in the Bag," with Jack Benny & Fred Allen; "Heidi" and "The Last Chance."

New acquisitions would give NTA a total of 285 features, and exec v.p. Oliver Unger said this week that he hopes to wrap up negotiations with "a major Hollywood production company" for an additional 40 top features.

Henry Brown to Coast To Gander Com'l Filming

Agency topper Henry C. Brown, who specializes in setting talent for commercials, planed to the Coast last week for a three-week stopover to peruse the "trend toward Coast commercial filmings." Brown agency says it's seen this trend develop during the past year, and wants to study the Coast picture to give its client roster the best overall representation. Brown will meet with his Coast rep, the Kumin-Olenick agency, to huddle over the situation.

Pointing up the situation still more is the recent expansion of Brown's setup, in which he took over most of the clients of the erstwhile Robert Lantz agency when Lantz quit the field to become exec v.p. of Figaro Productions. Lantz's chief lieutenants, Harriet Kaplan and Lily Veidt, also made the move to Brown.

'Cafe 101' Series

Hollywood, Jan. 10.

New vidpix series, "Cafe 101," based on his own idea, is on sked of producer-director Vincent Sherman, who has pacted Irving Shulman and Mort Braus to script first two segments, to roll March 5. Sherman will produce and direct half-hour series himself.

Meanwhile, Sherman planed out last week for Rome, where he is directing "Behind Closed Doors" for Titanus Films, a Martine Carol starrer, to go before cameras Jan. 16.

Half-Live, Half-Film Technique on Coates' 'Daytime Whites' Seg

Unusual situation in the syndicated film field will obtain tonight (Wed.) when Paul Coates will telecast a still-uncompleted program in his "Confidential File" series by doing half the show live in a single market, with filming of this same portion to follow for distribution over the rest of the country. Coates will appear live on WPIX, N. Y. outlet for the show, and do the interview portion of his "Daytime Whites" segment from the studio while the regular "documentary" portion goes over on film.

"Daytime Whites" is about Negroes who "pass" for whites on their jobs but retain their Negro identity in their private and social lives. Coates started to film the show the last time he was in N. Y., in October, but while completing the "documentary" portion, which simulates situations in the problem area, was unable to finish the filmed interviews to wrap up the show. He arrived in N. Y. again last week and has been rounding up prospective interviewees for the program. Unable to get them on film and process and cut the interviews in time, he'll do the interviews live on WPIX, then film them a couple of days afterward.

This will give WPIX one show in the "Con File" series that the remainder of the country won't have for a couple of months to come.

Ziv's 'Man Called X' Cues New Demand For OF's 'Secret File' Pix

Execs at Official Films are doing the double-take bit as of the past three weeks on a sudden revival of demand for OF's two-year-old Robert Alda starrer, "Secret File, U. S. A." After having figured the series had been played out by this time, particularly since they hadn't picked up an order on the show for some three months, Official was caught by surprise in a surge of interest in the show some three weeks ago, with some 10 or 11 orders having come in since then, including a fourth-run deal in Los Angeles via KTTV and an in-the-works 10 to 22-market regional with a major oil company.

After doing some deep thinking in the "wha hoppen?" groove, the Official execs finally came up with a reason. All the renewed activity on the show, they discovered, is due to the fact that competitor Ziv has brought out its new Barry Sullivan starrer, "Man Called X," which deals with international espionage on a global basis with foreign locations, same as "Secret File."

Official figures that competitive stations to those which latched onto "X" are picking up "File"; also competitive sponsors (Ohio Oil, which once sponsored "File," is the big regional bankroller now on "X" and other oil companies are interested in "File" now); and finally both stations and sponsors interested in a lower-priced spy show, since "File," which has been on the market for nearly two years, is selling way below the brand-new Ziv prices on "X." At any rate, Official is making with a "thanks for the buggy ride" to competitor Ziv.

GUILD'S 7-MARKET DEALS

Guild Films set an unusual double-pronged regional deal in the south involving two shows, "I Spy" and "Conrad Nagel Theatre." Buyer was Weingarten's Inc., which bought the shows for a total of seven markets, some duplicating each other.

'Popcorn Theatre' In 17-Market Sale

Guild Films sneaked over a 17-market regional deal this week for a new hourlong kiddie property which apparently was unknown to the trade until the sale was swung. New property is "Popcorn Theatre," a 60-minute filmed kiddie show which has been purchased in the 17 markets by the Independent Grocers' Assn., which is now negotiating for 19 additional cities as well.

Series is a kid variety stanza featuring a "Poppo the Clown" character which will serve as the merchandising fulcrum for the show. Program was conceived by George Gale and produced by Guild's commercial division under the direction of Dick Gordon. Total of 26 films were shot during the latter part of the year at the Biltmore Studios in N. Y. and a resumption of production is planned for early this year.

Guild added that additional deals are pending with four grocery chains for a total of 60 markets. Series was given a q.t. test run in Lincoln, Ft. Wayne and Bangor. Independent Grocers' deal covers those three markets, plus Rochester, N. Y.; Portland (Me.); Omaha and Holdrege, Neb.; Madison, Wisc.; Salt Lake City; Davenport; Milwaukee; Twin Falls and Idaho Falls, Idaho; Columbus; Duluth; Bay City and Champagne.

WABC-TV's Candy Coin

Johnson Candy Corp., ordinarily a network bankroller, has picked up local sponsorship of two filmed oaters via WABC-TV, the ABC flag in N. Y. Candy outfit, via Franklin Bruck agency, will bankroll "Cisco Kid" (Ziv) and "Gene Autry" (CBS Film Sales) for 26 weeks each on the station, in addition to buying participations on other of the station's shows.

Autry series will run Tuesday evenings and "Cisco" Thursdays.

8 OUT OF THE 10 TOP NETWORK SHOWS USE

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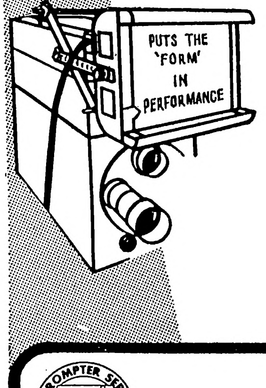

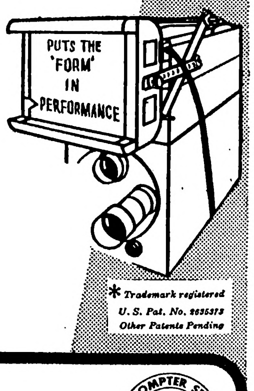

TelePrompTer Service is also available at television stations like:

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TelePrompTer service now available in all principal cities throughout the United States, Canada and many foreign countries.

year in

At the very moment when 1955 was giving way to 1956, two-thirds of the New York television audience was tuned to Guy Lombardo and a gala New Year's Eve Show on WRCA-TV *(Trendex)*. That's the way the old year ended; that's the way the new year began. That's the story of WRCA-TV—greater audiences for local programming than any other station in the New York area, network or independent.

year out

Month after month, more people turn to Channel 4 for local programming. In December, TelePulse shows that *9 out of the top 10* local programs were seen on WRCA-TV. ARB isn't quite as favorable: only *8 out of the top 10.*

For the advertiser, this loyal audience following is only the beginning of the story. WRCA-TV capitalizes on this audience with powerful promotional support and merchandising services that turn viewers into customers.

Clairol sponsored the New Year's Eve program, and in the cold gray light of the morning-after, Foote, Cone and Belding studied the returns and picked up the option for New Year's, 1957. But you don't have to wait for a holiday—WRCA-TV can give you something to celebrate any day of the year. Write, wire or call for details.

SPECIAL TRENDEX STUDY

New Year's Eve, 11:15 p.m. – 12:15 a.m.

	rating	*share of audience*
WRCA-TV	31.8	65.2
SECOND STATION	16.0	32.9
ALL OTHER STATIONS	1.2	2.4

wrca-tv*4

NBC IN NEW YORK

Represented by NBC Spot Sales

H'wood-TV Mating Complete

Continued from page 43

the majors, exclusive of the Terrytoons and the 600 being offered by Fox, have been released. The westerns total do not include the 123 Autry-Rogers oaters released by Republic.

To add to the picture, 20th, Warners and Metro joined the list of majors producing for video, a list which had previously included Columbia (through its Screen Gems subsid, Disney, Republic and Allied Artists (via its Interstate Television subsid). Also, IFE is active in telefilm production for the U. S., and RKO certainly will be in the picture via continuing telefilm production for General Teleradio. Incidentally, both Republic and Allied Aritsts have steadily been releasing their feature backlogs through their telefilm subsids, with their releases not included in the figures above.

Lone holdouts from production are Paramount (engages to a limited extent through its KTLA Los Angeles station, but owns 50% of Chromatic Labs, which owns the Lawrence tube, and controls DuMont Labs with its two stations) and Universal (which has a backdoor approach since its United World Films subsid is a top tv commercial producer; Universal once tried producing programs for tv but the effort was premature and was dropped).

All in all, apart from an actual wholesale release to video of all the properties in all the vaults of all the majors, there isn't very much more that the studios could do to make themselves more strongly felt in the video field.

CBS Film Sales

Continued from page 43

are earmarked for firstrun syndication, "Man From the Islands" and "The Legionnaire." Three outside-produced properties would go either national or syndicated, but none have been set yet. As for network reruns, "The Search" and "You Are There" are set and segments from "Omnibus" are a possibility. Here, incidentally, a new "prestige program" approach would be in effect which would seek out institutional type sponsors for syndication.

Harris believes that the firstrun syndication market once again shows signs of coming to life. Not only have advertisers and agencies been carrying the ball on new syndicated properties, but stations, Harris believes, are coming to the conclusion that it isn't smart business or showmanship to buy on the basis of price alone. A good property, particularly now that the volume of firtrun syndication has dropped heavily, can make the grade, Harris says.

Color Telefilm

Continued from page 43

for experimental purposes in the past, but this is an all-tint contract.

Matter of rates for colorcasting as differentiated from those for black-and-white is still somewhat muddled, with apparently neither Screencraft nor Ziv having set a specific differential or override for the use of tint. Screencraft topper Peter M. Piech said that he had gotten "excellent" prices for "Bean" in the two markets, and that color was a factor in getting these prices, but that no specific differential was made. He added that the firm's regional deal with American Bakeries on the series has an escalator clause in the event that American should want to use tint in some markets, but the bakery hasn't indicated any desire to do so yet and consequently the clause hasn't been invoked.

Milwaukee—Harry Goodwin, formerly general manager of WVNJ, Newark, has been named director of WISN by I. E. (Chick) Showerman, veep of the Hearst-owned stations here.

Screen Gems

Continued from page 43

six of the eight Screen Gems nationally-aired series plus the four committed-to-26 new projects, said he anticipates a production budget for 1956 of "probably $12,000,000 but maybe as high as $16,000,000." Total production outlay for SG in 1955 is estimated at over $8,000,000.

On the matter of the 104 Columbia features to be released through Screen Gems, both Cohn and Mitchell (1) said the titles hadn't been selected yet, (2) spiked rumors that Ford is buying any of them for a spectacular series, (3) emphasized that Screen Gems will continue to lay primary emphasis on new programming although "we're happy to have the features" and (4) will announce the titles and the method of selling within a couple of weeks. Cohn in an aside said that the sales technique will be that of packaging the shows into various content categories, and also selling both full-length and tightened versions of the features. One phase of selling however, will be to mix both top and medium features in the same packages so that "we won't sell all the cream and be left with the skimmed milk." There's no reason, he said, why a station can't have a comedy package or a melodrama package if it needs it, nor no reason why it can't be supplied with features even if it can't use anything that runs over 110 minutes. The only thing he will insist on, Cohn said, is that the station buy a "homogenized" package.

Spec-wise, company is peddling a package of 13 shows to be filmed in either 60 or 90-minute length under supervision of exec producer Irving Briskin. No pilot will be made on this, but story outlines have been prepared, primarily from unproduced properties owned by Columbia. Originals would also be used, and less probable but still possible, remakes of top Col oldies. In the first category are such properties as the Kaufman-Hart "The American Way," James Hilton's "And Now, Goodbye," Maxwell Anderson's "Valley Forge," Edna Ferber-Kaufman's "The Land Is Bright," Anderson's "Both Your Houses," Lloyd C. Douglas' "The Elizabeth Blackwell Story," Louis Bromfield's "Wild Is the River," Kathleen Norris' "The Secret Marriage," Laura Z. Hobson's "With This Ring" and Ruth Chatterton's "Homeward Borne." Mitchell said the package had been shown to all the major agencies and that he's confident it will be sold within 30 days.

On the international front, the firm will establish Screen Gems of South America, with offices in Mexico City under John Manson, by the end of this week. New operation, the third of its international subsids, will service all of Latin America. SG is already using Spanish-dubbed versions of some shows; with dubbing being done in Mexico City by Dick Tomkins at an estimated cost of $800-$900 per show. Other subsids are Screen Gems of Canada, which now maintains three offices and has nine shows sold coast-to-coast there, and Screen Gems of England (under John Cron), with four shows already on the air in Britain ("Ford Theatre," "Celebrity Playhouse," "Rin Tin Tin" and Patti Page). British office has sold shows in France, Germany, Italy, Belgium and Holland as well.

One other phase of operations came in for discussions, the commercial unit, which Cohn said would no longer solicit business but would concentrate on serving a few top blue-chip accounts. He said there had been some layoffs in salesman, but anticipated that the new policy would enhance the operation still more.

WABD

Continued from page 43

get hold of some worthwhile feature product. Right now he has 100 titles in the house which he intends using on the new daytime package. Some of the latter have appeared on other met stations, but most of them are firstrun for WABD.

Since WABD just took over about 600 Paramount cartoons from UM&M, another move, toward the middle of February, will be to insert them in a 6 to 6:30 kidstrip and continuing as now, with Becker picking up at 6:30 in "Looney Tunes."

NBC's 'U' Push In Buff. Acquisition

Buffalo, Jan. 10.

Sale of WBFU-TV to NBC was completed last week following the refusal of the U. S. Court of Appeals to block the sale temporarily pending the outcome of a protest hearing before FCC. NBC describes the acquisition as a major expansion of Buffalo's "ultra-high-frequency television service."

Charles R. Denny, NBC veep, consummated the deal here for $312,500. Charles C. Bevis, Jr., was announced as general manager of WBUF-TV with former local executives continuing in as yet undetermined capacities. A strong "local schedule" was promised by Denny together with an expansion program calling for an expenditure of over $1,000,000 for an entirely new broadcasting plant on a three-acre plot. The station was off the air for several days to permit moving the center to temporary quarters on the new site and for transmitter alterations for color telecasts.

Since the switch from NBC to CBS by the Buffalo Evening News Station WBEN-TV, NBC has been negotiating for another permanent Buffalo outlet. Special temporary authority has been granted by FCC to operate WBUF-TV until March 17.

KTTV HEAD OF PARADE

On New Year's Day, Southern California's great spectacle...The Tournament of Roses Parade... was televised by all 7 Los Angeles stations. It presented one of those rare occasions when *all* stations carried the same show at the same time ...and five million viewers made their choice purely on the basis of *station* preference and *station* loyalty.

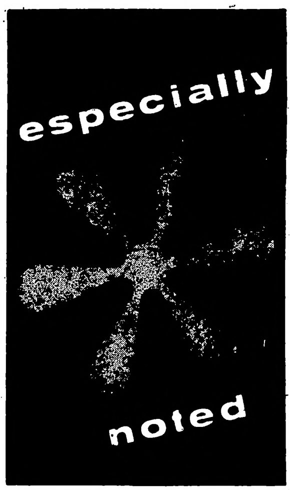
Here's what happened:

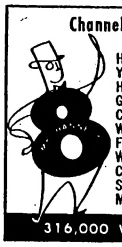
STATION	ARB RATING*
KTTV	**21.0**
Channel B (local)	15.4
Channel C (network)	14.5
Channel D (network)	9.0
Channel E (local)	5.4
Channel F (local)	2.6
Channel G (network)	1.2

To the people who know the Los Angeles market, this dramatic demonstration of KTTV's local touch is no surprise.
Put that local touch to work for you.

KTTV LOS ANGELES TIMES TELEVISION
Represented by BLAIR-TV

*ARB 1650-call telephone coincidental, 9-11 A.M. PST.





* sales results in the Channel 8 Multi-City Market

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NBC and CBS

For sales results in this region—reach its 3½ million people who own 912,950 TV sets, have a yearly potential buying capacity of $5½ billion.

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STEINMAN STATION
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Representatives:
MEEKER TV, INC.
New York Chicago
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tpa programs are tops

The Billboard Scoreboard *

- **Syndicated Film Adventure Shows**

AMONG CHILDREN

1. Ramar of the Jungle (TPA)

- **Web Adventure Shows**

1. Lassie, Campbell Soup, Kellogg (CBS)

AMONG CHILDREN

1. Fury, Gen. Foods (NBC)

RAMAR....#1

LASSIE....#1

FURY........#1

and now, climbing overnight,

tpa's newest top program

THE COUNT OF MONTE CRISTO

co-starring GEORGE DOLENZ and NICK CRAVAT

The new, exciting "TPA Tops" costume-adventure series, based on the greatest selling novel of all time. Racking up top ratings wherever it's playing . . .

San Francisco .... 24.1[1] outrating "$64,000 Question"

Buffalo .... 18.5[2]

San Diego .... 25.8[1]

Norfolk .... 41.8[2]

Albuquerque .... 20.3[1]

sold in 59 top markets ——

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*The Billboard, Dec. 17, 1955

[1] November Videodex

[2] November Pulse

CIRCLING THE KILOCYCLES

San Francisco—Thirty non-engineering employees of ABC's radio and tv outlet here, KGO, voted 18-12 against affiliating with NABET in an NLRB consent election.

Minneapolis—KEYD-TV, fourth and newest video station here, again has inked for the second successive year 42 Minneapolis and St. Paul American Association home baseball games the coming season. There'll be 22 from the new local Metropolitain Stadium being erected at a $5,000,000 cost in the hope that major league baseball eventually will be obtainable.

Kansas City — Don Davis, first vice president of KMBC Broadcasting Co. was elected president of the Electric Association of Kansas City at its annual meeting and Christmas party last week. He succeeds C. E. Barnickel, who is a representative of the appliance section of the organization. The group includes members from industry supply firms, electrical appliance firms, broadcasters and others.

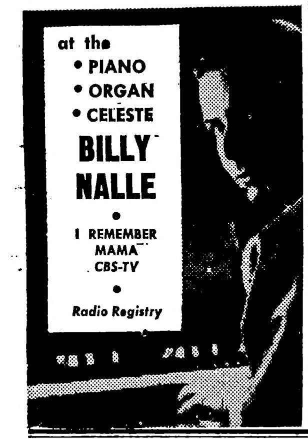
Dallas—What is believed to be the second tallest man-made structure in the world, a television broadcasting antenna tower 1,521 feet tall and jointly operated by KRLD-TV and WFAA-TV was put into operation here last week.

Dallas—Alev Keese, manager of WFAA has announced a realignment of duties for three members of the WFAA executive staff. Karl Lambertz, assistant manager will take over the supervisory duties of local sales manager of Dallas and Tarrant counties which includes Dallas and Fort Worth. Commercial manager George Utley will concentrate on national and regional sales. Dan Valentine, assistant program director, will take over duties of program director of the station.

San Antonio—Bill N. Yancy has been named promotion manager of WOAI and WOAI-TV here, according to James M. Gaines, veepee and general manager. He succeeds Jim Anderson who joined KIWW here as manager.

San Antonio—James F. Anderson, promotion manager of WOAI and WOAI-TV, has been named general manager of KIWW, local Spanish language daytimer.

Louisville — New prez of the Louisville local of AFTRA is Bill Brittain, WHAS and WHAS-tv announcer. He was elected last week to succeed Sam Allgood.



at the
- PIANO
- ORGAN
- CELESTE

BILLY NALLE

I REMEMBER MAMA CBS-TV

Radio Registry

College Telecourses

Continued from page 30

sciences, and fine arts, in that order.

Social science courses drew an average enrollment of 59.69 per 100,000 tv homes, while biological sciences attracted an average of only 12.90.

The survey showed that there was an inverse relationship between the number of tv students and the percentage seeking credit. The typical social science course, with its average enrollment of about 60, had only 12% for credit; while the biological sciences with an average of 13 students, registered 47% of those on a credit basis.

Dr. Merrill explains that this is the first survey which in any way compares the effectiveness of educational and commercial stations. The research revealed that comparative enrollment is affected little, if any, by the fact that the course is telecast over a commercial or over an educational station. Neither seems to have the advantage over the other, observes Dr. Merrill.

"Colleges and universities pioneering in the telecourse field," the research expert says, "approach the prospect in three ways." "If a university feels a responsibility for adult education," says Dr. Merrill, "and wishes to use television as a means of extension teaching, it can do so by offering tv credit courses, or programs of systematic instruction which carry no credit, or an educational series which does not follow a classroom format at all."

Dr. Merrill said that many stations, Michigan State for example, customarily employ all three.

Dr. Merrill reports many other general findings:

1. Population density appeared to have a very small relation to comparative enrollment.

2. The colleges reported that enrollments of their first telecourse were relatively high, but that they leveled off during the subsequent terms.

Participating in the survey — there are several additional new stations this fall offering telecourses—were the following:

Michigan State U., Indiana U., U. of Chicago, U. of Wisconsin, U. of Minnesota, U. of Southern California, U. of Washington, Iowa State Teachers College, U. of Omaha, Xavier U. at Cincinnati, U. of Toledo in Ohio, Wisconsin State College at Milwaukee, Western Reserve U. at Cleveland, Marywood College at Scranton, Pa., Boise, Idaho Junior College, and also Assumption College and Clark U., both at Worcester, Mass.

Colbert

Continued from page 31

series, since she plays different characters each time.

"The story that I turned down the series, 'Leave It to Liz' because I wouldn't do the commercials is not true. I turned it down because I can't see doing 19 shows a year. That's fine for the situation comedies, but not for dramatics. I feel film is easier than live tv because you have more time to prepare. In live tv, with all the changes you undergo in some dramas, you can get a heart attack."

"A live tv show is the toughest thing in the world to do, and unless you feel it's really good, you should avoid it. You tear yourself apart, and gain nothing for it. It's one performance, which is never seen again," she said.

Miss Colbert, who starred in her first western film recently "Texas Lady," for Nat Holt, has been offered another oater by Holt, but hasn't decided if she will do it. Actress has a participation of profits from "Lady."

Canada TV

Continued from page 31

stressed the importance of the country's privately-owned video stations, kudosing them for their work in getting tv, original, web and other, to their areas. He said television was now available to more than 80% of Canada's population.

Dunton also emphasized the importance of Canada's two video systems, one English, the other French, and urged English-speaking viewers to watch more of the French-language productions. Until the projected coast-to-coast microwave web is completed, he said, CBC is servicing network stations by telefilm and, in 1955, it used more than 40,000,000 feet of raw stock to do it.

'Rating Nights'

Continued from page 31

ple, there's been the business of retitling kids' show to give them an adult connatation for some faraway time buyer. Even WNBQ permitted itself a little cribbing last fall by running the high-rated "Elmer the Elephant" five minutes past the half hour into the following "Adults Only" show.

Since the Windy City radio-tv entrepreneurs lay no claim to a monopoly on ingenuity, it's assumed like techniques are used elsewhere. When they become too blatant, competitive forces are brought into play to force a correction, as was the case in Milwaukee. But it's argued that even the more acceptable practices tend to becloud the already confused rating setup and to invite competitive retaliation that snowballs to the point of diminishing returns.

It's further argued that some of the blame, if blame it is, must be lodged with those agency timebuyers who work solely from the rating pocketpieces. When a big hunk of spot coin rides on that fraction of rating point, it's only natural for a station to seek to stimulate that "yes" vote from the rating services' respondents. What causes the viewing with alarm in some quarters is when the stimulus becomes too artificial and results in a distorted picture of a given station or a given show's real "circulation."

WCCO-TV Hassle

Continued from page 30

not be "political." Therefore, he asserts, the station does not feel obliged to give the GOP the free time that the governor is to receive.

"We feel that a report by the governor to the people is like a presidential report on the national level," Headley commented.

First of Freeman's seven reports was televised via all four Twin Cities' channels as "a public service" Sat. (7), originating at KSTP-TV instead of the governor's office, as originally planned. Technical difficulties made the shift necessary, it was explained.

Freeman also will make his reports over radio in all Minnesota congressional districts.

It's anticipated that G. F. Etzell, GOP national committeeman, in acting for the Minnesota Republican party, will serve the same demand rejected by WCCO-TV on KSTP-TV, WTCN-TV and KEYD-TV here and radio stations carrying the governor's reports. And indications are that the others will take their cue from WCCO-TV.

M'waukee Hassle

Continued from page 28

mentioned WEMP's objection at all in his explanation; the first they heard of its was in the Journal. In the on-the-air editorial, blasted Chief Wischer and WEMP stating that many of its own "new ideas and modern innovations" in news reporting had been "copied by other local stations, including WEMP, the complaining station." Editorial continued that "it must follow that the management of WRIT is discouraged and dismayed to find that Milwaukee's Fire Chief so readily accedes to the complaint of a 'weaker' station and brings into the open the 'hidden reason' for his action in suppressing the news functions and public service responsibilities of station WRIT."

Parke Levy To Helm 'Dec. Bride' Series

Hollywood, Jan. 10.

With Sam Marx exiting the Desilu Productions operation to join 20th-Fox's television operation, "December Bride," creator Parke Levy is taking over the producer's reins on the series. Series, which stars Spring Byington, is both filmed and produced by Desilu for CBS-TV.

Levy created the property as a radio show in 1953, then adapted it to tele a year later and has continued to function as chief scripter on the show.

TV's 8 to 9

Continued from page 29

pull 'em in for CBS. NBC only this week preemed its newest bid for attention with a comic-incubating layout.

The Wednesday-Thursday shows that cut across the 8 to 9 periods have unquestionably been a factor in the shifting tides this season. Chrysler's Thursday 8:30 to 9:30 "Climax" on CBS has been going great guns, cuing NBC's program realignment which now pits a reformatted "Dragnet" at 8:30 ahead of Borden's Jackie Cooper entry in NBC's bid to recapture audiences. And with the indestructible Groucho Marx up ahead at 8, NBC figures it's now got the parlay in proper sequence.

There's no doubt as to "Disneyland's" raising havoc with the Wed. NBC-CBS 8 o'clock competition. There just isn't any.

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RESEARCH EXPERT

Bilingual French-born young woman—college graduate—steno—typing — active — adaptable—initiative—radio experience—seeking interesting position in research, administrative, translation or other work.
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TELEVISION FILM CUTTER

Job opening at television station for young man to re-edit 16 and 35 mm film. Send experience resume to L. Pope, WPIX, 220 East 42nd Street, New York 17, New York.

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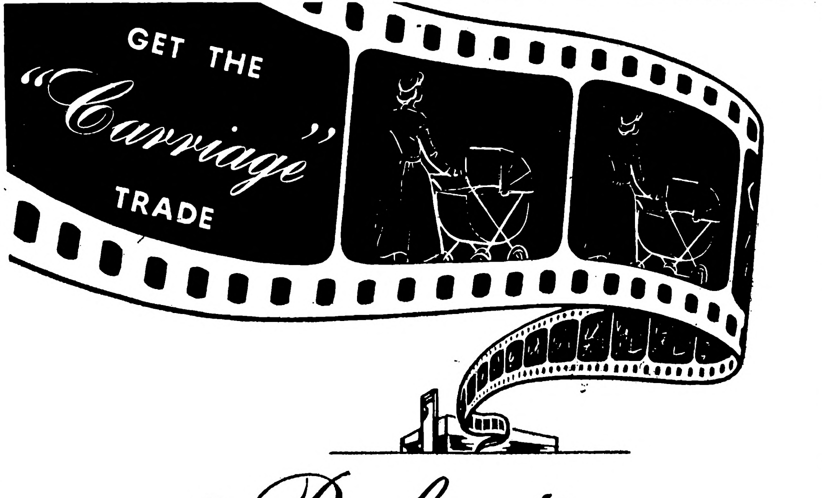

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- Produced in cooperation with the American Medical Association
- Featuring Dr. W. W. Bauer, Director, Bureau of Health Education, American Medical Association, and Jane Warren, R. N.

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FIRST–*among all multi-weekly children's programs in New York–network and local!* (*Current Nielsen Station Index*)

FIRST–*in audience responsiveness! More than 200,000 coloring–in–cartoons received this week in the most amazing audience reaction test.*

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FIRST–*of the success stories of the new DUMONT station in New York. More and more, with public and advertisers "the station to watch."*

WABD
Channel 5
New York
America's leading Independent TV station

Represented Nationally by Paul H. Raymer Co.

Radio Reviews

CURT MASSEY SHOW
With Marion Morgan, Cheerleaders, Billy Liebert Orch., Jack Narz, announcer
Producer-Director: Steve Hatos
25 Mins., Mon.-Fri., 7:05 p.m.
CBS (transcribed)

Curt Massey has long been a radio fixture having essayed a 15-minute daily show for several years on CBS. He is currently expanding his activities to a 25-minute period taking over a time segment that previously was presided over by Tennessee Ernie Ford, who has reached name status nationally through his disking of "16 Tons."

Massey is an affable gent, with a personality somewhat similar to that of his predecessor. The voice suggests the languorous hillbilly and western motif of Ford, and he can deliver lines and songs with equal ease.

Musically, the components were well arranged. Massey took on several tunes. one by Marion Morgan and the Cheerleaders, a mixed vocal quintet, and the musical septet helmed by Billy Leibert delivered satisfactory accounts of themselves.

Massey, however, spends a disproportionate amount of time at monologs. They are pleasant enough, but without sufficient punch to sustain the amount of time taken up. He gets occasional assists from the rest of the cast, but the gab is largely Massey.

This transcribed airer has good production. It's fine fodder for the provinces and should be able to retain the audience built up by Ford. *Jose.*

MOZART BICENTENNIAL SERIES
With Herbert Weinstock
Producer-Writer: Weinstock
55 Mins., Sat., 9:05 p.m.
WQXR, New York

By choosing to do a Mozart bicentennial series, WQXR, the N.Y. "good music station," immediately wedged itself into a funny position: how special can form and text of such a radio series be when the composer's music is living through a perpetual state of celebration? Problem was turned over to Herbert Weinstock, exec editor of Alfred A. Knopf and musical authority. Strictly from a layman's viewpoint, the first in the 26-week series under Weinstock's unhampered direction (he's producer, writer, narrator in one) came off only as some more nice Mozart music. And careful listening gave the impression, that for all the hullabaloo about hiring an expert for the job, Weinstock was not able to give any particular dimension or interest to the composer's life or his work in relation to it.

A better informed or more ardent Mozartian might have discovered value in Weinstock words and organization that this quarter missed, but it's to the layman, it would seem, that sponsor Book of the Month Club is directing its pitch on Music Appreciation Records. *Art.*

MUSIC & MUSINGS
With Roy Dell
55 Mins.; Mon-thru-Fri., 9:05 p.m.
Participating
WOKO, Albany

English-born Roy Dell presents one of the Capital District's most unusual deejay programs. Different in approach, choice of numbers, commentary and style of humor, it can best be described as a blending of American and English tastes and idioms. Possibly older listeners will find the 55-minuter most to their liking here for a year, Dell is steadily improving; would do so at a faster rate, if he effected a tighter organization of the show and reduced the amount of talk on the obtaining of records.

Dell is good air-company—polite and well mannered, too. Selection of numbers is wide and varied. *Jaco.*

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as done by
MARY MARTIN
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was accomplished by the equipment exclusively owned and operated by
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From The Production Centres

Continued from page 34

Roost," progressive jazz session, now known as "Jazz Roost." **Tom Reddy,** "Roosts" former emcee, had too many commitments in New York to make weekly trek . . . WCAU has named **Rev. J. Arthur Lazell** consultant on religious tv and radio programming.

IN BOSTON . . .

Archbishop Richard J. Cushing presented an award, marking the first anniversary of Sunday Mass telecasts for shut-ins, to WNAC-TV. **George W. Steffy,** WNAC-TV veep, accepted the special plaque from the Archbishop . . . WHDH won the National Safety Award from the American Farm Bureau for the third year in a row. Gov. Christian A. Herter made the presentation to **Joe Kelly,** WHDH Farm and Food Director, at the State House . . . Oldsmobile dealers of metropolitan Boston area renewed the "Patti Page Show" on WNAC-TV this frame to be heard Wednesdays and Fridays from 7:15 to 7:30 p.m. . . . WMUR-TV, Manchester, N. H., Channel 9, now coming into the Hub and Central Mass. area through increased power, has begun Monday night telecasting of boxing from Eastern Parkway at 10 p.m. . . . **Louise Morgan,** WNAC-TV, took over as the "Helping Hand" on "Strike It Rich" in N. Y. Mon. (9) . . . Lipton Soups $50,000 last line limerick contest gets leadoff promotion on Godfrey's "Talent Scouts" Fri. (13) over WNAC-TV, Boston.

IN SAN FRANCISCO . . .

The report that CBS is dickering for the Stockton-Frisco tv independent, KOVR, surprised KOVR owner Les Hoffman, just returned from a holiday in Dallas—but possibly not too much. One of the stickers in the deal, it would seem, is the fact that KOVR, nominally, is a Stockton station and only last summer got an FCC turndown on its plea to move to Frisco. KOVR reception on the Frisco side of the Bay just isn't good . . . FCC's **S. T. Wright,** engineer-investigator, said he's decided Frisco ghosts are just tv beams bouncing off the fog . . . **Del Courtney** took over the **Don Sherwood** 4-6 p.m. deejay slot on KSFO Jan. 3 . . . New radio-tv time buyer at Brisacher, Wheeler is **Jeanne Malstrom,** ex-KTVT and KUTA, Salt Lake City . . . KVSM, San Mateo, has cut down its hillbilly music, using Saturday and Sunday exclusively for pops now with boss **Les Malloy, Jerry Bundsen, Bob Byrne** and **George Taylor** sharing deejay chores . . . **Edward Hewitt** of ABC, Frisco, is now president of the Milline Club . . . KOVR's added a daily, two-hour children's show with **Art Finley** presiding—show's out of Frisco studio.

IN CINCINNATI . . .

Ted Kluszewski, Cincy Reds' star firstsacker, has entered the tv batter's box. He's host on Bavarian Beer's "Promise Playhouse" series on WKRC-TV, Monday through Friday at 7 p.m. . . . **Leonard P. Goorian,** for past several years with WCPO-TV, is new executive producer on WKRC-TV and assistant to **Paul Shumate,** program director. WKRC-TV upped **George H. Rogers Jr.** to commercial production manager . . . **Lu Bassett** advanced from account executive of WSAI to national sales manager of Gordon Broadcasting Co., which also stepped up **Arthur Plaut** from WSAI promotion director to administrative assistant to **Sherwood R. Gordon,** president, Company recently acquired WILD, Birmingham, for which **Thomas W. Thuman** was named vice-president and sales director and **Charles A. Black,** vice-president, became managing director.

IN WASHINGTON . . .

ABC commentator **Bryson Rash** feted by WMAL-ABC staffers and town's radio-tv corps on recent celebration of his 30th anni in broadcasting . . . NBC's vet newscaster **Earl Godwin** saluted by local Ad Club on his 75th birthday . . . **Mark Evans,** WTOP-CBS personality, trailblazes Jan. 21 with town's first benefit tv preem, screening Howard Hughes' "The Conqueror" for a studio audience, with price of admission a contribution to CARE . . . **Norman Baum,** WWBC-MBS newsman, named assistant program director, replacing **Robert Paris,** who ankled station to join p.r. staff of Southern Wholesalers, RCA-Victor distributing company . . . Ventriloquist **Paul Winchell** received a Treasury Department citation, on his Jan. 7 telecast in recognition of his bond-selling services . . . **Gene Archer,** WRC singer-d.j., does a March of Dimes stint in a special version of "Wake the Town and Tell the People."

IN PITTSBURGH . . .

Two WQED girls announced their engagements, **Mary Jo Menner** to **Ed Smith** and **Joan Sutton** to **Ronny Gratzinger** . . . **Sally Craig** has replaced **Josie Carey** as regular panelist on "The Greeks Had a Word for It" over KDKA-TV. Program is on Thursday night and Miss Carey has to leave Pittsburgh every week then for her NBC-TV "Children's Corner" on Saturday mornings . . . **Lucille** and **Eddie Roberts,** closing at Ankara Saturday night, are skedded for Steve Allen's "Tonight" Jan. 17 . . . **Earl M. Johnson,** ex-veep of Mutual network, just bought radio station WCAW in Charleston, W. Va., subject to FCC okay.

Television Chatter

New York

Sammy Kaye switching his tv representation to William Morris, but leaves his other duties at MCA. . . . **Tex McCrary's** WABD "M.I.P." stanza had **Lillian Roth** Monday (9) as guest, while publisher of Time, **Roy Larson,** appears Friday of this week . . . WATV yesterday (Tues.) began a monthly half-hour in collaboration with the Newark Museum on developments in American Art, with **William H. Gerdts,** of the Museum, moderating . . . **Goofers** were inked to five **Ed Sullivan** telecasts dating from Feb. 19 through Sept. 30 . . . **Henry Dabrowski** becomes technical director of engineering at WATV . . . **Guy Barry,** instrumental in perpetrating the Cha Cha craze, did a **Joe Franklin** "Memory Lane" guest stint last week . . . **Tom Moore,** vet radiocaster, into WABD's weekend "Featurama" hostship . . . **Norman Ginsburg,** of DuMont until he joined Studio Films in '54, ankles latter as ad and sales promotion director . . . **Herb Claassen** to H-R Television sales . . . **Paul duPont** (costume designer for the **Max Liebman** and **Martha Raye** shows) presented by Israeli government with silver chalice set with semi-precious stones for his contribution to recent Chanukah Festival . . . **Greer Johnson's** "The Child and the Muse" on NBC's "Matinee Theatre" January 20.

Ballantine Beer renewed "Highway Patrol," **Broderick Crawford** starrer, on WPIX . . . Before leaving to star in British edition of "Plain and Fancy," **Shirl Conway** appeared in six filmings of upcoming "Joe & Mabel" series . . . **Ritts Puppets** (Paul and Mary) did three shots on WCBS-TV's **George Skinner** show last week . . . **Martin Brandt,** grim Commie thug in the **Lunt-Fontanne** "Great Sebastians" legiter, doubled as mild German philosopher on NBC-TV's "Frontiers of Faith" Sunday (8) . . . **Jay Barney** opposite **June Havoc** in "The Tyrant" on "Montgomery Presents" (16) and into **Phil Silvers** show on the 31st . . . Junior League Mardi Gras Ball to be carried live remote by WCBS-TV for second year, 11:15 to midnight, Feb. 9 . . . **Virginia Vincent** into "Meet Millie" Jan. 10 and 17 . . . After singing a song in Welsh on "Corn Is Green" Sunday (8), 9-year-old **Beverly Lunsford** tackles a **Robt. Montgomery** show on the 23d . . . WCBS-TV film mgr. Bill Lacey has tapped Pete Haas as supervisor of film services with George Bass brought to N.Y. from KOMU-TV, Columbia, Mo., to take Haas ex-post as asst.

Theodore H. Markovic, for the past two years supervisor of the NBC Film Library, named manager of the NBC Film Exchange Services . . . **Bill Todman** on the Coast supervising filming of "The Web" and "Landmark," Goodson-Todman's first two filmed efforts . . . **Steve Bosustow,** prez of UPA Pictures Inc., in town for three weeks for his semi-annual meeting with UPA's eastern animation studio, also to select new quarters for the company and for huddles with Columbia's short subjects department . . . Following **William Fineshriber Jr.'s** move to Television Programs of America as v.p. over N.Y. sales, TPA added five more to the sales staff, including **Ben Korn,** who left DuMont for the post; **Frank O'Driscoll,** ex-Official Films and MPTV; **Dave Baylor,** former veep of KCSJ-TV in Pueblo; **Walt Plant,** who resigned as manager of the **Horace Heidt band;** and **David Willis,** ex-Ziv . . . **Robert Q. Lewis** gets a citation from the Arthritis & Rheumatism Foundation Friday (13) . . . Al Stahl Productions has completed a new 43-second animated opening for "The Honeymooners," to be unveiled on the show this Saturday (14) . . . **Phil Kalfus,** staff writer on "Winky Dink & You," upped to associate producer on the Barry & Enright package . . . **Moe Kerman** returned from the Coast last week after setting six productions deals for his various telefilm distribution operations . . . **Four Lads** guest on the **Perry Como** show Jan. 21 . . . **Art Topol,** formerly eastern sales rep for Screens Gems, joined the media department of the William Esty agency . . . **Walter Lowendahl,** exec v.p. of Transfilm, planed to Amsterdam for huddles with producers there

John Gay's original, "The Devil As A Roaring Lion," on "Kraft TV Theatre" next week (18) . . . NBC's **Syd Eiges** guest speaker at **Bill Smith's** "Show Biz" course at New School Monday (16) . . . **Jeannie Carson** booked for **Jimmy Durante** live show on NBC-TV (14) and set for two more Schnozzola guesters . . . **Hal March's** second drama assignment within a month or so will be in "The Great Forgery" on CBS-TV's "Omnibus" Sunday (15), in a 40-minute segment. "$64,000 Question" quizmaster was last on "Dream Girl."

35,000 Black Market TV Sets in Germany

Frankfurt, Jan. 10.

Latest official estimate is that the year ended with 300,000 television sets scattered throughout West Germany.

Of these, 265,000 are official and are listed on the federal government records. Owners must pay a federal license fee of 5 D-marks ($1.20) a month for owning a tv set. Officials say that approximately another 35,000 sets are unregistered and "black marketed," with the sellers not reporting the sales so that the owners avoid paying the monthly fee.

MARX BROS. TO VIDEO

Their Last Theatrical Film (1950) Acquired By Berger

Hollywood, Jan. 10.

Bob Berger, prexy of Standard Television, has acquired video distribution rights to the last film made by the Marx brothers, "Love Happy," produced by Lester Cowan in 1950. Berger obtained distrib rights from Standard Capital.

Film stars the Marx brothers, all four of them, also has in its cast Vera Ellen, Miriam Hutton and Ilona Massey—and Marilyn Monroe, an unknown then, who has about 15 seconds of footage in the picture.

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DISKS' NEW PRICE STRUCTURE

ASCAP Stew Over New Logging Values Still Cooking as Pubs, Maestros Boil

The American Society of Composers, Authors & Publishers is starting off the new year with anything but a happy note. In the wake of the Society's revision of its logging value of network sustaining shows, there has been a considerable stew cooked up by a group of small publishers and bandleaders who claim that the new payoff is hitting them where it hurts the most—in their quarterly revenue from ASCAP.

Barney Young and Vincent Lopez, leading an opposition delegation to the new payoff, which gives only a three-point rating to a plug on a network sustainer no matter how many stations carry the show, met with the members of the ASCAP board right after Jan. 1 to discuss the problem with them. Young, Lopez, et al, attempted to bring a court stenographer into the room to record the powwow, but ASCAP execs wouldn't permit it.

The Young-Lopez group declared that the new values are designed to hurt the small publishers and help the big ones insofar as they maintain the old logging values of the commercial radio shows. They contended that the big publishers have the commercial shows locked up so that the small operator can't get a plug on them.

Supporters of the ASCAP move to cut the value of the network sustainers from 44 points for a writer and 22 for a publishers down to three, contend that it will end one of the "abuses" of the air. They contend that bandleaders with air time have been plugging songs from their own catalogs, irrespective of their programming value, in order to boost their ASCAP revenue. The proponents also argue that network sustainers are becoming less and less important and hence the new logging values were instituted to correspond with the economic realities.

On the Coast, the Dance Orchestra Leaders of America, of which Les Brown is prexy, threatened to boycott ASCAP tunes if the new payoff system was not revised. Maestros are angry because the new ruling puts the live network plug virtually on the same footing with a platter spin on a disk jockey show. It's seen as further depreciating the value of live music.

Young, incidentally, has registered his squawks with the Dept. of Justice.

It's Now a Definite Hit, But What Is It Called, And Which Label Has It?

The disk splurge on the late Kurt Weill's theme from "The Threepenny Opera" is stirring up lotsa confusion in the trade. Dick Hyman's MGM slice has been covered by Richard Hayman on the Mercury label and MGM is claiming that Merc is trying to cash in on the name-similarity.

Adding to the confusion are the Columbia slices of the theme by Louis Armstrong and Turk Murphy which have been released under the "Mack the Knife" tag. Capitol's Les Paul & Mary Ford release, culled from a previously issued album, is titled "Moritat." The Armstrong cut is the only vocal version with lyrics by Marc Blitzstein. When Weill first wrote the opera in the mid-'30s, the German lyric was written by Bert Brecht.

Abbott Lutz Joins Col's Disk Club Dept.

Abbott Lutz has joined Columbia Records as merchandising rep for the diskery's record club operation. He'll spend most of the time on the road huddling with dealers on plans to build club membership.

Lutz was formerly sales manager for Urania Records. He also had a hitch with the Haydn Society and with Eli Oberstein's disk firms.

Lotta Music

Washington, Jan. 10.

Annual report of the Library of Congress discloses that at the end of 1955 its collection included 459,000 phonograph records, 2,014,000 volumes on and pieces of music.

Exact number of films on hand is not disclosed.

Victor, Decca Launch Major Pop Set Drives

Both Decca and RCA Victor are teeing off 1956 with an extensive push on packaged goods. Move is designed to sustain the solid album sales racked up during the Christmas season.

Victor is framing its album push around the sexes. This week, Victor released nine albums featuring as many distaff artists in a promotion entitled "Meet the Girls." Produced under the direction of Ed Welker, manager of artists & repertoire for Victor's pop and jazz albums, the series includes sets by Kay Starr, Jaye P. Morgan, Lena Horne, Dinah Shore, Owen Verdon, Barbara Carroll, Teddi King, Lurlean Hunter and Martha Carson. Another series showcasing the label's male roster will follow.

Decca has opened the new year with a release of 19 LP sets featuring virtually it's full roster. Decca's promotion has been given a V.I.P. tag, reading "Very Important Product for Very Important People (Record Dealers)." The program will be supported by an extended billing program, dealer display material and a heavy ad campaign.

Lionel Hampton sails for Europe today (Wed.) for a five-month tour, kicking off at the Olympia Theatre, Paris.

LP ALBUMS DOWN TO $3.98

Disk companies are again realigning their price structure. Following on the heels of Columbia's first of the year drop to $3.98 from a $4.98 tab are Capitol and Mercury. Slice now puts most of the classical LP prices into the $3.98 bracket set by RCA Victor when it cut prices last January.

Cap and Merc like Col and Victor will hold the $4.98 and $5.98 price on special albums such as soundtrackers, original cast sets and deluxers. Majority of the classical line, however, falls into the $3.98 classification.

The dealer cost on Cap's classical or "p" line will be $2.47 per album. Label is guaranteeing the $5.98 tab on its "W" line, which includes soundtrack albums and original cast sets, through June 30.

In the singles field, RCA Victor and MGM have upped their price on the distributor level from 42c to 44. The 44c price has now become the uniform level for the distributors. The Victor and MGM hike will not be carried over to the retailer or consumer. Single disks will continue at 89c.

Drop in the classical album price this year, although helping to level off the confused price structure, does not have the same bombshell effect as last year's drop sparked by RCA Victor. Then the entire disk industry virtually was forced to follow Victor's lead and drop the tab to most of its catalog.

ELLA FITZGERALD SEZ SHE'S QUITTING DECCA

San Francisco, Jan. 10.

Ella Fitzgerald, in an interview with John Harvey on KGO here, revealed that she is severing her longtime association with Decca. Although she would not say with whom she would sign, it's expected that she'd join Norman Granz's disk operation. Granz is her personal manager and operator of the Clef and Norgran labels.

Miss Fitzgerald is currently appearing at the Fairmont Hotel here and takes off on her annual "Jazz at the Philharmonic" tour next February.

High Ct. To Hear DeSylva Case Appeal; OKs Filing of Briefs By Music Group

Candid Canary

Hollywood, Jan. 10.

Next film star to essay a disk debut will be Sheree North. She has made a one-shot album deal with Columbia Records for an extended play package to be cut shortly. It will be in the rock 'n' roll idiom and will feature material by Jerry Lieber and Mike Stoller, composers of "Black Denim Trousers" and similar tunes.

Package will be tagged "Rock 'n' Roll Music for People Who Can't Sing."

Diaz, Rosner Named Execs of Vik Label

RCA's subsid label, Vik Records (formerly known as Label X, is getting a new exec staff from current Victor personnel. Herman Diaz, assistant to Victor artists & repertoire chief Joe Carlton, is set to take over the Vik a&r post which has been vacant since Jimmy Hilliard exited the company to join the newly formed Bally Records. The appointment of Diaz ends a cycle of rumors that had mentioned virtually every indie a&r chief for the spot.

Ben Rosner, now promotion manager for the Victor album division, is slated to become Vik's sales manager. He replaces Frank Amaru who is joining the RCA International department. Rosner is a veteran RCA staffer, having been with the custom record division for many years.

The appointments of Diaz and Rosner, both trained in the Victor operation, puts a period to one phase of RCA's attempt to build a quasi-indie diskery. Originally, under Hilliard and sales manager Joe

(Continued on page 60)

The U. S. Supreme Court has agreed to hear an appeal in the Marie DeSylva vs. Marie Ballentine case, involving the key copyright question of who has the right to dispose of copyright renewals. It's one of the few times in history that the top court of the nation has agreed to hear a case involving the music biz.

Led by the Music Publishers Protective Assn., all other segments of the organized music business have voiced opposition to the lower court decision which granted the children and widow of a dead composer equal and concurrent rights in the copyright renewals. In the case at hand, Marie Ballentine, mother and guardian of Stephen Ballentine, illegitimate son of the late Buddy DeSylva, was granted equal rights with Marie DeSylva, the songwriters widow.

The Supreme Court is permitting various groups to file amicus curiae (friend of the court) brief. First to petition the court for such a brief was Sidney Wm. and Philip B. Wattenberg, attorneys for the MPPA whose brief attacked the ruling that the child has equal rights with the widow. It was claimed that such a ruling, if left standing, would cause "chaos and confusion" in the music biz since no publisher could ever be certain that he owned a copyright renewal assigned only by a widow.

Other briefs, taking the same position from different angles, were also filed by the American Society of Composers, Authors & Publishers and the Songwriters Protective Assn. The film industry, via the Motion Picture Assn. of America, has also criticized the lower court ruling and will also enter the case as a friend of the court.

Par-Famous To Award 'Reggies' To Copy Sellers That Reach 1.000 000

Famous-Paramount Music is initiating a special award for a 1,000,000 copy sheet seller. The award, which will be a gold copy of the sheet music, will be tagged "Reggie," a contraction of "regular copy."

First "Reggie" will be awarded to Jerry Livingston and Ray Evans for "To Each His Own." Tune, originally published in 1946, hit the 1,000,000 seller mark this month. Eddie Wolpin, firm's general professional manager, left his New York base for the Coast yesterday (Tues.) where he'll make the award. While there, Wolpin will huddle the Paramount studio brass on upcoming filmusical product. He'll be gone about two weeks.

No industry-wide "Reggie" award is yet in the works, but Wolpin plans to make it a regular practice on the Par-Famous copyrights.

RCA 'Lullaby' Jazz Set Anything But Sleepy

RCA Victor is grooming its "Lullaby of Birdland" package for a hefty promotional push. Album, which includes 12 different versis of George Shearing's instrumental, "Lullaby of Birdland," was released early in December and has already passed the 10,000 sales mark. It's one of the fastest selling jazz albums in the label's history.

For the promotion drive, Victor is sending out a special disk jockey script, penned by Leonard Feather, as well as about 1,200 special deejay platters. Jack Lewis, of Victor's jazz artists & repertoire department, is hitting the road this week to plug the set on the d.j. and distribution level. Lewis, who produced the album with Joe Carlton, Victor's pop a&r chief, is planning a contest for the distributor who peddles the most albums. Winning distrib will get a cuffo week in New York with a nightly visit to Birdland, jazz nitery, thrown in.

VARIETY 10 Best Sellers on Coin-Machines

1. MEMORIES ARE MADE OF THIS (5)	*Dean Martin* *Gale Storm*	Capitol Dot
2. SIXTEEN TONS (9)	*Tennessee Ernie Ford* *Johnny Desmond*	Capitol Coral
3. IT'S ALMOST TOMORROW (5)	*Dream Weavers* *Jo Stafford* *David Carroll*	Decca Columbia Mercury
4. GREAT PRETENDER (1)	*Platters*	Mercury
5. BAND OF GOLD (2)	*Don Cherry* *Kit Carson*	Columbia Capitol
6. LOVE AND MARRIAGE (5)	*Frank Sinatra*	Capitol
7. I HEAR YOU KNOCKING (10)	*Gale Storm*	Dot
8. ROCK AND ROLL WALTZ (1)	*Kay Starr*	Victor
9. ARE YOU SATISFIED (1)	*Rusty Draper* *Sheb Wooley*	Mercury MGM
10. GEE WHITTAKERS (1)	*Pat Boone*	Dot
Second Group		
YOU ARE MY LOVE	*Joni James*	MGM
LOVE IS A MANY-SPLENDORED THING	*Four Aces* *Don Cornell*	Decca Coral
DADDY-O	*Fontane Sisters* *Bonnie Lou*	Dot King
ALL AT ONCE YOU LOVE HER	*Perry Como*	Victor
MOMENTS TO REMEMBER	*Four Lads*	Columbia
HE	*Al Hibbler* *McGuire Sisters*	Decca Coral
ONLY YOU	*Platters* *Hilltoppers*	Mercury Dot
WOMAN IN LOVE	*Frankie Laine* *Four Aces*	Columbia Decca
SHIFTING, WHISPERING SANDS	*Rusty Draper* *Billy Vaughn*	Mercury Dot
AUTUMN LEAVES	*Roger Williams*	Kapp

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Jocks, Jukes and Disks

By MIKE GROSS

Dick Hyman Trio: "Theme From 'Threepenny Opera'," - "Baubles, Bangles and Beads" (MGM). The theme from the German jazz opera, "The Threepenny Opera," written more than two decades ago by the late Kurt Weill, is currently causing a wax avalanche and it looks like Dick Hyman's slice will pick up most of the marbles. It's a haunting melodic piece and Hyman gives it an effective flavoring with a whistler highlighting the main theme. **Richard Hayman** also takes the melody for captivating ride via his harmonica styling for Mercury. **Billy Vaughn** is also in the running with a Dot workover. On the Hyman reverse is a lilting treatment of "Baubles, Bangles and Beads," from the legituner and pic, "Kismet."

Four Lads: "No Not Much"-"I'll Never Know" (Columbia). On the heels of their clicko "Moments To Remember," the Four Lads have "No Not Much" to keep 'em up on the hit lists. It's a rhythmic ballad entry that blends a topgrade melody and lyric with a solid performance. It's a shoo-in on all levels. "I'll Never Know" is just a moderate ballad.

Al Hibbler: "11th Hour Melody"-"Let's Try Again" (Decca). Al Hibbler is sure to hold on to his top bracket rating with "11th Hour Melody." He's got a strong melodic line and a warmly romantic lyric to toy with and he brings it in a winner. A natural for hefty spinning play. There's a bright lilt to "Let's Try Again" but it doesn't shape as strong enough competition to steal the play from its mate.

John Leslie: "Fortune Teller"-"My Impossible Castle" (ABC-Paramount). Newcomer John Leslie is off to a flying start with "Fortune Teller." Tune, a moody romantic ballad, is headed for a big payoff especially the way Leslie socks it across. **Don Costa's** orch backing is an added plus. "My Impossible Castle" has a soft melodic line and an interesting lyric idea. In Leslie's hands it becomes a good spinning bet.

Diahann Carroll: "I Went To The Village"-"Help Yourself" (RCA Victor) "I Went To The Village" gives Diahann Carroll a solid wax sendoff. Tune is in the folk genre, warm and moody, and tailormade for Miss Carroll's silky styling. Thrush also comes off well with "Help Yourself," a change of pace rhythm item that she handles with savvy.

Ted Heath Orch: "Barber Shop Jump" - "Malaguena" (London). Ted Heath shows again that he's one of Britain's swingiest orchsters with "Barber Shop Jump." Tune moves at hep beat throughout and should attract plenty of deejay interest. On the bottom deck, "Malaguena" has a chile flavor plus a driving beat making it another strong programming bet.

Crew Cuts: "Seven Days"-"That's Your Mistake" (Mercury). "Seven Days" is a modified rhythm & blues entry which the Crew-Cuts deliver in an ingratiating tempo. It's not a standout slice but it'll catch spins. Similar beat and style to "That's Your Mistake" hurt its chances to share plays with the other side.

The Baker Sisters: "The Last Bus Home"-"If You're Ever Gonna Leave Me" (Unique). "The Last Bus Home" should carry The Baker Sisters for a hefty turntable ride. The gals have an attractive harmony beat and "Bus" gives 'em the chance to take off on a freewheeling excursion. "If You're Ever Gonna Leave Me" is another item that rates spins.

Archie Bleyer Orch: "Bridge of Happiness"-"You Tell Me Your Dream" (Cadence). Archie Bleyer's orch and chorus has built "Bridge

(Continued on page 62)

Best Bets

DICK HYMAN TRIO	**THREEPENNY OPERA**
(*MGM*)	*Baubles, Bangles and Beads*
FOUR LADS	**NO NOT MUCH**
(*Columbia*)	*I'll Never Know*
AL HIBBLER	**11TH HOUR MELODY**
(*Decca*)	*Let's Try Again*
JOHN LESLIE	**FORTUNE TELLER**
(*ABC-Paramount*)	*My Impossible Castle*

Disk Best Sellers of 1955

Listed below in alphabetical order are the top 50 disk best sellers during 1955. Compilation is based on the information contained in VARIETY'S *weekly Retail Disk Best Sellers charts.*

Artist-Title	Label
AMES BROS.—"My Bonnie Lassie"	Victor
LES BAXTER—"Unchained Melody"	Capitol
LES BAXTER—"Wake the Town and Tell the People"	Capitol
CHUCK BERRY—"Maybellene"	Chess
PAT BOONE—"Ain't That a Shame"	Dot
PAT BOONE—"At My Front Door"	Dot
CHEERS—"Black Denim Trousers"	Capitol
NAT (KING) COLE—"A Blossom Fell"	Capitol
PERRY COMO—"Ko Ko Mo"	Victor
PERRY COMO—"Tina Marie"	Victor
DON CORNELL—"Bible Tells Me So"	Coral
COWBOY SUNDAY SCHOOL—"Open Up Your Heart"	Decca
CREW-CUTS—"Gum Drop"	Mercury
DORIS DAY—"I'll Never Stop Loving You"	Columbia
RUSTY DRAPER—"Shifting, Whispering Sands"	Mercury
DREAM WEAVERS—"It's Almost Tomorrow"	Decca
FONTANE SISTERS—"Hearts of Stone"	Dot
FONTANE SISTERS—"Seventeen"	Dot
TENNESSEE ERNIE FORD—"Sixteen Tons"	Capitol
FOUR ACES—"Love Is a Many-Splendored Thing"	Decca
FOUR LADS—"Moments to Remember"	Columbia
GEORGIA GIBBS—"Dance With Me, Henry"	Mercury
GEORGIA GIBBS—"Tweedle Dee"	Mercury
GOGI GRANT—"Suddenly There's a Valley"	Era
BILL HALEY'S COMETS—"Dim, Dim the Lights"	Decca
BILL HALEY'S COMETS—"Rock Around the Clock"	Decca
BILL HAYES—"Ballad of Davy Crockett"	Cadence
AL HIBBLER—"He"	Decca
AL HIBBLER—"Unchained Melody"	Decca
JONI JAMES—"How Important Can It Be"	MGM
GISELE MacKENZIE—"Hard to Get"	Label X
JOHNNY MADDOX—"Crazy Otto Medley"	Dot
DEAN MARTIN—"Memories Are Made of This"	Capitol
McGUIRE SISTERS—"Sincerely"	Coral
McGUIRE SISTERS—"Something's Gotta Give"	Coral
CHUCK MILLER—"House of Blue Lights"	Mercury
MITCH MILLER—"Yellow Rose of Texas"	Columbia
ART MOONEY—"Honey Babe"	MGM
JAYE P. MORGAN—"That's All I Want From You"	Victor
PENGUINS—"Earth Angel"	Dootone
PLATTERS—"Only You"	Mercury
PEREZ PRADO—"Cherry Pink & Apple Blossom White"	Victor
FRANK SINATRA—"Learnin' the Blues"	Capitol
FRANK SINATRA—"Love and Marriage"	Capitol
SOMETHIN' SMITH—"It's a Sin to Tell a Lie"	Epic
GALE STORM—"I Hear You Knocking"	Dot
CATERINA VALENTE—"Breeze and I"	Decca
SARAH VAUGHAN—"Make Yourself Comfortable"	Mercury
BILLY VAUGHN—"Melody of Love"	Dot
ROGER WILLIAMS—"Autumn Leaves"	Kapp

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Album Reviews

Ella Fitzgerald: "Lullabies of Birdland" (Decca). In this set Ella Fitzgerald moves from the warm mood to the cool groove with a few riff pieces thrown in for good measure. Package is a topflight sampling of her jazz and blues styling and each of the 11 numbers is marked with the identifiable Fitzgerald stamp. In the cool groove are "How High The Moon" and "Oh, Lady Be Good," she's effectively warm on "Angel Eyes" and takes off on a lyricless riff with "Rough Ridin'" and "Smooth Sailing." The title number, "Lullaby of Birdland," of course, is standout.

Sol Yaged Quintet: "It Might As Well Be Swing" (Herald). The "It Might As Well Be Swing" tag for the package is a misnomer for it definitely is swing and topdrawer swing, too. Sparked by Sol Yaged's slick clarinet work, the combo pours out a zingy jazz beat that's fresh and imaginative and free-wheeling. Sidemen working with Yaged are **Ken Kersey**, piano; **Mort Herbert**, bass; **Harry Sheppard**, vibes; ad **Mickey Sheen**, drums. Along the standouts in the set are "Easy Living," "Love Me Or Leave Me," "Lulu's Back In Town" and "After You've Gone."

Alan Jay Lerner: "Lyrics By Lerner" (Heritage). Alan Jay Lerner is a better lyricist than he is a crooner but the vogue on wax is to have the cleffers croon their own material so he might as well be represented, too. He's got a neat rhythm sense and puts over some of the tunes he wrote with Frederick Loewe (for "Brigadoon" and "Paint Your Wagon") and Kurt Weill (for "Love Life") in an amiable manner. He gets help on the more intricate items from Kaye Ballard and a vocal quartet.

Armando Orch: "Champagne For Dinner" (RCA Victor). Armando's "Champagne For Dinner" will be a potent addition to the mood music lovers' shelf. His repertoire is standard but his delivery is in the Continental groove, melodic, lush and inviting. Among the most tasteful items in the set are "The Man I Love," "I Only Have Eyes For You" and "Star Dust." Bill Zeitung's liner notes read more like a plug for the champagne industry than the music biz.

Jeri Southern: "You Better Go Now" (Decca). Several of the

(Continued on page 62)

Peatman Annual Survey of Song Hits on Radio and TV

(For the Year 1955)

The 35 song hits with the largest radio and television audiences are listed below in order of the total ACI points received in the ACI surveys during the year. Songs in stage, film or tv productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began in the fall of 1954 are noted by the date . . . (1954).

Rank	Total ACI Points	Weeks In ACI Survey	Song Title	Film, Legit or TV Production	Publisher
1	45080	29	Ballad of Davy Crockett	(Davy Crockett)	Wonderland
2	39307	27	Tweedle Dee		Progressive
3	37856	27	Melody of Love		Shapiro-B&P
4	32392	23	*Love a Many-Splendored Thing	(Love a Many-Splendored Thing)	Miller
5	31990	24	Something's Gotta Give	(Daddy Long Legs)	Robbins
6	31697	33	Unchained Melody	(Unchained)	Frank
7	28100	29	Cherry Pink and Apple Blossom White	(Underwater)	Chappell
8	27098	15	Mister Sandman (1954)		Morris
9	25951	23	Yellow Rose of Texas		Planetary
10	24979	30	Learnin' the Blues		Barton
11	24830	16	*Autumn Leaves		Ardmore
12	24071	29	Young and Foolish	(Plain and Fancy)	Chappell
13	23644	22	Heart	(Damn Yankees)	Frank
14	23623	19	That's All I Want From You (1954)		W&B
15	22427	15	*Love and Marriage	(Our Town)	Barton
16	22264	21	Whatever Lola Wants	(Damn Yankees)	Frank
17	19252	24	How Important Can It Be		Aspen
18	19095	19	Ko Ko Mo		Meridian
19	18834	20	Sincerely		Arc-R
20	18252	21	Dance With Me, Henry		Modern
21	17932	28	All of You	(Silk Stockings)	Chappell
22	16674	28	Love Me or Leave Me	(Love Me or Leave Me)	BVC
23	16441	26	Hard to Get	(Hard to Get)	Witmark
24	15681	22	Longest Walk		Advanced
25	15499	21	Wake the Town and Tell the People		Joy
26	15372	18	Play Me Hearts and Flowers	(Play Me Hearts and Flowers)	Advanced
27	15324	19	*Suddenly There's a Valley		Warman-H&R
28	15136	24	Bible Tells Me So		Paramount
29	15039	11	Teach Me Tonight (1954)		Hub-L
30	15011	15	*Moments to Remember		Beaver
31	14983	22	Rock Around the Clock	(Blackboard Jungle)	Myers
32	14941	26	I'll Never Stop Loving You	(Love Me or Leave Me)	Feist
33	14843	16	Hearts of Stone		Regent
34	14393	12	Let Me Go, Lover	(Let Me Go, Lover)	H&R
35	14368	17	Count Your Blessings (Instead Sheep) (1954)	(White Christmas)	Berlin

Top Standards on Radio and TV

The 35 standards with the largest radio and television audiences are listed below in order of the total ACI points received in ACI surveys during the year 1955.

Rank	Total ACI Points	Weeks In ACI Survey	Song Title	Publisher
1	23967	26	Happy Birthday to You	Summy
2	12509	15	Tea for Two	Harms
3	10257	11	Lover	Famous
4	8133	28	Just One of Those Things	Harms
5	7206	4	White Christmas	Berlin
6	7140	10	Twelfth Street Rag	Shapiro-B
7	6704	5	Santa Claus Is Coming to Town	Feist
8	6672	19	Star Dust	Mills
9	6602	23	Begin the Beguine	Harms
10	6428	3	Easter Parade	Berlin
11	6184	10	Stars and Stripes Forever	Church-H&R
12	5969	9	On the Sunny Side of The Street	Shapiro-B
13	5845	17	Blue Skies	Berlin
14	5582	22	'S Wonderful	Harms
15	5573	11	From This Moment On	Chappell
16	5560	8	I've Got the World on a String	Mills
17	5294	8	Winter Wonderland	BVC
18	5213	9	I Can't Give You Anything But Love, Baby	Mills
19	5105	5	How High the Moon	Chappell
20	4999	7	When the Saints Go Marching In	Beechwood
21	4990	8	Smoke Gets In Your Eyes	Harms
22	4981	16	Tenderly	Morris
23	4860	13	September Song	DeSylva-B&H
24	4535	6	I Got Rhythm	New World
25	4487	13	St. Louis Blues	Handy
26	4419	5	There's No Business Like Show Business	Berlin
27	4335	5	Alexander's Ragtime Band	Berlin
28	3985	11	Hey There	Frank
29	3931	13	My Blue Heaven	Feist
30	3837	12	Over The Rainbow	Feist
31	3827	8	I've Got My Love to Keep Me Warm	Berlin
32	3769	9	I Get a Kick Out of You	Harms
33	3568	12	Taking a Chance on Love	Miller
34	3439	12	Darktown Strutters' Ball	Feist
35	3340	6	You'll Never Walk Alone	Williamson

Welk Mopping Up On March Through Texas; Draws 40,000 in 3 Days

Houston, Jan. 10.

Lawrence Welk aggregation packed a record 16,000 people into the Sam Houston Coliseum to catch his matinee Sunday (8) at 1956 Houston National Automobile Show. Paying $1 a person, overflow crowds also caught his show Saturday night (7) and final offering Sunday evening, giving him a score of over 40,000 attendance for three hour-plus performances.

Welk organization netted flat guarantee of $7,000 for three auto show performances. Show is cosponsored by Houston Automobile Dealers Assn., Rotary Activities, and Variety Boys Club of Houston, proceeds going to Boys Club and Little League baseball. Show runs through Sunday (15), with Julius LaRosa slated to perform this week.

Welk is on one-nighter, Dodge-promotion swing through Texas that began New Years in Dallas, ends tomorrow in Amarillo. Leader says tour is proving to him business for bands like his is on upswing, with big crowds greeting him all along way. "They want just music," he said, "including long hair—no gimmicks, no bebop, no rhythm & blues. They want melodic stuff." Tour has featured his sidemen and personalities, whom he sees as having definite b.o. value because of tv-built followings of their own, as evidenced by requests from claques for this or that sidemen out of band.

Steve Allen Makes Like BG on Piano for Coral

In the battle for simulated soundtrack albums of "The Benny Goodman Story," Coral will have a package next month that introduces a new sound. Due to contract conflicts there is no actual soundtrack album from the Universal-International film and most major platteries have their own versions, utilizing old BG material from the vaults for the most part.

Coral's package features Steve Allen, who portrayed Goodman in the film. Twelve-incher, tagged "Let's Dance," uses the musical material from the film, including the stylized arrangements. However, Allen at the piano takes the clarinet riffs which spotlighted Goodman in the originals.

Hit Parade Songs

Objective criteria and data being uncertain there is some question of what titles belonged in or out of the Hit Parade of a Half Century published in last week's Golden Jubilee Number. George Joy of the music of the same name itemizes the following songs as entitled to inclusion in the roll-call:

1929—"Miss You."
1930—"When the Organ Played at Twilight."
1936—"Pennies From Heaven."
1938—"I've Got a Pocketful of Dreams."
1942—"My Devotion."
1943—"Johnny Zero."
1944—"My Dreams Are Getting Better All the Time."
1945—"Chickery Chick."
1946—"Rumors Are Flying"-"Surrender."
1947—"Chi Baba Chi Baba."
1948—"Lavender Blue."
1950—"Candy & Cake."
1951—"My Truly Truly Fair."
1952—"Pittsburgh Pennsylvania."
1953—"The Moon Is Blue."
1955—"Wake the Town and Tell the People."

NEW LABEL BOWS

A new indie label, Round Quarter Records, moves in to the disk sweepstakes this month. Plattery will be headed up by Louis Brigante, prez, D. Anthony Fusco, v.p., and Gerard Cobert, treasurer.

Label's release will include pop, jazz and folk music as well as literary readings.

Victor Artists' Train To Plug March of Dimes

RCA Victor launched its mass tour of artists yesterday (Tues.) from New York in behalf of bigger disk sales and the 1956 March of Dimes. The Victor show train, called the Starliner, will hit 11 cities in 10 days.

The roster of performers making the tour include Eddie Fisher, Jaye P. Morgan, Teddi King, Vaughn Monroe, Hugo Winterhalter, Mike Pedicin Quintet, Sunny Gale, Eddy Arnold, Homer & Jethro, Jim Reeves, Terri Stevens, Diahann Carroll, Carole Richards and other Victor artists who will be recruited to join up en route. Traveling aboard a special train, the artists will visit polio hospitals and will be available aboard the train for recorded disk jockey and press interviews in which they will pitch for the March of Dimes.

Tour will cover the east and midwest.

Blue Danube Web Top Plugger For U.S. Hits O'Seas; Full Output Issued

By EMIL W. MAASS

Vienna, Jan. 10.

Austrian publishers of American songs need not worry very much about plugging; the American Blue Danube Network takes care of that. This is but one of the reasons why almost the entire American song output is printed here, usually with meaningless German lyrics. True, the BDN does not account to the Austrian performing rights society (AKM) for airing the songs, nevertheless it is a profitable business, because the Austrian stations, Ravag and Alpenland, and the American sponsored Red-White-Red network follow suit immediately.

Another reason is the quality of reproduction. Austrian composers and lyricists do often write songs of international calibre, but their reproduction, be it on disks, tape or live orchestra, cannot compare with the international standard. Thus, all their endeavours are doomed to defeat once they are plugged. Ravag (all-Austrian system), considered the refuge for jobless exploiticians, dickers for every penny whenever music is concerned, while the Red-White-Red budget is very limited. Thus, the program directors turn to foreign disks. Germany, naturally, prevails with U.S. second.

Best Tunes

Best liked tunes this year were "Vaya Con Dios," "El Baion," "Johnny Is the Boy for Me," "Wish You Were Here," "Moulin Rouge," "Jambalaya," "Blue Tango" and "Granada." Flops were "Limelight" and "High Noon." "Dragnet has not caught on so far. Outstanding American evergreens are "Tea for Two" and "Always." For the first time, Latin Americans will get a nice slice of the revenues. "O Cangaceiro" from the Brazilian film went over big. So did "Delicado."

Austrian publishers brought 1,912 new numbers on the market, that is more than double the 1938 output and an alltime record so far. For a country with less than 1,000,000 inhabitants, it is enormous. Of pop music, best liked were "Lass Das" (Let It Be) by Georg Luksch, "Ein Gloeckel" (A Bell) by Hans Weiner-Dillmann, "Armer Tino" (Poor Tino) by Hans Zeisner, and "Fahr Mich in Die Welt" (Take Me Around the World) by Hans Zeisner and Otto Winkler. Robert Stolz' "Jeder Hat in Himmel ein Konto" (We All Have An Account in Heaven), dedicated to his late librettist Bruno Hardt Warden, is slowly catching on. Of film music, not one song became popular.

Erwin Christian Scholz deserves a credit line for his "Stroll Through the Prater" preemed by Radio Vienna, depicting the story of this entertainment centre, that burned down completely in April 1945 and was since restored to former beauty.

Negotiations with the larger concert houses showed in part good results, as actually more Austrian composers have a chance now to be heard there.

Despite the bad economic situation from January to May, flood disasters and elections (that is a minus here), AKM revenues showed another increase of 10%. Total will come close to $600,000. Comparing AKM with ASCAP in the U.S. on a per capita basis, the Austrian society collected 9c annually from each inhabitant of Austria and ASCAP 12c (160,000,000 people and $20,000,000).

KENTON ORCH TO OPEN BRIT. TOUR IN MARCH

London, Jan. 10.

When Stan Kenton orch makes its first tour of Britain in the spring on an exchange basis with Ted Heath orch, it will open at the Royal Albert Hall, March 11. They then follow with concert performances at Nottingham, Luton, Norwich, Leicester, York, Manchester, Newcastle, Sheffield and Preston.

They will continue with several Scottish dates and in April have already been booked for Torquay, Bristol and Cardiff.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	TENN. ERNIE FORD (Capitol) "Sixteen Tons"	1	2	3	2	1	2	4	1	5	2	1	3	3	2	3	2	3	1	2	2	3	3	191
2	2	DEAN MARTIN (Capitol) "Memories Are Made of This"	..	3	1	1	6	1	7	2	1	1	2	1	1	1	1	1	4	2	1	1	1	2	190
3	12	PLATTERS (Mercury) "Great Pretender"	..	1	2	8	..	4	6	3	2	4	..	4	..	4	6	..	6	..	4	8	..	1	102
4	3	GALE STORM (Dot) "I Hear You Knocking"	2	7	..	5	..	..	..	4	..	3	3	5	2	8	..	..	..	4	..	6	6	..	77
5	23	KAY STARR (Victor) "Rock and Roll Waltz"	..	5	10	10	..	6	1	..	4	7	..	..	9	..	5	..	8	..	3	..	..	..	53
6	5	ROGER WILLIAMS (Kapp) "Autumn Leaves"	..	10	..	..	2	..	..	6	8	..	6	..	..	..	..	9	..	6	8	3	8	6	49
7	15	NELSON RIDDLE (Capitol) "Lisbon Antigua"	..	6	5	9	..	7	..	..	..	..	..	7	8	..	2	..	2	..	5	..	..	..	48
8A	4	FOUR LADS (Columbia) "Moments to Remember"	3	8	..	..	7	..	8	5	..	..	4	..	..	9	..	..	..	9	..	4	7	..	46
8B	14	DON CHERRY (Columbia) "Band of Gold"	..	..	6	3	..	..	..	9	3	..	..	2	..	..	..	4	10	..	..	..	5	..	46
10	6	FRANK SINATRA (Capitol) "Love and Marriage"	6	..	..	7	8	..	..	..	..	..	5	10	..	..	..	3	..	5	..	9	4	8	45
11	10	PLATTERS (Mercury) "Only You"	4	..	..	..	..	10	3	..	..	5	10	..	5	7	..	..	..	..	..	..	2	..	42
12	12	DREAM WEAVERS (Decca) "It's Almost Tomorrow"	7	..	7	4	9	..	..	7	7	..	7	..	..	..	..	5	..	..	..	7	..	..	39
13	9	AL HIBBLER (Decca) "He"	5	..	..	..	..	..	5	..	9	..	9	..	..	..	..	7	..	7	..	5	10	4	38
14	..	EDDIE FISHER (Victor) "Dungaree Doll"	..	9	8	..	3	9	2	..	..	..	..	..	6	..	..	..	..	..	10	..	..	9	32
15A	8	FOUR ACES (Decca) "Love Is Many-Splendored"	10	..	..	..	5	..	9	..	..	..	8	..	..	..	..	..	..	10	7	..	9	..	19
15B	18	CREW-CUTS (Mercury) "Angels in the Sky"	..	..	..	..	..	..	..	..	..	..	..	..	..	5	4	..	..	..	..	..	..	5	19
17A	18	FONTANE SISTERS (Dot) "Daddy-O"	8	..	..	..	..	..	..	..	..	..	..	..	4	..	..	6	..	..	..	..	..	..	15
17B	..	HALEY'S COMETS (Decca) "See You Later, Alligator"	..	4	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	..	..	..	..	..	15
19A	15	McGUIRE SISTERS (Coral) "He"	..	..	..	..	4	..	..	10	..	..	..	..	..	6	..	..	..	..	..	..	..	..	13
19B	..	BOBBY SCOTT (ABC-Par) "Chain Gang"	..	..	..	..	..	..	..	..	..	..	..	6	..	3	..	..	..	..	..	..	..	..	13
21	..	FOUR LADS (Columbia) "No, Not Much"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	10
22	..	RUSTY DRAPER (Mercury) "Are You Satisfied"	..	..	..	..	..	..	..	..	..	10	..	..	..	..	7	..	..	..	..	..	..	7	9
23	..	GLORIA MANN (Sound) "Teen Age Prayer"	..	..	..	..	10	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
24	24	PAT BOONE (Dot) "Gee Whittakers!"	..	..	..	..	..	..	..	..	..	8	..	9	..	..	10	..	..	..	..	..	..	..	6
25	..	HALEY'S COMETS (Decca) "Burn That Candle"	9	..	..	..	..	..	..	..	..	..	..	..	..	10	9	..	..	..	..	..	..	..	5

SIX TOP ALBUMS	1	2	3	4	5	6
	OKLAHOMA!	IN THE WEE, SMALL HOURS	MISS SHOW BUSINESS	GUYS AND DOLLS	SO SMOOTH	KISMET
	Film Soundtrack	Frank Sinatra	Judy Garland	Film Soundtrack	Perry Como	Film Soundtrack
	Capitol	Capitol	Capitol	Decca	Victor	MGM
	SOA 595	W 581		DL 9023	LPM 1085	E 3281
	FDM 1, 2-595	EBF 1, 2-581	W 676	ED 2308	EPB 1085	X 3281

March of Dimes-RCA VICTOR Starliner to visit major cities in east and midwest

With this trainload of RCA Victor stars in person!

EDDY ARNOLD
DIAHANN CARROLL
EDDIE FISHER
SUNNY GALE
HOMER & JETHRO
TEDDI KING
RICHARD MALTBY
VAUGHN MONROE
LOU MONTE
JAYE P. MORGAN
MIKE PEDICIN QUINTET
JIM REEVES
JOE REISMAN
HENRI RENE
THE RHYTHMETTES
TERRI STEVENS
TONY TRAVIS
HUGO WINTERHALTER
NAN WYNN

GREATEST STAR TRAIN IN HISTORY TO VISIT 12 CITIES

When you see those gleaming blue-and-white Pullman cars, you'll know it's the special March of Dimes-RCA Victor Starliner pulling into town. On board will be as many as 20 great RCA Victor recording stars, stopping in 12 major cities between now and January 21 . . . the biggest deejay-radio-TV-press junket in record history!

It's for one of the world's worthiest causes . . . the National Polio Foundation's March of Dimes. The Starliner will spend approximately one whole day in each of these cities: NEW YORK; BOSTON; CLEVELAND; DETROIT; CHICAGO; MILWAUKEE; ST. LOUIS; CINCINNATI; PITTSBURGH; WASHINGTON; BALTIMORE; PHILADELPHIA. See complete itinerary at bottom.

TOUR ESPECIALLY FOR DEEJAYS, PAPERS

The stars will not perform or engage in any direct fund raising on the tour. Instead their time will be devoted to visiting and cutting tapes and interviews with deejays and radio and TV reps. They'll also spend some time with local newspaper reporters and photographers in each city.

AROUSE PUBLIC FOR FIGHT AGAINST POLIO

Major purpose of this history-making Starliner is to dramatize the big job still left to be done by the March of Dimes in its heroic war against Infantile Paralysis. The artists will concentrate on working with deejays to insure maximum radio-TV plug-time for the March of Dimes 1956 campaign. Now that polio is on the run . . . the March of Dimes needs more support than ever before to keep up the winning battle in 1956!

WATCH FOR THE SPECIAL TWO-CAR CARAVAN!

Stars will be traveling in two special blue-and-white Pullmans with the tour's name in three-foot-high letters. Most of the artists will make just about the entire 12-city tour, but personnel aboard the Starliner will change in certain cities to permit professional commitments elsewhere. Information on artist personnel to visit each city will be available through local RCA Victor distributors in plenty of time before the train's arrival.

GET ABOARD! MAKE THIS THE BIGGEST MARCH OF DIMES YEAR YET!

These great stars are going all out to make this the biggest year yet in the battle against polio in these twelve key cities! Deejays, radio and TV publicity men . . . it's your opportunity to help put the March of Dimes over the top for 1956: GET ABOARD THE STARLINER AND PITCH IN!

MARCH OF DIMES-RCA VICTOR STARLINER

New York City Departure Ceremonies beginning at 10 pm (Jan. 10) to 12:45 am (Jan. 11)

CITY	DATE	ARRIVE	DEPART
Boston	Jan. 11	11:40 AM	7:20 PM
Cleveland	Jan. 12	12:02 PM	
	Jan. 13		12:30 AM
Detroit	Jan. 13	7:00 AM	11:40 PM
Chicago	Jan. 14	7:20 AM	
	Jan. 15		8:15 AM
Milwaukee	Jan. 15	9:40 AM	8:10 PM
St. Louis	Jan. 16	7:08 AM	10:40 PM
Cincinnati	Jan. 17	7:30 AM	11:00 PM
Pittsburgh	Jan. 18	6:40 AM	
	Jan. 19		12:06 AM
Washington, D.C.	Jan. 19	8:35 AM	
	Jan. 20		11:00 AM
Baltimore	Jan. 20	11:41 AM	
	Jan. 21		10:41 AM
Philadelphia	Jan. 21	12:12 PM	7:17 PM

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST										SOUTH										MIDWEST										FAR WEST										
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Ed Stokes—WMGM—New York	Milt Grant—WOL—Washington	Lee Case—WAYE—Baltimore	Dave Maynard—WORL—Boston	Jack Eisner—WMAS—Springfield	John Woods—WTAG—Worcester	Pete Johnson—KBR—Manchester	Nick Nickson—WBBF—Rochester	Art Pallan—WWSW—Pittsburgh	Dean Slack—WJOY—Burlington	Chuck Thompson—WALA—Mobile	Johnny Fairchild—WORZ—Orlando	Arlie S. Huff—WSAV—Savannah	Larry Wilson—WTIX—New Orleans	Don Wallace—KTUL—Tulsa	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Stan Nelson—KITE—San Antonio	Mike Woloson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	Mel Bellairs—WBBM—Chicago	Ed McKenzie—WXYZ—Detroit	Art Blaske—KFAM—St. Cloud	Johnny Morris—KSTP—St. Paul-Mpls.	Chuck Norman—WIL—St. Louis	George Dunlevy—KOWH—Omaha	Bill Dawes—WCPO—Cincinnati	Norman Wain—WDOK—Cleveland	Gene Platt—KELO—Sioux Falls	Tom Shanahan—WEMP—Milwaukee	Chuck Blower—KTKT—Tucson	Al Radka—KFRE—Fresno	Bill Ballance—KCOP—Los Angeles	Russ Coglin—KROW—Oakland	Jerry Nesler—KCBQ—San Diego	Frank Darien—KSJO—San Jose	Ray Perkins—KIMN—Denver	Len Ross—KONE—Reno	Ray Briem—KLUB—Salt Lake City	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	1	6	Dean Martin	Capitol	†Memories Made of This	1	1	2	3	3	4	1	1	2	1	1	1	1	2	3	1	1	2		1	8	3	1	1	1	2	2	1	1	2	1	1	2	1		1	1	1		2	343
2	2	10	Tennessee Ernie Ford	Capitol	†Sixteen Tons	3	2		2		3	2	3		2	7		2		1			1			1	4	2	4	3	1	8	2	4	10	5	10	1	2	9	7	2	2		7	218
3	9	3	Platters	Mercury	†Great Pretender				1	2	1	10		1	3				1	6		3	4		9		1	9	2		6	1	5							1					1	142
4	4	5	Nelson Riddle	Capitol	†Lisbon Antigua	10	5	1	7	4				3		8		4	3		7	6	8			2	2				7	5		6	1	2			8					1		131
5	3	9	Perry Como	Victor	*All at Once You Love Her	8	8						5	7		3	3	5	7		5		9	5		4			3	9					5		2	6	9			10		5		102
6	7	19	Four Lads	Columbia	*Moments to Remember		3			5			4			2							7	3				10	5		9			8			5	5	5	10		6	3			86
7	6	6	Don Cherry	Columbia	†Band of Gold					1				6						2	2		5		2	10	7			8	8				7						3	7				75
8	27	4	Eddie Fisher	Victor	†Dungaree Doll	4				9	9	9		8	4	6		7	5			4		7			10					7				6							9			61
9	8	13	Frank Sinatra	Capitol	*Love and Marriage		7						2					3			6		3							7	10						7		3				4			58
10A	10	7	Frankie Laine	Columbia	*Woman in Love	9	6		8						6		2							1		3			9	10												4		7		56
10B	34	2	Kay Starr	Victor	†Rock and Roll Waltz		10							4					8						3		5			2	4	4	8			9						8				56
12	22	9	Julie London	Liberty	†Cry Me a River	2	9	4													8							7	10					2				8	4		5				10	52
13A	5	5	Frank Sinatra	Capitol	*Tender Trap	7				7			10		8			9			9	10	6												4			10			6		8	2		47
13B	20	6	Four Aces	Decca	*Woman in Love			5										6			3	2		1														7	10					7		47
15	22	17	Platters	Mercury	†Only You							4								5											3		7							6	4	3				45
16	34	3	Rusty Draper	Mercury	†Are You Satisfied							10		5		5								6								9					3				2				5	43
17	11	6	Gale Storm	Dot	†Teen Age Prayer			9										10	4	8																3	4	9		2					9	41
18	30	8	Four Coins	Epic	*Memories of You							5	9													7			6	5			9				6							9	4	39
19A	12	14	Gale Storm	Dot	†I Hear You Knocking					8		8								4								6				6										5	7			33
19B	17	4	Crew-Cuts	Mercury	†Angels in the Sky																				8		6		7			3	6		3											33
21		6	Fontane Sisters	Dot	†Daddy-O						10	3								7					5			5		6																30
22	14	8	Dream Weavers	Decca	*It's Almost Tomorrow							7	6												6			8					10	10	9			4			10					29
23	30	8	Hilltoppers	Dot	†Only You		4																					4										3								22
24	13	6	Kit Carson	Capitol	†Band of Gold	5																5																							3	20
25	24	4	Gloria Mann	Sound	†Teen Age Prayer				9				8												4					4																19
26A	28	2	Roy Hamilton	Epic	*Everybody's Got a Home					6							5		6																											16
26B	16	3	Joni James	MGM	*My Believing Heart																			4																	9			4		16
28	38	8	Sarah Vaughan	Mercury	*C'est La Vie										5									2																						15
29A	29	5	Sheb Wooley	MGM	†Are You Satisfied																		10	6															7	7						14
29B		15	Joni James	MGM	*You Are My Love																																9		6	4						14
29C		1	Bobby Scott	ABC-Par	†Chain Gang				5																								3													14
32		1	Bill Haley's Comets	Decca	†See You Later, Alligator						7																				5	10														11
33A		1	Patti Page	Mercury	*Go On With the Wedding						5						9		9																											10
33B	38	3	Robbin Hood	MGM	†Teen Age Prayer								8				4																													10
33C		1	Jaye P. Morgan	Victor	*Not One Goodbye	6		6																																						10
33D	45	10	Lorry Raine	Advance	*Miracle in the Rain												7																	5												10
37		1	Blue Stars	Mercury	*Lullaby of Birdland				4																		9																			9
38A		1	Four Lads	Columbia	*No, Not Much					10				9																				9										8		8
38B		2	Roger Williams	Kapp	*Wanting You										7	9								9																						8
38C	41	2	Vaughn Monroe	Victor	*Don't Go to Strangers				6															8																						8
41A		1	Nat (King) Cole	Capitol	*Take Me Back to Toyland									10					10																										6	7
41B	34	2	Jo Stafford	Columbia	*It's Almost Tomorrow								6																													9				7
43		3	Bill Haley's Comets	Decca	†Burn That Candle											10				10					7																					6
44A		4	Pat Boone	Dot	†Gee Whittakers!										10					9					10																					4
44B	25	17	Al Hibbler	Decca	†He													8																									10			4

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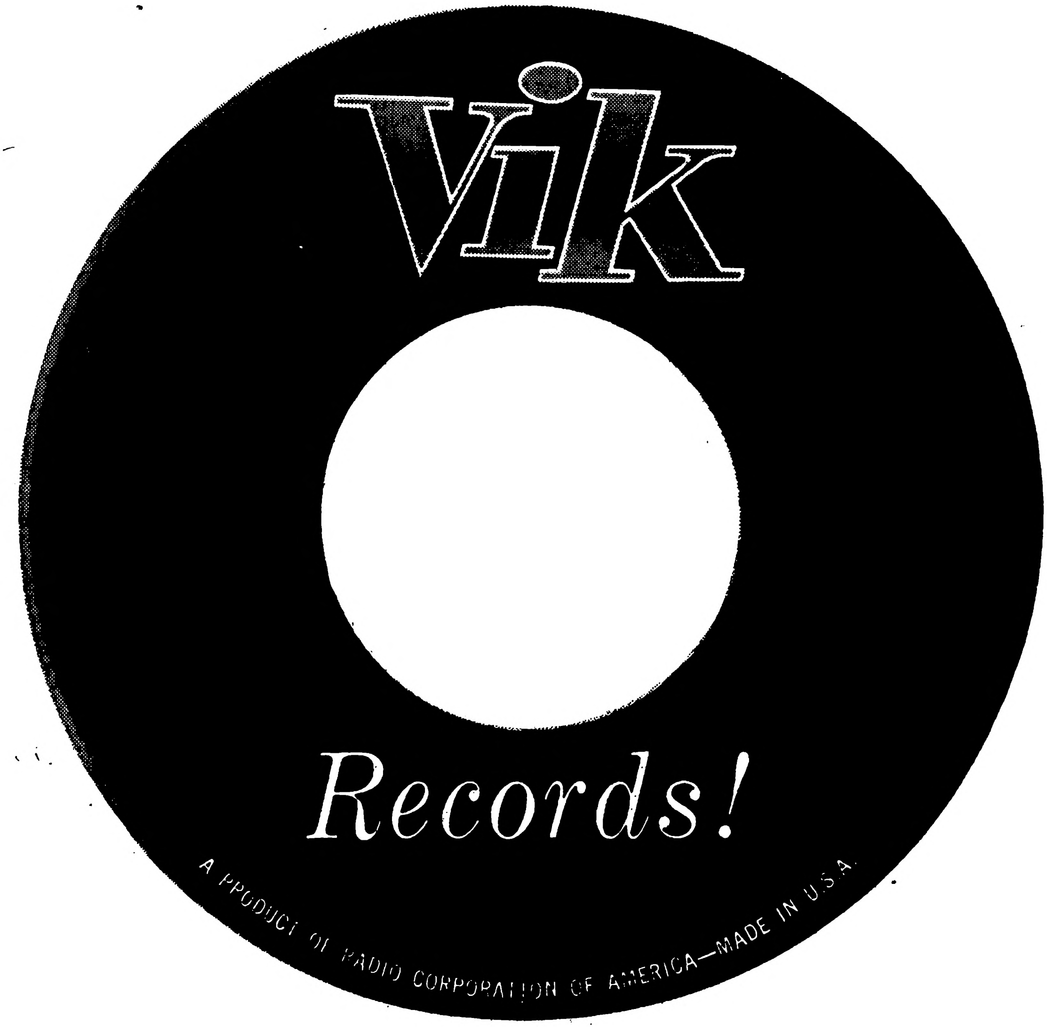
"X" Records starts off the new year with a great new name...


Vik
Records!
A PRODUCT OF RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

the fame's the same...only the name has been changed!

Look! "X" Records has a bright, new, colorful label and a wonderful new name. It's Vik—a really smart name that will help associate this popular line more closely with its great parent divisions—RCA Victor Records and the Radio Corporation of America!

The name's different and the label's different. But that's all! You'll get the same superb quality and sound...with bigger and better hits performed by top stars of the day. Look for them, listen to them and...

Watch for the colorful new VIK RECORD label!

Col's '55 Gross Equals '47 Peak

Columbia Records hit the largest sales volume in its history last year equalling levels set in 1947, the record industry's peak year. According to James B. Conkling, Col's prexy, diversification of products and activities was responsible for the boom year.

Conkling pointed out, in a year-end review, that the company expanded beyond the record field in '55 producing such highly diversified items as phonographs, needles, tape recorders, paper disks and precision custom-molded plastic products for industry. Diskery also launched a special seven-inch "Hi Way Hi Fi" series, produced exclusively for use in autos.

Conkling also stated that Col's expansion was not limited to the domestic markets. New affiliations were made in '55 with companies in South Africa and Australia and more Col artists appeared before international audiences than in any previous year.

Simpler Orchestrating Of Hollywood Musicals Seen As Blessing By Blackton

Jay Blackton, who scored Samuel Goldwyn's "Guys and Dolls" and Todd-AO's "Oklahoma," noted this week that Hollywood is no longer over-arranging the tunes in its musicals. In past, he said, there were so many flourishes that the melody often was lost. He found during his recent tour on the Coast, though, that while songs are given full orchestration the work of the composer is now allowed to come through.

Blackton, who's mainly of the legit field and has directed the pitmen for Rodgers & Hammerstein musicals, also offered some counsel for film-makers. He said because of the success of about a half-dozen theme songs, such as "High and Mighty" and "Three Coins in the Fountain," some producers were over-reaching—that is, scoring in tunes that in many cases actually had no bearing so the song nor the picture is helped.

A ballad, for example, can only be of value where it has a genuine relationship with the pictorial story material, according to Blackton.

HAYDN SOCIETY LABEL IN BANKRUPTCY PLEA

Haydn Society, indie longhair diskery and publishing firm, filed a petition of bankruptcy last week, listing liabilities of $166,850 and assets of $125,729. The society proposes to pay off 33⅓% in equal annual intallments.

The debtor listed secured claims of $13,284 and unsecured claims of $139,269. Its assets include stock in trade, $64,457; books, prints and pictures, $7,742; personal property, $12,464, and debts due on open account, $37,313.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**TENNESSEE ERNIE FORD** (Capitol)	Sixteen Tons
2	2	**DEAN MARTIN** (Capitol)	Memories Are Made of This
3	5	**PLATTERS** (Mercury)	Great Pretender Only You
4	3	**GALE STORM** (Dot)	I Hear You Knocking Memories Are Made of This Teen Age Prayer
5	4	**FRANK SINATRA** (Capitol)	Love and Marriage Tender Trap
6	..	**DON CHERRY** (Columbia)	Band of Gold
7	..	**KAY STARR** (Victor)	Rock and Roll Waltz
8	7	**FOUR LADS** (Columbia)	Moment to Remember No, Not Much
9	..	**DREAM WEAVERS** (Decca)	It's Almost Tomorrow
10	6	**ROGER WILLIAMS** (Kapp)	Autumn Leaves

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†SIXTEEN TONS	American
2	2	†MEMORIES ARE MADE OF THIS	Montclare
3	..	†GREAT PRETENDER	Pera
4	3	†HE	Avas
5	6	*LOVE AND MARRIAGE	Barton
6	4	*AUTUMN LEAVES	Ardmore
7	8	*IT'S ALMOST TOMORROW	Northern
8	7	†I HEAR YOU KNOCKING	Commodore
9	5	*MOMENTS TO REMEMBER	Beaver
10	..	†BAND OF GOLD	Ludlow

Name Heebner Cap's East Chief

Walter S. Heebner, vice president of Capitol Records Distributing Corp., will headquarter in New York henceforth as executive in charge of the Coast label's eastern operations. He'll serve as liaison officer between the home office and the New York operations of artists & repertoire customs service, sales, promotion and other departments.

Appointment of Heebner, prexy Glenn E. Wallichs declared, relieves William H. Fowler to devote his entire time to the increasingly important electronics field.

Up Tom Mack

Hollywood, Jan. 10.

Thomas H. Mack, who joined Capitol about eight months ago as western sales manager in the customs service department, has been appointed managed of the custom branch for the Coast label. He moves up immediately.

Coincident with the appointment, custom branch of Capitol Records Distributing Co. has been knocked out and the custom wing placed under Capitol Records Inc.

G. V. Thompson Music, Can. Pubbery, Sparks 'Rose' Copies Via Contest

Toronto, Jan. 10.

Gordon V. Thompson Music, publishing firm which picked up the Canadian rights to "The Yellow Rose of Texas" from Planetary Music in the U.S., came up with an unusual gimmick to plug its version of the song. Tune is in the public domain, but the Mitch Miller click on Columbia Records was based on the Don George arrangement.

Thompson ran a contest in which the person who guessed the amount of Canadian sales of the George version up to Christmas Day won $500. To enter the contest, purchase of the sheet music was necessary since a coupon was on the back. Mrs. William Thurlow, of Godfrey, Ontario, won the jackpot with a guess of 25,250 sales, a few copies off of the actual sale.

Contest, which enlisted the cooperation of the dealers and disk jockeys, sparked continuing sales for the number and indicated the similar merchandising ideas might be useful is boosting sheet sales for pops in both the U.S. and Canada.

Billy Williams to Texas

San Antonio, Jan. 10.

Billy Williams orch signed to follow Bob Cross band into the St. Anthony Hotel here.

Cross will open the Statler-Hilton, Dallas.

'56 Jazz Festival For Newport, But Last Time

Boston, Jan. 10.

George Wein, director of the Newport Jazz Festival, indicated the jazz bash will be held again in Newport, R. I., this summer, but it will be the last one there.

At last week's meeting of the Newport City Council, it was voted six to one to endorse the jazz festival and to petition its sponsors to keep it there. However, the one dissenting vote in which the non concurring council member said, "the festival is not something residents can brag about," irked the festival operators. Wein says a small community is the ideal setting for the annual jazz event.

Diaz

Continued from page 53

Delaney (no longer with the company), Label X was set to be distributed through indie channels in an operation completely divorced from the parent Victor company.

More recently, however, Victor distribs have taken over the Vik line and it's expected that both Diaz and Rosner will bring the label into a greater alignment with the standard Victor policies. Howard Letts, Victor operations manager, continues to be direct administrative supervisor of the Vik setup.

Red Ingle Readying New 'Un-Natural Seven'

Houston, Jan. 10.

Red Ingle is whipping his new combo, tagged the Un-Natural Seven, into shape here for launching Thurs. (12) on a string of club and military-base dates. Ingle disbanded his last crew in 1952.

Whereas first group bore Natural Seven tag, new one has "Un-Natural" billing stemming from fact unit has only six members. Group will purvey dixieland, old medleys, and jazz for terpers, with built-in floor show. Ingle closed out three years of touring as musician-single with Ted Weems orch Dec. 17.

Breen De Rose
RECORDS, INC.
NEW YORK 24, N. Y.
MFGRS. OF PURPLETONE RECORDS
#711 "IT'S TIME TO SAY GOOD-BYE"
Breen-De Rose
Vocal
BOB GRAYBEAU
Piano, Bill Snyder—Andy Sanella, Guitar
and on the other side
#712 "FAST FALLS THE EVENING"
Breen-De Rose
Vocal
BOB GRAYBEAU
Piano, Bill Snyder—Andy Sanella, Guitar
78 RPM and 45 RPM

A Big Winter Ballad!
"The First Snowfall"
The voices of Walter Schumann RCA #47-6318
Bing Crosby Decca #29777
Page Cavanaugh Trio Olympic #OL-805-A-X
M. Witmark & Sons

Another BMI "Pin Up" Hit
BAND OF GOLD
Recorded by
KIT CARSON........Capitol
DON CHERRY........Columbia
THE HI-FI FOUR........King
Published by
LUDLOW MUSIC, INC.

Sheet Music Best Sellers of 1955

Listed below in alphabetical order are the top 35 sheet music best sellers during 1955. Compilation is based on the information contained in VARIETY's *weekly Retail Sheet Best Sellers charts.*

TUNE	PUBLISHER
A Blossom Fell	Shapiro-B (ASCAP)
Ain't That a Shame	Commodore (BMI)
Autumn Leaves	Ardmore (ASCAP)
Ballad of Davy Crockett—†"Davy Crockett"	Wonderland (BMI)
Bible Tells Me So	Paramount (ASCAP)
Cherry Pink Mambo—†"Underwater"	Chappell (ASCAP)
Dance With Me, Henry	Modern (BMI)
Hard to Get	Witmark (ASCAP)
He	Avas (BMI)
Heart—*"Damn Yankees"	Frank (ASCAP)
Hearts of Stone	Regent (BMI)
Honey Babe—†"Battle Cry"	Witmark (ASCAP)
How Important Can It Be	Aspen (ASCAP)
I Hear You Knocking	Commodore (BMI)
I'll Never Stop Loving—†"Love Me or Leave Me"	Feist (ASCAP)
Ko Ko Mo	Meridian (BMI)
Learnin' the Blues	Barton (ASCAP)
Love and Marriage	Barton (ASCAP)
Love Is Splendored—†"Love Is Splendored"	Miller (ASCAP)
Melody of Love	Shapiro-B (ASCAP)
Moments to Remember	Beaver (ASCAP)
Open Up Your Heart	Hamblen (BMI)
Rock Around the Clock—†"Blackboard Jungle"	Myers (ASCAP)
Seventeen	Lois (BMI)
Shifting, Whispering Sands	Gallatin (BMI)
Sincerely	Arc-Regent (BMI)
Sixteen Tons	American (BMI)
Something's Gotta Give—†"Daddy Long Legs"	Robbins (ASCAP)
Suddenly There's a Valley	Hill & Range (BMI)
That's All I Want From You	Weiss & Barry (BMI)
Unchained Melody —†"Unchained"	Frank (ASCAP)
Tweedle Dee	Progressive (BMI)
Wake the Town and Tell the People	Joy (ASCAP)
Whatever Lola Wants—*"Damn Yankees"	Frank (ASCAP)
Yellow Rose of Texas	Planetary (ASCAP)

*Legit Musical †Film

Inside Stuff—Music

In a tieup with the upcoming Columia biopic, "The Eddy Duchin Story," a fund has been established in the late bandleader's name by a group of his friends and colleagues. Fund has been set up for the purpose of giving scholarship awards to music students at the American Theatre Wing. An all-star benefit concert, commemorating the fifth anni of Duchin's death, will be held at Town Hall, N. Y., Feb. 12. Among the committee members are Irving Berlin, Oscar Hammerstein, Anita Loos, William S. Paley, Cole Porter and others. Mrs. W. Averell Harriman, wife of the New York Governor, is honorary chairman of the fund.

In a move to cash in on the hefty pic and diskery drive on U-I's "The Benny Goodman Story," Robbins Music (Big Three firm) is publishing a folio of song hits featured by Goodman. The folio, which will be out in advance of the pic's national release in February, will include such tunes as "Don't Be That Way," "Sing, Sing, Sing," "Stompin' At The Savoy," "I Got It Bad And That Ain't Good," "Taking A Chance On Love" and "One O'Clock Jump" among others.

The Woman's Home Companion is tying in a monthly teenage column, "Talk of the Teens," with a disk jockey exploitation campaign. Material in the column is being made available to one jockey in each city exclusively. Disk labels are contributing giveaway "Record of the Week" gifts to teenagers who appear on the d.j. shows.

TOTEM POLE BALLROOM CHANGES OWNERSHIP

Newton, Mass., Jan. 10.

Norumbega Park, complete with its Totem Pole Ballroom, was sold Jan. 3 by owner Thomas L. Gill to Douglas F. Farrington of Newton, real estate op, at a figure understood to be in excess of $1,000,000. Gill took over the amusement park in 1939 and built it from a broken down railroad park to a $1,000,000 operation through a policy of couples only in the ballroom, no booze, college-trained attendants on rides and stores and heavy expenditures for flower beds and picnic tables.

Farrington said he will continue operation under the same rules and policies instituted by Gill with alcoholic beverages still barred in both the ballroom and park. Gill, although retiring from active business, will continue as advisor to Farrington. The new owner plans installation of air conditioning in the ballroom and the building of a skating rink.

A "HIGHLIGHT" For Every Program

I'M GONNA SLEEP WITH ONE EYE OPEN

MILLER MUSIC CORPORATION

Biopic Sparks New Try On Lillian Roth Sides

Coral Records is prepping another drive on four Lillian Roth waxings which were initially released about a year ago. Rerelease stems from the renewed interest in Miss Roth due to her upcoming Metro pic biog, "I'll Cry Tomorrow."

Diskery will issue the platters as singles and also package them into an EP under the overall tag of the pic's title. Epic Records already has a 12-inch LP cut by Miss Roth on the market with a similar title.

Band Review

BOBBY TROUP TRIO
Cameo, N.Y.

The L.A. to N.Y. musical talent trek has branched out from the modern jazz school to the more standard stylists. Latest to make the cross-country hop is Bobby Troup, a talented 88er, songster and composer. Troup, with guitarist Al Viola and bassist Whitey Mitchell, opened at the Cameo, N.Y., last Thursday (5).

It's a smooth combo, with Troup handling the vocals in a mellow style, with a tasteful repertoire. Sporting a crewcut, Troup displays an affable personality besides showing keyboard savvy and a pleasing vocal style.

Among numbers offered by the trio are such Troup compositions as "Route 66" in addition to a variety of standards including selections from his Bethlehem recording of Johnny Mercer tunes. On the bill with the trio at the Cameo is Julie London, another Coast import, whose songstering is also in the low key idiom. Chirp's repertoire includes a couple of Troup tunes. *Jess.*

EMMETT DUNN NAMED RCA CUSTOM DIV. EXEC

In a reshuffle of RCA Victor's exec staff, Emmett Dunn has been named manager of custom records administration, a newly created post. James P. Davis will continue as manager of the custom division. Norman Racusin, formerly manager of financial operations for Victor, has been appointed to Dunn's former slot as controller of the record company.

Pozy Shifts

Ottawa, Jan. 3.

Harry Pozy orch, house band at the Gatineau Club nitery until it shuttered for the winter last week, moves into Standishall hotel dancery here.

Norman Richards band, on the Chaudiere Club stand until it shuttered late in December, has disbanded.

'Hit Parade' Lineup

(On Jan. 7 NBC-TV Show)

1. Sixteen Tons	American
2. Memories of This	Montclare
3. Love and Marriage	Barton
4. Autumn Leaves	Ardmore
5. Moments Remember	Beaver
6. He	Avas
7. Almost Tomorrow	Northern

Ventura's French Label

Ray Ventura is launching a new disk label in Paris. Diskery, which will be Ventura's initial wax venture, will be tagged Music Hall Records.

Thrush Juliette Greco has already been signed to the new label and arranger Bill Byers is switching his base from New York to Paris to assist Ventura on album projects. Ventura plans to peddle his Paris-made disks to U. S. companies. Ventura also operates a publishing firm on both sides of the Atlantic.

Victor Pays 10G, Ducks 'Vamp' Set

RCA Victor has pulled out of its commitment to wax the original cast album of "The Vamp." Legituner folded in New York Dec. 31 after an eight-week run.

Although Victor had made only a verbal deal with the show's producers, Oscar Lerman, Martin Cohen and Alexander Carson, the diskery paid off about $10,000 to cast members to fulfill its part of the obligation. An original cast set usually costs a diskery about $25,000 in production costs. Score for the tuner was penned by John Latouche and James Mundy. Cast starred Carol Channing.

Only other original cast set issued this season has been "Pipe Dream."

M-G-M Records

TOP HITS OF THE WEEK

JONI JAMES
MY BELIEVING HEART
AND
YOU NEVER FALL IN LOVE AGAIN
MGM 12126 K 12126

DICK HYMAN TRIO
MORITAT
THEME FROM
"THREEPENNY OPERA"
AND
BAUBLES, BANGLES & BEADS
MGM 12149 K 12149

CONNIE FRANCIS
MY TREASURE
MGM 12122 K 12122

SHEB WOOLEY
ARE YOU SATISFIED
MGM 12114 K 12114

JOHNNY OLNER
THESE HANDS
AND
CHAIN GANG
MGM 12164
K 12164

ART MOONEY
and his Orch
YOU CAN TAKE MY HEART
AND
TUTTI-FRUTTI
MGM 12165
K 12165

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

On The Upbeat

New York

Bob Kornheiser hitting the midwest deejay route plugging **Archie Bleyer's** "Bridge of Happiness" on Cadence . . . The newly formed **Joe Loco Sextet** kicks off a six-month cross-country tour Jan. 16 . . . **Erroll Garner** set for a stand at the Cotton Club, Cleveland, beginning Jan. 16 . . . **Dick La Palm** has not been set as midwest rep for The Commanders as erroneously reported . . . **The Dorsey Bros.** orch pacted for three successive weekend stands at Roseland Ballroom beginning Friday (13) . . . **Jackie Lee,** Coral Records pactee, into the Palace Theatre Feb 3 . . . **Lonny Starr,** WNEW deejay, takes off on a three-day junket to Chicago Jan. 18 to plug some of his own tunes.

Dorothy Donegan began a 12-week stand at the Embers Monday (16) . . . **Robert J. McGonagle,** former WWRL deejay, was discharged from the U.S. Air Force last week . . . **Charlie Fuqua's Ink Spots** playing 10 straight one-niters beginning Jan. 20 covering Galveston, San Antonio, Houston and other Texas cities.

Capt. Daniel Messer has a flock of openings for tootlers in the 77th Division Band . . . Deejay **Bill Randle** will introduce hillbilly crooner **Elvis Presley** on CBS-TV's "Stage Show" Jan. 28 . . . **Al Calder** mapping out a promotional campaign for **Al Martino's** Capitol slice of "Journey's End" . . . **Murray Bloom,** vet music man, set to come out of Roosevelt Hospital after an ulcer attack.

Pittsburgh

Al Marsico will reorganize his dance band and go into the New Nixon as musical director when it moves to new site on Bigelow Boulevard end of next month. Marisco was at old Nixon Cafe for 12 years before it was torn down to make way for the Alcoa skyscraper . . . **Del Monaco 4** has switched from the Colonial Manor to the White Elephant. Former place is doing without music until spring . . . **Herman Middleman** sailed on the SS Mauretania during the Caribbean cruise. While Middleman is away, **Pat McCauley** is directing the outfit at the Club 30 . . . **Larry Faith** band at Melody Mill Ballroom in Chicago for six weeks . . . General Motors people here believe in long-range planning. They've already signed **Tommy Carlyn's** band again for their '56 Christmas party at Webster Hall Dec. 17 . . . **Jerry Bettors** foursome into the Midway Lounge for an indefinite stay . . . **Dream Weavers** booked for the Copa next week.

Hollywood

Tony Martinez mambo quintet one-night at the Zenda Ballroom Jan. 27 . . . Palladium will have its first Saturday night opening Jan. 21 when **Luis Arcaraz** debuts . . . An etching of singer **Tennessee Ernie Ford** has been hung on the wall of the record room at the Brown Derby in tribute to his passing the 1,000,000 mark with his "16 Tons" disking on Capitol label . . . **Nelson Riddle** is currently scoring **Frank** Sinatra's indie "Johnny Concho."

Leith Stevens assigned to score Allied Artists' "World Without End." . . . **Danny Kaye** and his daughter, Dena, cut "Little Boy and the Old Man" for Decca . . . Capitol has moved up release of its "Carousel" soundtrack album with **Gordon MacRae** and **Shirley Jones** to coincide with the pre-release opening in N. Y.

Chicago

Blue Barron to do one-niters in the Chi territory in April and May . . . **Chuck Cabot** plays the Rice Hotel, Houston, Jan. 26-Feb. 20 . . . **Bob Cross** into the Statler-Hilton, Dallas, Jan. 12-Feb. 8 . . . **Dukes of Dixieland** inked for 20 weeks at the Preview, Chicago, opening May 9 . . . **Teddy Wilson** trio plays the London House, Chi, Feb. 1 for five frames . . . **Lil Hines** alternating with **Charles Lampkin** at the keys in the Blue Angel's Opera Club, Chicago; nitery celebrates its third anni this month . . . **Ben Arden** into the Baker Hotel, Dallas, Jan. 20 for four frames with options . . . **Wayne King** doing one-niters in Texas Feb. 18-24; segues into the Convention Hall of Exhibits, Corpus Christi, Feb. 25-29.

Kansas City

Monica Lewis takes off for a N. Y. recording session after her fortnight at Eddys' Restaurant here. She's set to do four sides for the King label . . . **Naomi Stevens** to the Emerald Beach Hotel, Nassau, Jan. 27, following her stint in the Terrace Grill . . . **Jack Durant** due in at Eddys' Jan. 20 for a one-week stint . . . **Ben Arden** orch set for Baker Hotel, Dallas, opening Jan. 20. Later the crew goes to the Statler, Detroit, for 10 weeks . . . **Barbara Carroll trio** into the Town and Country Room of the Congress Hotel, St. Louis, March 8-30. **George Shearing** quintet follows them into the Congress, March 31 for four weeks . . . **Betty Lou** and **Zoe Quartet** into the Chase Hotel, St. Louis, Jan. 14, then to the Prince George Hotel, Toronto, Jan. 23, for 3 weeks . . . Pianist **Ilona Mate** opened a two-week stand at the Park Plaza, St. Louis, Jan. 9. . . . **Roberto & Alicia** set to terp at the Club Crescendo, Houston, Feb. 1 for two weeks.

PROGRAM TO-DAY
YESTERDAY'S
ON THE BEACH WITH YOU
Music by
JESSE GREER
WORDS & MUSIC, Inc.
1270 Sixth Ave. New York 20

Breen De Rose
MUSIC CORPORATION
NEW YORK 24, N. Y.

Publishers of
"IT'S TIME TO SAY GOOD-BYE"
Words by MAY SINGHI BREEN
Music by PETER DE ROSE

and

"OVER THE SEA"
Words by MAY SINGHI BREEN
Music by PETER DE ROSE

Featured by
ANDY SANELLA AND HIS ROYAL ISLANDERS

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sale's rating for this and last week.

* ASCAP † BMI

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman Music Co.)	Los Angeles—(Preeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Sixteen Tons (American)	3	2	3	8	1	3	1	2	1	2	1	4	3	109
2	6	†Memories of This (Montclare)	2	1	..	2	6	1	2	1	4	1	2	3	1	106
3	2	†He (Avas)	1	7	2	1	2	2	3	..	..	7	3	1	5	87
4	3	*Autumn Leaves (Ardmore)	4	5	1	6	3	4	7	..	..	8	4	2	..	66
5	5	*Love and Marriage (Barton)	8	6	..	..	4	5	6	..	5	3	8	..	2	52
6	4	*Moments Remember (Beaver)	6	8	..	10	5	6	..	..	..	9	6	8	6	35
7A	11	*Almost Tomorrow (Northern)	5	..	7	5	9	7	..	..	8	..	9	7	8	34
7B	8	*Love Is Splendored (Miller)	..	4	..	3	8	8	9	..	..	10	7	5	..	34
9A	..	*Tender Trap (Barton)	9	..	..	..	..	..	8	5	2	..	..	10	..	21
9B	..	*All At Once (Williamson)	..	..	..	..	..	..	..	3	3	..	..	6	..	21
11	..	†Great Pretender (Pera)	10	3	..	7	..	..	..	..	..	..	..	..	4	20
12	7	†Suddenly a Valley (H&R)	..	..	..	..	7	9	..	10	..	..	5	9	7	19
13	..	†Lisbon Antigua (Southern)	..	..	..	4	..	..	..	7	..	6	10	..	..	17
14	..	†Band of Gold (Ludlow)	7	..	..	..	..	10	..	..	..	4	..	..	..	12
15	..	†Dungaree Doll (Marks)	..	10	..	..	..	..	4	9	..	..	..	..	..	10

Jocks, Jukes & Disks

Continued from page 54

of Happiness" into a happy wax entry that should do especially well in the coinboxes. There's a breezy quality throughout and even the recitation midway by **David Ross** fits in nicely. "You Tell Me Your Dream" has much of the same quality and is aided by a nifty Harry Reser banjo solo.

Frankie Lyman: "Why Do Fools In Love"-"Please Be Me Mine" (Gee). Frank Lyman is a 13-year old crooner-cleffer, but he's already a potent entry in the rhythm & blues school. For a brisk display, he's got "Why Do Fools Fall In Love," and for the r&b ballad lament, he's got "Please Be Mine." He should take off with "Fools" which is belted with an infectious drive. Strong vocal support from The Teenagers.

Somethin' Smith & Red Heads: "Pinch Me"-"Red Head" (Epic). There's a pleasant oldfashioned quality to "Pinch Me" that's right up Somethin' Smith's alley. His banjo work and the group's vocal assist develop it into a highly listenable item that the jocks and juke trade will like. The catchy shuffle beat of "Red Head" will also win it a good share of the play.

Jeri Southern: "Where Walks My True Love"-"Don't Explain" (Decca). Folk-styled ballad from the upcoming pic, "The Court Jester," is in good hands when Jeri Southern takes over. Her intimate way with a song will make this slice a deejay programming favorite. On the bottom deck, she gives "Don't Explain," a tender ballad, ear-caressing values.

Jeffrey Clay: "These Hands"-"You'll Be Sorry When Someone Else Is Glad" (Coral). Although there are a flock of diskings already out on "These Hands," Jeffrey Clay will nab a good share of the turntable time. He sings in a clear, straightforward style and builds the ballad into a potent wax offering. Reverse is an average rhythm entry highlighted by a lilting beat.

Vicki Young: "Steel Guitar"-"Bye, Bye For Just A While" (Capitol). Several disk companies already have hopped on "Steel Guitar" and if the deejay interest is still there, Vicki Young has a good chance to walk away with the spins. Her brisk beat excellently suits the tune's bounce. The tune, on the flip side, doesn't do as much for her.

Vic Damone: "Sure"-"Help Me" (Columbia). Vic Damone's first try for Columbia after several years under the Mercury banner needs more than this ballad coupling to pull him back into the top brackets. They are okay entries but not exciting enough for the platter spinners to go out of their way. On both, however, Damone displays a standout crooning style.

Terri Stevens: "I'll Come When You Call"-"Dood-ly Dood-ly" (RCA Victor). Terri Stevens has a pretty ballad to work with in "I'll Come When You Call." Her treatment is sweet and simple and with a proper deejay push the side could develop into a potent entry. She changes pace niftily for a breezy workover of "Dood-ly Dood-ly." It, too, could make some noise.

Lillian Briggs: "Follow The Leader"-"That's The Only Way To Live" (Epic). The driving, boisterous style that pushed Lilian Briggs to the top with "I Want You To Be My Baby" is repeated with "Follow The Leader." It's a rocking side that hits hard and will appeal to her fans. "That's The Only Way To Live" has enough pep and exuberance to grab plays on the deejay and coinbox levels.

Jo Ann Miller: "Talk To Me"-"A Brand New Man" (Scope). This coupling gives wax newcomer Jo Ann Miller a chance to show off her ballad and rhythm song styling. "Talk To Me," the ballad offering, is a pleasant concoction which she handles attractively. It rates spinning attention. She gives "A Brand New Man," a solid vocal lift but the delivery is stronger than the material.

Album Reviews

Continued from page 54

tunes in this "You Better Go Now" package, including the title song, have previously been released by Decca as singles. But this doesn't detract from the value of the album. New or old, Jeri Southern's tune treatments rate replay and it's good to have at least 12 of 'em bunched into one LP. The intimacy and the warmth of her vocalizing are evident throughout and each item is a gem in its own right. Her orch accompaniment is split between **Victor Young, Sy Oliver, Norman Leyden, Camarata, Sonny Burke** and **Lew Douglas.**

Mimi Warren Trio: "Mimi Warren 'Pops' The Classics" (Jubilee). Even the diehard longhairs won't mind the way Mimi Warren "pops" the classics. It's all done with imagination and taste and dashes of wry musical humor. Her keyboard leads the combo (**Abie Baker,** bass, and **Bob Livingston,** drums) through such items as "Frenetic Frederic" based on Chopin's Waltz in E Minor, "Levelin' With Schumann" based on Schumann's Piano Concerto and "Dixie Doodles" based on Mozart's "Don Juan."

Bobby Troup Quintet: "Bobby Troup Sings Johnny Mercer's (Bethlehem). Johnny Mercer's tunes (lyric collaborations) have been around for some time but in Bobby Troup's hands they become as fresh and bright as when they were first written. Troup gives each lyric proper care and his combo (Troup on piano, **Howard Roberts,** guitar; **Don Heath,** drums; **Bob Enevoldsen,** bass-trombone, and **Red Mitchell,** bass) give the melodies by such varied composers as Harold Arlen, Walter Donaldson, Harry Warren and Johnny Burke a deft touch. *Gros.*

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HOLIER THAN THOU?

Manager Jerry Levy is minus a promising property and the Seventh Day Adventists have acquired a new apprentice evangelist. Meaning 28-year old Miss Joyce Bryant who cancelled a lot of important bookings and turned to religion just recently.

Described by VARIETY's reviewer when she played the Chicago Theatre early in 1955 as a "sheath-gowned sepia thrush with slinky curves", this entertainer climbed from obscurity to $2,500 fees, and chucked it for "peace of mind." And may the talented lady achieve just that. But did she have to start practicing grace by bum-rapping show business?

In the public prints she cracks, "It is my belief that I cannot be in show business and keep God's commandments." Unquote, and nonsense. The kindnesses, charities, unmentioned generosities of showfolk compare favorably with the finest gentry elsewhere. Was Will Rogers an infidel? Did George M. Cohan practice no good works? What about J. J. Murdock's millions to cancer research? Or write your own ticket.

Miss Bryant seems to have interviewed herself. In the lingo of research, the sample is too small.

Land.

Travel Agencies Into Show Biz Act; N.Y. Cafes Gain by Tour Packages

Travel agencies are assuming the role of entertainment wholesalers in an increasingly greater degree. These offices are fast becoming the catalysts that are welding together hotels, cafes, legit shows, sightseeing lines, railroads and airlines into a neat compast package that brings in more consumers to show biz.

Travel agencies feel that they have increased the tourist business in New York considerably and, if given the opportunity, could probably take Las Vegas out of the doldrums.

For example, the Kar Taussig Agency in New York will start a weekend package from Montreal next week which calls for deals with an airline, the Waldorf-Astoria Hotel, "Pajama Game," "Teahouse of the August Moon," "Latin Quarter" and a hockey game between the Canadiens and the Rangers at Madison Square Garden and a tour of the United Nations. Package, with concessions from all concerned, is being peddled at $60.50 per person.

The cafes, particularly the Latin Quarter, have been getting a great amount of business from the packagers. Hotels similarly sell a lot of rooms that normally would be vacant because of preselling by the packagers.

Another facet of the travel agency which will be an aid to show biz is an offshoot of the incentive plan by industry. The offices are now going after the industrial firms to offer all-expense trips to its dealers and employees. The agency expects a bonanza to show biz through this means. It's explained that a lot of spots, particularly in Las Vegas, felt that the ordinary run of citizen on the tours isn't a heavy spender. However, the dealer incentive program will bring in a batch of well-heeled visitors, and consequently, takes will be lifted immeasurably.

Elkort Inks Two Turns For Canadian Nat'l Expo

First two turns for the Canadian National Exhibition, to be held Aug. 24 at Toronto, have been signed by Eddie Elkort, head of North American operations for the Lew & Leslie Grade Agency of London. Elkort has pacted Richard Hearne (Mr. Pastry) and The Merkys for the show, which will run to Sept. 9.

Elkort, who has been in charge of bookings for this event since last season, is scouting for other acts for this fair.

'Vogues' 25G, Hartford

Hartford, Jan. 10.

Husky gross of $25,000 was racked up by "Ice Vogues of 1956" in a three-day stand (five perfs.) at Bushnell Memorial preem here Dec. 31, Jan. 1-2.

One year ago, during a Christmas weekend performance, same number of performances by a Holiday-On-Ice Shows Inc. unit grossed $12,000. Part of the difference is explained by advance of the booking to New Year's weekend. Current show is also a HOIS unit.

Meyers To Gale

Larry Meyers shifts from the Billy Shaw Artists Bureau to the Gale Agency starting next Monday (16). He'll work in the act and cocktail department.

Meyers had been at Mercury Artists Corp. before joining Shaw.

Foster Fouled Up In Miami B. Dates

Miami Beach, Jan. 10.

Comic Phil Foster has learned that a performer must space his appearances properly if he's to make a circuit out of the Miami Beach hotels. Foster was originally booked for the Monte Carlo Hotel to start Jan. 20. However, after making that booking, he took an assignment at the Nautilus Hotel during Christmas week.

The Monte Carlo management at first figured to cancel him, but later relented when it was argued that there would be enough turnover among vacationers during the interval to make Foster a new face in the territory.

However, when the Nautilus was stuck for an act, it held Foster over for an additional week. The Monte Carlo's original plans to cancel then went into effect, feeling being that the interval was too brief to warrant another appearance in this resort.

HUB CRACKDOWN ON CLUBS IS UNDER WAY

Boston, Jan. 10.

Crackdown on licensed clubs in the Hub is under way and Miss Mary Driscoll, chairman of the Boston Licensing Board, warned this frame that all licensed spots must close at 1:30 a.m. hereafter instead of 3 a.m.

There is no ncessity for them to remain open later, she said, as there are all-night restaurants open to serve anyone seeking food. Acts are also under surveillance and Miss Driscoll warned: "I will not tolerate a striptease or exotic dances."

Pearl Bailey Package For Two Negro Houses

Pearl Bailey will head a package that will play two weeks at Negro theatres. She's signed for the Howard Theatre, Washington, Jan. 13, and follows with the Apollo, N.Y., Jan. 27. She then moves to the Flamingo, Las Vegas, Feb. 16 for a three-week stand.

In the unit with her will be Condos & Brandow and the Deep River Boys.

LANE JOINS COHN

Eddie Lane, formerly of Lane, Tree & Edwards, comedy team, has joined the David Cohen Agency, N.Y.

Another member of the trio, Jack Edwards, is now in personal management, while the third member has been out of show biz for some years.

Country Cousins

Phoenix, Jan. 10.

It will be a family reunion, of sorts, for George Jessel, who opens at Phoenix's KoKo Club Thursday (12) for an 11-day stay.

Nightspot is owned by Jessel's cousin, Sol Tropp. Accompanist will be Ben Oakland, another cousin. The trio haven't met for more than five years.

Paris Angry Re Mortimer Facts on French Cafes

Paris, Jan. 10.

Jean-Francois Devay, columnist for Paris Presse, has published a rebuttal to Lee Mortimer of the N.Y. Daily Mirror who touted Manhattan cafes as "quality" and called Paris cafes "rackets." Cracked the French columnist: "Mortimer accused Paris of everything but stealing the name Latin Quarter."

This was in reference to Lou Walters' Broadway cafe where, said Mortimer, a couple could get out for $15 while the same type of floor show at the Lido on the Champs Elysees would cost $25. False, said Devay. Champagne tab for the Lido need be no more than $15 for two.

Also rebutted: that Lido chorines get only $28 per week. Really makes $60, declares the French columnist. Musicians earn $10 daily, not $3 as stated. Paris cafe salaries are not negligible. Five Goofers who rated $1,800 from the Latin Quarter, N.Y., get $3,000 from the Lido.

Biggest outcry was against Mortimer's statement that "B" girls are utilized at the Lido to get patrons to order more drinks. This is false since no women are allowed alone in the main room but only at the bar. Martimer's end remark that Paris is primarily Communist was also treated with derision.

Passing of Mistinguett At 82 Recalls Colorful French Music Hall Era

Paris, Jan. 10.

Mistinguett, French music hall star of yesteryear, died at the age of 82 in the little town of Bougival, on the outskirts of Paris, last Thursday (5). The 'Mees,' as she was known, was the essence of the freewheeling, dynamic aspects of vaudeville and music hall which became synonomous with her name. Her famed gams, reportedly insured for millions of dollars, her flamboyant private life and her raucous but taking nature endeared her to generations of house fans. She became the symbol of the French femcee, known as the "speakerine" and "meneuse de jeu."

The essence and heart of a revue, Mistinguett started as chorus girl at the Follies Bergere in the early 1900's. Always secretive and vain about her age, she rarely let the true dates of her debut and highlights be known. Her sparkling legs, zesty personality, and sentimental as well as lusty songalog became a world fixture.

Her real name, Jeanne Bourgeois, was discarded when a songwriter trying to help her find a name suggested a Miss something or other, and, in playful mood, reeled off a few and was stopped at Miss Tinguet. The name was combined, a "t" was added, and the bouncy Miss was on her way to stardom. Her ruckuses with Maurice Chevalier served to spring-

(Continued on page 64)

Chevalier Set for Dates In Havana, Hollywood

Maurice Chevalier is slated for a stand at Ciro's, Hollywood, April 27. He precedes this date with a couple of engagements in Cuba, in which he'll double between the Montmartre, Havana, and a local theatre.

Chevalier is also set to be the guest of honor at a charity dinner for the benefit of the Father Damien Youth Fund to be held next Tuesday (17) at the Waldorf-Astoria, N. Y.

Las Vegas Luck Riding Out Bad Time; 3 New Casino-Hotels Set to Bow

By BILL WILLARD

Las Vegas, Jan. 10.

It would seem the luck of Las Vegas is being pressed too far, that the saturation point of gambling enterprises (e.g. "luxury resort hotels) have been reached, that only seven months of the year warrant fullscale operation, and that the spectacular salaries or topheavy entertainment budgets are at last forcing the bonifaces into a more realistic handling of outgo vs. income.

That the symbol of luck, upon which this never-neverland of Las Vegas has based its formula for success, is being overplayed, may be true in some quarters. Nevertheless, through all periods of the town's history dating back over 25 years, the cycles of good and bad luck have maintained a certain pattern, but always the runs of good luck have predominated. In the present period, the cycle has dipped because of business errors on the part of a few feebly-financed concerns. The gambling industry of Las Vegas, including the bustling Fremont St. casinos and the well- established spas on the Strip, is on a sound financial footing, current cycle or no.

The gambling industry of Las Vegas, as exemplified by the string of glamor hotels along the Strip, is on the receiving end of some sharp raps from the outside press and allied media because of the recent shuttering of the Royal Nevada, and possibly because of the sudden policy switch of the Dunes which closes its nitery room when Maurice Chevalier exits Sunday (15), to showcase all entertainment in the 400-seat lounge. The earlier shutdown of the off-Strip, off-Fremont St. Moulin Rouge also had an effect in creating the illusion that Vegas itself was starting to skid. As straws in the wind, these elfoldos and retrenchments are significant only that they point up the vulnerability of gamblers who rely upon good old Vegas luck alone to put their enterprises in the chips.

The luck of the town and why it became lucky is the old story of the breaks that came at the right time. Prior to the breaks there was plenty of sound thinking, sound money, and sound operating policy before anyone got lucky. The johnny-come-latelies tried to reverse the process and got hung up by their own disregard of proper business management for any enterprise—gambling or otherwise.

Screwball New Year's

In the entire history of Vegas there never was such a New Year's Eve as the one ushering in 1956. All Strip, Fremont St. emporiums were jammed with celebrants who evidently had never heard the rumor that money is tight all over

(Continued on page 66)

Set Trial of 300G Suit Vs. AGVA for Fri. (13)

The $300,000 suit filed by David Cohen over brokerage fees concerning the welfare program of the American Guild of Variety Artists, has been postponed to Friday (13). Defendants include the Insurance Co. of North America, Henry Dunn and Vic Connors, former AGVA officers, Fred J. Kothe and Matthew M. Adler. Latter two were insurance brokers who were in on the deal.

Cohen claims that he devised the insurance program, but business was illegally taken from him. He seeks all the commissions from that transaction. Case will be tried in N. Y. Supreme Court.

Bill to Ban 20% Tax in D.C. House

Washington, Jan. 10.

A bill to wipe out the 20% cabaret tax was introduced in the House last week by Rep. Thomas M. Pelly (D., Wash.).

"That segment of the amusement industry presently laboring under this very discriminatory and wholly uneconomical tax," he told the House, "has long been in need of this essential relief. Competent economists say that this wartime emergency tax, which has never been discontinued since the war, instead of producing income to the Government, is actually resulting in less revenue to the Treasury.

"Hearings on this legislation will show that if this unfair tax is repealed, the Treasury will gain by at least $11,000,000 in excess of the nearly $39,000,000 which this tax brought in during the last fiscal year. Furthermore, additional accruals are certain to result from the reopening of places that have been forced to close because of the tax."

FAST LAUNCHING CHI DRIVE VS. 20% TAX

Chicago, Jan. 10.

American Guild of Variety Artists midwest regional director Ernie Fast is launching an Illinois Federation of Labor-backed drive urging repeal by Congress of the 20% Federal amusement tax in niteries. A similar move is being sponsored by the American Federation of Musicians.

Fast will kick off the drive tomorrow (Wed.) at a special meeting of AGVA members in the Chicago area. Purpose of the drive will be outlined and members will be asked to write their Congressmen to plug for repeal of the 20% tax. At the same time, Fast plans to enlist the support of nitery ops in the area.

Hub Nitery Robbed Of 7G; Manager Slugged

Boston, Jan. 10.

The Mayfair nitery lost its New Year weekend take, more than $7,000, to three masked gunmen who staged a lightning raid on the club Jan. 2, slugged the manager, Theodore Trock, into unconsciousness and made a clean escape.

Isadore "Izzy" Ort, owner of the club, offered a $2,500 cash reward for the arrest and conviction of the three bandits. Ort said he was posting the reward as "an inducement to the public to assist the police in capturing and punishing these brutal savages." He said the gunmen were not satisfied with taking the New Year's receipts, "but slugged into unconsciousness my manager, who now has 17 stitches in his head." The nitery owner said police officers are also eligible to claim the award.

Trock, who was pistol-whipped by the bandits, all wearing silk stockings over their heads as masks, is in City Hospital with a brain concussion.

YMA SUMAC'S NEW 'AMERICANIZED' ACT

Hollywood, Jan. 10.

Yma Sumac will unveil an "Americanized" act when she opens at the New Frontier Hotel in Las Vegas Feb. 6. Turn marks her first switch from the exotic warbling which has been her trademark.

Peruvian canary began to lean to the newer material in recent dates when she included such pop numbers as "Love Is a Many Splendored Thing" within the framework of her show. New act, however, goes deeper into the pop stuff and will feature costume changes as well to remove the ritualistic association of her standard offerings.

Colonna Dickered For Return Palladium Stand

Deal is in the works for Jerry Colonna to return to England next summer for a four-week stand at the Palladium. Comic recently returned from a smash five-week trek through the British Isles.

Colonna currently is emcee of the ABC-TV show "Super Circus" on a year-round deal. Contract, however, permits him to take four consecutive weeks off out of 52 and he would utilize this time for the Palladium date.

Vaudeville Still Packs Wallop, But TV More Felt in Scotland

Glasgow, Jan. 11.

The growing influence of television and the increasing importance of Scotland as a vaude tryout for U. S. disk stars are two main features of the show biz scene here.

TV is hitting at the smaller shows throughout the Auld Lang Syne land, and attendances are down in many locations, particularly at first-houses. Result has been a cutting of costs at certain native vauderies, with producers putting in cheaper layouts and also trying to lower artistes' salaries.

With the lifting of regulations for hire-purchases, thousands of customers in industrial areas are now owners of tv sets, and the coin they would normally use for show-going is being set aside to meet their weekly installments. Some promoters are adopting a narrow-sighted policy by staging cheaper shows instead of the more expensive customer-catching variety.

In the No. 1 vauderies a shrewder policy is evident, guided by the astute hand of Moss Empires chief Val Parnell. Policy of topping with big U. S. disk names and film actors is paying off in rich dividends, capacity houses being reached for stars like Frankie Laine, Billy Daniels and Lena Horne.

There's also much wisdom in the Val Parnell policy of aiming at the younger generation, a species of stubholder not cultivated by other producers here. Disks have set a new fashion in Scotland, and names of U. S. singers are household words long before their owners have been viewed.

A vaude layout starring, say, Frankie Laine can be sold out weeks in advance, with long lines round theatres when booking starts. Fans take up queue positions around 5 a. m. Phenomenon is looked at askance by older stubholders and promoters, who don't realize the tremendous influence of recordings and of sponsored radio stations like Luxembourg and the American Forces Network.

Roy Rogers In The Lead

Popularity of youthful singers has become so great here that the normal Christmas pantomime staged yearly at the Empire, Glasgow, has now gone by the board, and a slick twice-nightly revue takes its place, starring the American-style comedian Bonar Colleano and England's latest crooner sensation, Dickie Valentine.

Roy Rogers led the U. S. "invasion" in 1954, being accompanied by his wife, Dale Evans, and backed vocally by the Whipporwills. Rogers had a strong juve following and played to SRO biz at the Empire, Glasgow. He made traditional entrance into city with his pal Trigger, and led the horse up plushy staircase of Glasgow's Central Hotel as opening stunt. Rogers' act took a trick, even to the strong note of evangelism that pervaded it.

Nat King Cole, Lena Horne, Billy Eckstine, Frankie Laine, Billy Daniels and Maxine Sullivan all made successful appearances at Glasgow, and Laurel & Hardy had an affectionate welcome back. Morey Amsterdam, the American radio and tv comedian, made a big hit with a 25-minute patter act at the Glasgow Empire, starting off from scratch through being unknown locally. Amsterdam also clicked at the Empire, Edinburgh, and pleased the customers immensely with his slick and quick-fire line of gabbing. On this showing, he can come back any time.

Larry Parks & Betty Garrett were a duo who made a second-time round personal hit at the Glasgow Empire; though lacking marquee-value influence of films as on their first appearance here. Howard Keel satisfied customers of all ages with his strong singing act, which he preemed on any vaude stage at the Glasgow Empire. Bill Johnson was another American singing success.

Georgia Gibbs also scored at this leading vaudery, and the Deep River Boys proved firm favorites despite it being their 10th visit in five years. Myles Bell, U. S. comedian, made a strong impression with a clever series of gags and jokes.

Good Tryout Spot

On the legit side, Beatrice Lillie drew top notices and near-capacity houses in her revue, "An Evening With Beatrice Lillie." Ron Randell, Australian actor, and Joseph Buloff impressed in "The Fifth Season."

Glasgow, as in the past, was again used as a tuning-up location for many new plays and revues on their route south to the West End of London, and many useful criticisms were made. Theatre consciousness of the Scottish people is regarded as a very sound barometer of opinion.

Television is spreading to remoter areas of Scotland, and the Aberdeen district has now come within its scope, a new transmitter having just opened there to serve the northeast corner of Britain. Sales of tv sets have upped by leaps, and more local programs are being organized by British Broadcasting Corp. staffers. A separate tv operating unit is planned to start work in Scotland this spring.

Radio continues to hold a limited interest in Scotland, programs being out of touch with popular taste and catering for too many arty coteries instead of for the general mass of the public.

On the native legit side, Citizens' Theatre, with headquarters in the old Princess' Theatre in the tough Gorbals district of Glasgow, are also out of touch with customer demand, staging the wrong type of drama and being too James Bridie-conscious in fodder offered. Theatre made error in selecting Bridie's "Tobias and the Angel" as Christmas production instead of more seasonal revue, their annual coin-spinning show of previous Decembers. Group is directed by a board of elderly directors not in tune with upcoming tastes.

ECKSTINE SET FOR TOUR OF BRITISH THEATRES

Billy Eckstine has been signed for a tour of British theatres. Singer starts May 21 in Manchester; thence to Liverpool, May 28; Brighton, June 4; Birmingham, June 11; Glasgow, June 18, and Newcastle, June 24.

Eckstine attempts to space his appearance so that he spends six months in Europe and the rest in the U. S.

Big Rock 'n' Roll Show Readying 10-Town Tour

The largest rock 'n' roll show to be assembled will be toured in 10 cities by Super Attractions Inc. (Feld Bros.), who operate the Carter Barron Amphitheatre, Washington. In the package will be Roy Hamilton, Bill Haley & Comets, The Platters, LaVerne Baker, Bo Diddely, Red Prysock orch, Big Joe Turner, Five Keys, The Turbans, The Drifters and Shirley Ann Lee.

Tour opens Jan. 27 at the Syria Mosque, Pittsburgh, and thence to Richmond, Jan. 28; Birmingham, Jan. 29; Chattanooga, Jan. 30; Charlotte, Jan. 31; Columbia, S. C., Feb. 1; Raleigh, Feb. 2; Winston-Salem, Feb. 3; Norfolk, Feb. 4, and Washington, Feb. 5.

New Buff. Statler Mgr.

Buffalo, Jan. 10.

Theodore Krueger, general manager of the Hotel Statler here since 1940 and widely known in theatrical circles, is retiring and after a southern trip will make his home in Buffalo.

Aloysius (Al) H. Zugger, native Buffalonian, now manager of the Statler in St. Louis, will take over the Buffalo Statler.

Restrict Vegas Building

Continued from page 1

he pointed out, are in solid position. The newcomers didn't have a chance to develop a cilentele and a following.

Fast that a quartet of inns opened within a short time of each other gave none of them a chance to develop a normal share of business. In a way, Irwin stated, the closings may prove a boon to the city. It proves that a gambling permit is not all that's needed to run a successful operation here. It takes a lot of reserve capital. There is no room for shoe-stringers and for those who don't know the intricacies of the calling.

Irwin, a freshman assemblyman from the area, said that some control over the openings of new hotels will have to come about. Presently, he stated, gambling is regarded as a privileged industry, in Nevada, just as are liquor stores. It the case of the latter, he said, no license is given unless a definite need for a store in that area is established. Gambling, he said, must be regarded in the same light.

Too much is involved, he declared. There are merchants, tradesmen and workers who need a healthy casino industry in Las Vegas. Las Vegas, he pointed out, expanded from a 26,000 population in 1950 to double that amount in 1955. Tourist business is at its peak, and will continue to grow, but the industry must be protected from overexpansion. A moratorium must be invoked against more building in the immediate future. If it isn't done on the state level, Irwin said, then it will have to be done by the county.

Irwin stated that operators have found that the casino cannot take care of the entire hotel operation. This is especially true since the state levied a 5% tax on the gross gambling receipts, which takes a terrific bite from the inns. Irwin also sited the fact that there has been a 40% increase in operational expenses. These increases make careful operation a greater necessity. Economies, he declared, will even have to be evident in talent buying.

Mistinguett

Continued from page 63

board their names into prominence. A skit having them knocked about by overagitated furniture, culminating with their being rolled in a rug and dropped into a basement, was the beginning of their knockabout romance. It made juicy reading and led to duels, on both their parts, up till World War I.

Mistinguett became the mainstay of the many Folies revues. She was cornered by Henri Varna in 1935 till 1938 in his famous talent trust when he sewed her up for exclusive usage in his revues along with Chevalier and Josephine Baker. She had a few flings at legit but remained primarily a musichall performer. She had a short try at U. S. legit in 1921 but it did not work out and she was replaced in a Ziegfeld show by Fanny Brice.

A return visit to the U. S. in 1951 was also catastrophic when she was refused a spot in a night club and had to sue to get her salary.

Mistinguett, in spite of her private peccadilos, was a trouper and rehearsed assiduously every day. Up to 1952 she appeared in French musichall with a young group of dancers. She was seen at all manifestations, and though practically in retirement, was a part of the show biz scene here until the end. With her goes an era of golden vaudeville.

Her 1951 N. Y. Date

The French entertainer was pretty embarrassing when she barged into Manhattan in the spring of 1951. There was the usual debate over how old she was. VARIETY's reviewer (*Kahn*) having his own ideas, wrote in part:

"At 81, Mistinguett does flirtation bits, with a handsome young male assistant. At 81, she sings songs of sex and romance. At 81, with no coaxing at all, she lifts her skirts to show those "Million dollar legs." At 81, she sports several costume changes and a fabulous assortment of what looks like mccoy gems. At 81, she oughta quit."

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"Rickie Layne found his medium on TV and stole the Ed Sullivan show." (January 1st).
LEO GUILD
Hollywood Reporter

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JIMMY STARR
L.A. Herald and Express

Vaude, Cafe Dates

New York

Sophie Tucker tapped for the Baker Hotel, Dallas, March 29 . . . **Janis Paige** inked for the New Frontier, Las Vegas, May 21 . . . **Alan Dale** and **Bob Melvin** start at the Elegante, Brooklyn, Feb. 9. . . . **Dorothy Sarnoff** into the Golden Slipper, Glen Cove, L.I., Jan. 24 . . . **Frank Parker** takes off for the Desert Inn, Las Vegas, Feb. 14. . . . **Toba Stevens** starts tonight (Wed.) at Le Cupidon, N.Y. . . . **Davis & Reese** to the Fontainebleau, Miami Beach, April 3 . . . **Eartha Kitt** set for the Versailles, Miami Beach, Jan. 20 . . . **Buddy Hackett** signed for the Beachcomber, Miami Beach, Feb. 29 . . . **Chiquita & Johnson** resume at the Latin Quarter, N.Y., Jan. 26 . . . **Henny Youngman** set for the Chi Chi, Palm Springs, Jan. 26, and the New Frontier, Las Vegas, Feb. 6.

Hollywood

Count Basie's orch opens a two-week stand at Zardi's beginning April 20 . . . **Jeri Southern** currently appearing at Fack's, San Francisco, hops over to N. Y.'s Birdland, Jan. 19 for two weeks; plays two weeks at the El Morocco in Montreal beginning Feb. 6, and then spends a fortnight at Baker's in Detroit from Feb. 21 . . . **Henny Youngman** tees off a three-week stand at New Frontier, Vegas, Feb. 6.

Nelson Eddy and **Gale Sherwood** open a two week-stand at Eddy's, Kansas City, Jan. 29 . . . **Ann Weldon** will chirp for two weeks at the El Cortez Hotel, Las Vegas, beginning Jan. 26 . . . **Norman Granz** has packaged a new jazz group to play a one-night concert at the Shrine Auditorium Jan. 21. Lineup includes **Ella Fitzgerald, George Shearing, Shorty Rogers, Dave Brubeck** and **Les Brown** orch. House will be scaled to a $4.50 top . . . Deejay-impresario **Gene Norman** tees off a rhythm & blues package opening today (Wed.) at the Downtown Paramount Theatre for one week. On the bill will be **Al Hibbler, LaVerne Baker, The Robins** and **Oscar McLollie.**

Lena Horne opens an engagement at the Cocoanut Grove Jan. 25 . . . **Allan Jones** is readying a new act to open Feb. 3 at the Muehlebach Hotel, Kansas City . . . **Yma Sumac** opens a three-week stint at the New Frontier, Las Vegas, Feb. 6 . . . **Marge & Gower Champion**, current at Cocoanut Grove, open a three-week date at the Fairmont Hotel, San Francisco, Feb. 7 . . . **Nellie Lutcher** opened an indefinite stand at the Castle Restaurant last Friday (6).

Chicago

Dink Freeman currently at the Lake Club, Springfield, Ill. . . . **Tony Martin** inked for Chicago's Chez Paree March 29 for three weeks . . . **Tito Guizar** plays the Muehlebach Hotel, Kansas City, March 2-15 . . . **Dr. Arthur Ellen** opens at the Black Orchid, Chi, next Tuesday (17) . . . **The Gaylords** into the Baker Hotel, Dallas, for 10 days . . . **Ilona Mate** currently at the Park Plaza Hotel, St. Louis . . . **The Three Riffs** opening at the Black Orchid, Chicago, next Tuesday (17) . . . Chi's Sheraton-Blackstone Hotel opens the Cafe Bonaparte Sunday (15); redecorated in the style of the Empire, room was called the Balinese Room for years, with parallel decor.

Atlanta

Gypsy Rose Lee and her Royal American Beauties opened their second week Monday (9) at Joe Cotton's Steak Ranch, with music for dancing by **Ken Harris** and orch and spot's Horseshoe Lounge featuring **Lefty & LaVerne** . . . Dancer **Janet Gray** opened Thursday (5) at Henry Grady's Hotel Paradise Room, where humorist-musician **Jack Ladelle** and acro team, **Franklin & Astrid,** round out the bill. Music for show and dancing is by **Jeff Edwards** and his band and hostelery's Dogwood Lounge patrons are entertained by **Jim Scott Duo.**

Chick Hedrick's Club Domino in Imperial Hotel is spotlighting **Vel Chessy**, who opened Monday (9) on bill with comic **Jimmy Hall**, another exotic, **Sierra Hall,** and **George Petras,** roving troubadour. **Dave Townsend** and his musicians and **Tokyo Trio** provide the music.

Biltmore Hotel's Empire Room unveiled a new show Monday (9) topped by **Van Kirk,** British music hall humorist, and **Gloria Shayne,** singing comedienne . . . Pianist **Art Stedden** bowed Monday (9) at Danny Demetry's Howell House Zebra Lounge. . . **Hanna Leigh,** exotic dancer, tops the holdover show at the Gypsy Room, with emcee **Tony Leonard,** and terper **Adele Sherman.**

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Miami Beach, Fla.

Dobritch to GAC-Hamid

Chicago, Jan. 10.

Al Dobritch has left the Chicago office of Joe Glaser's Associated Booking Corp. to join GAC-Hamid Inc., a subsidiary of General Artists Corp. He will remain here.

Dobritch booked the video "Super Circus" for a couple of years. Teleshow recently shifted to the Leon Newman Agency, N. Y.

Chick's Misfire Brings 'Hellzapoppin' Shutdown

Hollywood, Jan. 10.

For the first time in a long career of using prop guns, Chick Johnson miscalculated Saturday (7) and shot himself in the leg with a blank. Offstage accident forced the shutdown of "Hellzapoppin" for at least several days.

He suffered severe powder burns.

Harris to Case Winter Olympics in Cortina

John Harris, producer of "Ice Capades" and operator of the Pittsburgh Garden, will case the Winter Olympics to be held at Cortina, Italy. Harris will be looking for possibilities for his icer.

Harris will be accompanied by Mr. and Mrs. John Sollenberger, general manager of the Hershey (Pa.) Arena.

Frisco Vaude Week

San Francisco, Jan. 10.

A Gale Agency package headlined by Al Hibbler, LaVerne Baker and Gloria Mann will take over the stage of the Paramount here for the week of Jan. 20. Stageshow will play the previous week at the downtown Paramount, Los Angeles.

Other acts on bill include The Robins, The Eldorados and Shirley & Lee.

Hub Nitery Outlook Shaping Up; All Ops Scrambling for Names

Boston, Jan. 10.

While New Year's eve biz was only so-so despite the double celebration in Hub niteries and first week in January saw only handfuls of customers, outlook from now on in is good, with all ops scrambling for names to lure patrons.

Stanley Blinstrub leads in the name booking. With Carmel Quinn current in his Blinstrub's Village 1,100-seat nitery in South Boston, he's signed Frank Parker for Jan. 16-22; Four Lads, 23-29; Roger Williams, 30-5, and the Ames Bros., Feb. 6-12.

The Frolics at Revere Beach is going to a policy of name booking. With the Nut Bros. current, the spot has the Bonnie Sisters inked for Jan. 22. Policy of most of the Hub spots will be to book singers having a hot record going for them from now on in.

Boniface Blinstrub, who has had big name bookings including Hildegarde, Nelson Eddy and Harry Belafonte this past year, tried for Tennessee Ernie Ford, but reported asking price of $10,000 was too high. Booking of Catherine Valente, record chirp, was also under negotiation, but was canceled because of the high asking price.

The Hi Hat, jazz spot, knocked out of the running with a pre-New Year's fire, expects to be back in action within the month, according to boniface Julie Rhodes. Policy of jazz artists will be continued. Woody Herman, who was booked for the Hi Hat, was taken over by George Wein for his Storyville jazz spot.

Watching TV Bets

Bradford Roof boniface Al Taxier has signed Judy Valentine, Hub thrush who had a pre-Xmas smash date at the rooftop garden, for a return engagement. Taxier, who had a penchant for grabbing off hot personalities from the tv screens, especially "This Is Your Life" oldtime stars like Gilda Gray and Lillian Roth, is watching video screens for likely bets.

Max and Joe Schneider are instituting a policy of Continental type shows at their Steuben's Vienna Room, showcasing four acts each week plus singing emcee Don Dennis, perennial fixture of the room. They've signed the new comedy team of Joan and Stanley Kane to open Jan. 19.

Meantime, with the return of boniface Carl Newman from the Caribbean, rumors that the shuttered Latin Quarter will soon reopen under new sponsorship and will be enlarged are being heard. Newman is expected to be back bonifacing again when the new Latin Quarter opens.

The Mayfair, under the aegis of Izzy Ort, is continuing a continuous entertainment policy. The spot was hurt with the loss of its $7,000 New Year's take in a daylight robbery.

The Sheraton Plaza indicates no change in its Oval Room policy which has booked no acts this season. The Statler Terrace Room will continue with dancing, but no acts.

Guy Guarino's Moulin Rouge in the Hotel Vendome, only intimate Continental type room in town, continues its policy on the Ruban Bleu format and has chirp Sandy Scott, Miss New York of 1952 and tv player, current.

Show Biz Hitch

Lee Saloman, of the William Morris Agency cafe department, and singer Micki Marlo are really making it a show biz wedding. Duo will be hitched at the Town & Country Club, Brooklyn, Sunday (15) during the last day of femme's engagement there.

Stan Loman, emcee at the competing Elegante, will be the best man.

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Here's the good word from VARIETY

RUWE & LOUIE
Ventriloquist
25 Mins.
Hotel Castle, Omaha

Ruwe and Louie, the latter the dummy, is one of the top ventriloquist acts in the midwest today, and is a good bet for any visual medium. His patter is top-drawer and at show caught, Ruwe concluded the Louie stint with a harmonica solo billed as the "only one in the world" and brought back a grandpa-type dummy for the encore.

Costuming and eyebrow-expressions of both McCarthys is excellent, and the old guy's beard a clever item. Grandpa's singing of "The Old Gang of Mine" is a rousing closer. *Trump.*

Vegas Luck Riding Out

Continued from page 63

the country. The truly ironic touch occurred with the almost simultaneous panicky run on the Royal Nevada bank as Jake Friedman was handing out sacks of silver dollars to Copa Room guests of the Sands, and placing barrels of dollars in the lobby for one and all to take while the loot lasted. The Nevada debacle, shutting off some very lively casino action occurred shortly before midnight as hundreds of players stood around with chips and greenbacks waiting for a chance at the dice, wheel or cards.

This screwball panic, to set the record straight, was no whim of fate. The Royal Nevada's first flounder occurred in August, the result of an ad lib biz operation since the April opening. Much the same melo, with different cast, had been performed earlier at the Moulin Rouge. And before the Sands combine leased the casino and refurbished the money boxes of the Dunes, the initial Dunes chieftains were making history via the most glaring examples of inept management ever noted in local gambling circle annals.

In the case of the Riviera, the first ops had a field day. Biz was great; the multitudes were pouring in; 'twas summertime and the living was easy, and the suckers were hooked. The new lessees, headed by Gus Greenbaum, are still being dunned by huge bills that the original corporation never got around to paying. Greenbaum, however, aided by astute gambling partners Dave Berman, Elias Atol, Joe Rosenberg et al., and promotion knowhow of Benny Goffstein, is slowly stabilizing the financial structure of the spa.

This year, saturation point having been reached or not, three new Strip casino-hotels will try their luck in the face of what would seem to be overwhelming odds. The curiosity shop of the Strip will be the Stardust, skedded for a tape-snipping in early March—if the ownership revision and corporation intricacies are okayed by the Nevada Tax Commission. At first, the corporation (headed by the late Tony Cornero Stralla) made a big to-do about the 1,500 rooms to be rented for $5. This caused quite a buzz. Now it comes out that only 1,000 will be built. Subtle pressures from here and there have brought about a jump in room price with the new tabs $6 and $8, and prevalent billing for posh suites (around $15 up).

Entertainment policy, with Harry Delmar in charge, will center around lavish revues, with a possible star name to open the hotel, if available. Hotel owners Lou Stralla, Frank Hofues, Tony Canino, Al Silver and some 2,000 stockholders have guaranteed casino lessees, Farmer Page Syndicate, a $3,000,000 per annum entertainment budget—half of yearly rent Page forks over to the Stralla group.

Some Distance Away

The Tropicana and Lady Luck are some distance away from the last Strip outposts, the Dunes and Flamingo. This factor will place a stronger emphasis upon the entertainment picture than stressed by the more-or-less bunched hotels down-Strip. The Tropicana's nitery ventures will be formulated by Monte Proser, with Eddie Fisher on tap for opening, presumably in April. The hotel is solidly financed. Construction bills have been paid monthly, with owners even refusing to take a 30-day credit in order to insure goodwill among labor forces and sub contractors.

The Lady Luck's prexy and treasurer, Carlton Adair, revealed that the opening of his spa will take place between Feb. 15 and March 1. Of great interest is the show and nitery setup designed for LL; two theatres, one of Broadway dimensions including fly loft and equipment to handle any roadshow, the other of restaurant type alongside the casino, with large stage area, dance floor, and backstage bar feature where patrons can view shows through a glass partition.

"The announcement of our full key personnel will be made in about 10 days," said Adair, "and of importance, in the light of recent events, is the fact that when the Lady Luck opens, every bill will be paid in full. Not only that, the corporation will have close to $1,000,000 in unassigned reserves to fortify us for the first months in business."

The cold outlook for new arrivals on the Strip, and for the established gambling concerns as well, is not without a little ray of sunshine. This is based upon the rapidity by which plans are put into effect for the convention hall and the opening of new, direct flights into Vegas from principal population centres. This month, for instance, United inaugurates a one-carrier air service linking Pittsburgh and Vegas. Chamber of Commerce, in cooperation with Strip hotels, will junket a group of boosters to open up the northwest territory in February. It is expected that direct flights, or hops via Frisco from Seattle and Portland, will stem from this planned bally invasion.

Final Pacting

This week, the final negotiations are expected to take place between the Horseshoe Club's Joe W. Brown, owner of the Race Track property, and Convention Hall Committee to acquire the necessary land (40 acres) upon which to erect the convention hall, lay out a fair ground area and various buildings. An approximate $4,000,000 bond issue will then be drawn up for a special election around March 1. If approved, the hall will be built for projected convention bookings in two years.

Making the first move to circumvent another catastrophe and to keep the Dunes operating every month of the year, Jack Entratter will enlarge the stage of the Sinbad Bar, install a dance floor and have designed a different type of Vegas nitery. With this move out of the big Arabian Room, Entratter claims a saving of $7,500 per day. If other hotels follow suit, it may bring about a different state of biz affairs during the slow months—November, December before the holidays, January and March.

February is a good month for Vegas, having two holidays, Lincoln's and Washington's Birthday, and after the off-period of March leading into income tax deadline, there is a spurt of activity culminating in Memorial Day, May 30. Following this, the peak summer onslaught through and beyond Labor Day for about a month brings no furrow to any brow.

Another plan advanced by several hotelmen and casino biggies is the establishment of a central booking agency to hire all entertainment for Strip niteries in an attempt to stop the enormous show costs. The claim is, if it works, that bidding for top name acts via big salaries would cease. This scheme brings to mind the noble "gentlemen's agreement pact" of three years ago which blew up when two new hotels entered competition for stellar acts. Whether the gentlemen have learned to agree since then is a question to be resolved during the current crisis. At least, a stiff jolt has been felt all along the Strip, and this may bring about some new thinking on the part of everyone concerned.

Budget Horns

There would seem to be no indication of budget horns being pulled in upon considering the wealth of marquee attractions blazing over the recent holidays. The Desert Inn had its usual year-end insurance with Jimmy Durante in a crack layout that included the preem appearance of Peter Lawford. Durante exits tonight (10) for Frankie Laine. Another annual, Sophie Tucker, brought the usual turnaway biz into El Rancho Vegas, and the Flamingo's shareholder and top drawer, Tony Martin added another dynamic charge of nomenclature to the Strip.

Sammy Davis Jr., although not the titular head of the Will Mastin Trio act, was nevertheless the magnet for capacity crowds at the New Frontier during his December-into-January run which wound up with the entrance of Ken Murray's "Blackouts of '56" with Marie Wilson last Thursday (5). The holiday return of Lena Horne at the Sands made this hospice-casino a jam of revelers before and beyond the New Year bow, and Donald O'Connor stepped smartly into the Sahara spotlight Dec. 27, to fill the capacious Congo Room for dinner and supper shows, and gives every indication of no letdown in biz for the full six frames. Milton Berle's 12-day swing at the Riviera promoted standout action both in the Clover Room and the casino.

Maurice Chevalier was deemed an unknown quantity on the Strip, never having made an appearance in Vegas. He drew top throngs over the holidays and is continuing at present with overall good average attendance. The Thunderbird, although without any name advantage to spur throngs into the nitery room, nevertheless held its own with the Winged Victory Chorus. The marked falloff of biz in that room is currently countered by opening of the new lounge with word-of-mouth interest being aroused. Ella Logan begins a month's stand on Thursday (12) in the nitery precinct.

Anna Maria Alberghetti was attracting excellent biz at the Royal Nevada prior to the casino's sudden collapse on New Year's Eve. Reservations were more than promising for the ensuing days of her fortnight booking, with two seven-day options. The hotel's shutdown reveals an arrears of about $30,000 to AGVA, $6,300 to AFMers, and in excess of $100,000 owing other creditors, including various unions. RN owners have secured an extension of time to show cause why the hotel should not be declared bankrupt. Hotel's attorney John Mowbray appointed Carl Reed as receiver to take charge of all assets to avert bankruptcy.

Under the law, creditors may attempt to have the corporation declared bankrupt, but the decision is up to the referee. Reed will be in charge of RN assets pending outcome of the hearing in Federal Court, and the corporation has 15 days to answer petition of creditors. After their answer is filed in court by Jan. 19, the hearing date is set to decide the bankruptcy question. Should the RN be successful in fighting bankruptcy, expenses of Reed's administration must be paid for by creditors who brought the action, but they have put up a bond in the event their petition is nixed.

Royal Nevada Unfair

Hollywood, Jan. 10.

American Guild of Variety Artists has placed the shuttered Royal Nevada, Las Vegas, on union's "do not perform for-or with-unfair list." Action was taken, according to James L. Kelly, assistant to Irvin Mazzei, AGVA Coast topper, when hostelry was unable to pay AGVA talent salary claims totalling almost $30,000.

Acts involved in filing claims against the inn include Anna Maria Alberghetti and family, George Tapps and Jackie Kannon.

Bairds Score Big $19,800 With N. Y. Phoenix Stand

Bil & Cora Baird scored a heavy $19,800 during their Christmas week stand at the Phoenix Theatre, N. Y. Marionette operators did 11 shows during the school-holiday period.

Record for a juve show venture during the holiday week is still held by Larry Adler & Paul Draper, who scored $25,000 at the N. Y. City Center several years ago.

Henny Youngman has re-signed with the William Morris Agency, having left that office a couple of years ago to go with Music Corp. of America.

There's No Business Like Show Business but advising some of the great people in show business in the matter of stocks and bonds is now my business. You, too, are welcome to write or call. No obligation!

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Val Parnel and Bernard Delfont's
"PARIS BY NIGHT"
PRINCE OF WALES THEATRE, London

VING MERLIN
and his
VIOLIN BEAUTIES

CHICAGO
AUTO SHOW
Direction:
William Morris Agency

New Acts

JULIE LONDON
Songs
20 Mins.
Cameo, N. Y.

Eye and ear appeal mark Julie London a good bet for live showcasing. A looker, with a neat chassis, she delivers a well-chosen songalog in a pleasant, whispery voice. Her soft tones are best suited for small rooms on the order of the Cameo, where she's currently making her initial New York nitery appearance.

Miss London, who broke in her act on the Coast, moved into the recording field recently with a topseller, "Cry Me a River," on the indie Liberty label. Besides singing, she's also piled up a flock of film credits. Chirp perches on a stool for her song session, which takes in such tunes as "Say It Isn't So," "Easy Street," "Get Out of Town," "What is This Thing Called Love" and, naturally "River."

She also works over some numbers written by Bobby Troup, whose trio shares the bill with her. Besides working on their own, the combo gives the songstress topnotch backing. On most of the numbers, she's accompanied by bass and guitar, but Troup takes over the keyboard when she handles his compositions. Femme has a habit of jerking her head, which at times is cute, but on the overall tends to be distracting. *Jess.*

BILL ST. CLAIR
Songs
20 Mins.
Bradford Roof, Boston

Bill St. Clair, vocalist on local radio station WEEI, makes his nitery debut showing a powerful baritone and plenty of showmanship savvy. A tall young lad with prematurely graying hair, he makes a nice appearance on the floor handling his mike stint with ease. For his set, he's grouped Sinatra numbers with patter on the climb to success and songs along the way.

St. Clair does some oldies, "I'll Never Smile Again" and "Nancy," then gives with "Young at Heart" and "Love and Marriage." Piping is fine. His "Autumn in Rome," "Old Man River" and special material "Armchair Adventurer" gets sock reaction.

Lad looks good enough to go places without relying almost wholly on the Sinatra identification bits. However, some work on song selection to showcase the potential unveiled in rendering of his encore numbers is indicated. *Guy.*

LENNY COLYER
Impressions
11 Mins.
Palace, N. Y.

Lenny Colyer, in next-to-closing on the current Palace bill, might be more aptly termed a caricaturist rather than an impressionist. He's a comic who sticks exclusively to impressions as the groundwork of his turn, and while some of them are surefire carbons, others are caricatures rather than strict imitations. Both categories are well endowed with an earthy sort of humor and some fair-to-good material. and Colyer comes off solidly, this despite having been preceded three acts earlier by another impressionist.

Best in the caricature vein are Liberace, Johnnie Ray, Gabby Hayes and Gary Cooper, though the Hayes bit is a fine vocal imitation as well. On the vocal side are fine takeoffs on Nat (King) Cole, Perry Como and Ezio Pinza. Colyer shows a good potential, and with some tightening and a little discipline, is a good bet for tv appearances as well as nitery and stage bookings. *Chan.*

THE BON-BONS (3)
Songs
9 Mins.
Copacabana, N. Y.

The Bon-Bons are a trio of blonde lookers, tastefully gowned and with a youthful scrubbed-up look that gives them a lot of plus values at the start of their turn. Although their bid for bigtime status with their bow at the Copa leaves much in the way of harmonic accomplishment, these youngsters indicate that once they get a vocal viewpoint, they'll have much to offer.

At this point, they stress the jazz angle which, at least, gives them a chance to sing out in what resembles an uninhibited style. However, a frightened brand of orthodoxy persists. With further experience and seasoning, they should be one of the more rewarding teams. *Jose.*

VARGAS & ORTIZ & CO.
Flamenco
25 Mins.
Seville Hotel, Miami Beach

Add Vargas & Ortiz to the acts fully equipped to play the class cafe circuit. Youthful imports from Spain, they're an exciting duo of flamenco artists boasting a distinctive set of routines. Add brilliant costuming and a warmth that's unusual among the normally grim-faced stompers of the genre, and the tote is an electric, exciting session.

Vargas rates with the best in his field, his solo Zapateado to the backgrounding of guitarist Manolo is a segment of sharply defined heel-tappings and palm-meetings that beguile the eye. With partner Dorita Ortiz, delineation of native dances such as a Caprice or a torrid gypsy pattern keeps enthusiasm mounting. They're also a solid bet for tv guesters. *Lary.*

CINDY PARKER
Songs
25 Mins.
Normandy, Boston

Cindy Parker, Hub thrush, back from Rome and London where she developed her continental format, unveils a soft, vibrant and carressing voice in a set which ranges from pops to blues. It's especially marked with Italian and French efforts sung in warm and affectionate styling with boffo clarity and diction. Brunette chirp is a looker, nicely proportioned over a five foot eight chassis, and exhibits great potential for intimate spots and class rooms.

She has nice control of an ear pleasing contralto voice which she dips to the lower registers for piquant effect on language numbers. Although her pops and blues offerings are harmonious, her forte, backed up by aud reaction, is the linguistic efforts. "Anemaecore," "Goodbye Rome" and "Souvenir of Italy," in Italian, in which she accompanies herself at the piano, are commanding and accomplished.

Relaxed and assured in front of the mike, this Irish chirp, who has a definite affinity for Italiano and Francaise, tabs as a professionally able performer. Miss Parker looks to make a rapid bid for honors among the ranks of the top small room chantooseys. *Guy.*

AL & CONNIE FANTON
Dances
7 Mins.
Palace, N. Y.

Al Fanton is the son of Joe Fanton, whose aerial troupe were regulars in the Palace's heyday and of which Al was at one time a member. In his New Act at the Palace, however, he's teamed with his wife, Connie, in a tapdance turn which serves to open the current bill. Team is a par entry, showing pleasant but not-too-exciting choreography that's precisioned nicely in the execution.

Aso solo stuff, Fanton shows some agile technique and turns in a flashy couple of minutes. Not so Mrs. Fanton, whose acro work is cut out of the common cloth, but again, though uninspired, is well executed. With Fanton coming off fine in his solo stint, what the team needs to work on is some more imaginative ensemble routines plus a more unusual acro stint for the femme. Another rough spot is the man's lifts, which need some smoothing. At this point, an okay entry for general vaude situations. *Chan.*

TED RENO
Songs
25 Mins.
Palmer House, Chicago

It's easy to see why this young singer from Italy was imported by Merriel Abbott, midwest entertainment director for the Hilton Hotels, for his Stateside nitery debut at the Palmer House's Empire Room. Reno possesses all the basic tools of his craft which, with the proper breaks and tailoring, could spell an unlimited future hereabouts.

Reno's voice has the power and flexibility to punch over a song with both zest and subtleness. He can rear back and belt, or softpedal into a croon, as the lyrics demand. He also has the looks and the underlying poise for class projection in most any medium. He handles the English lingo easily with just enough accent for a "romantic" edge. Still lacking are some showmanly touches of individuality traditional with American nitery salesmen of song, but when he gives out with a "Love Is a Many Splendored Thing" it's the big voice that makes the lasting impression.

Some mobility and flair is injected with a handmike tour of the floor in a fetching treatment in French of "The Boy from Paris" and a dramatic flavored "My Hands." But mostly Reno dishes out a straight songalog with a minimum of patter. *Dave.*

MURIO & SHEILA
Dancing
8 Mins.
Palmer House, Chicago

This finely-drilled dance team from Paris displays the polish and excitement to fill the most demanding assignments. Duo romps through a fast-paced admixture of graceful interpretative stuff and skillful spins and twirls in the acro idiom.

Turn is highlighted when the lad spins his partner around just a few inches off the floor with a fragile snippet of cloth tucked under her arms and when he has her making like a top at arm's length high above his head. Pair opens to attention with an interpretative dance involving a big purple cape that nicely sets off the distaffer's bright and brief red costume.
Dave.

TRIO ARISTON
Acro-Dancers
10 Mins.
Palmer House, Chicago

Trio, comprised of two guys and a girl, offers an energetic series of acro hijinks that holds uniform interest but lacks that one high spot to sock across the turn. Closest thing to a real puncheroo is when the two lads pose as the fore and aft of an elephant with the young lady astride for a clever comedy dance. Act is punctuated with the usual running and standing flips.

Hailing from Italy, youngsters have embellished their routines with some subtle comedic touches. Snake charmer pantomime is one such effective bit. The young lady, especially, is an eye-catcher with her gamin-like mugging. *Dave.*

Unit Reviews

Mpls. Auto Show

Minneapolis, Jan. 7.

Phil Silvers (2), Bill Lundigan & Mary Costa, Roger Kent, Chuck Miller Trio, Topnotchers (3), Johnson & Owen, Wesley Barlow's Orch (18), at Minneapolis Auditorium, Jan. 6, '56; $1 admission.

With such topnotch names as comedian Phil Silvers, in for the first two days, and songstress Patti Page, on hand for the balance of the run, this stage presentation in conjunction with this city's first Auto Show in 18 years has what it takes in the way of marquee lure. More importantly, from an audience standpoint, it holds firstrate entertainment. Tossed in as an added attraction along with the routine display of 1956 cars, it's a draw in itself.

Appearing in his Sgt. Bilko video role, Silvers stirs up some 25 minutes of merriment with GI stories and gags and comedy business, in which he's joined by Maurice Gosfield (Pvt. Doberman). He even borrows a licorice stick from the orchestra to play a tune.

Roger Kent, WCCO personality, introduces tv and screen star Bill Lundigan who, in turn, introduces the acts, tells several stories and exchanges persiflage with Mary Costa of his video shows. The pair principally serve decorative purposes.

In the opening spot Johnson & Owen get the show off briskly with their difficult and occasionally comedy embellished horizontal bars stunts. With his two other singer - instrumentalists, Chick Miller scores strongly, offering, among other numbers, the disk click "House of Blue Lights." Plenty of lively musical shenanigans by the madcap three Topnotchers also land solidly. *Rees.*

Harlem Globetrotters

Omaha, Jan. 3.

Abe Saperstein presentation of exhibition basketball and variety acts, with Shari McKim, Bob Gusikoff & Richard Bergmann, Paula & Paulette, Carl Flynn. At Ak-Sar-Ben Coliseum, Omaha, Jan. 2, '56; $3.50 top.

Minus their longtime star, Goose Tatum, who departed to form his own troupe, the Harlem Globetrotters basketball team this year is relying upon a new comic, Showboat Hall, and opposing Bevo Francis to pack in the cage fans.

That the Globetrotter name is still strong was evidenced here when nearly 5,300 turned out—at a $3.50 top—on a Monday (2) night. And the four basketball teams (the Boston Whirlwinds, Washington Generals and Philadelphia Spas travel with the Trotters) all received ovations after their stints.

As usual, Saperstein has surrounded the exhibition with some topnotch vaude acts. The six performers are spotted at the halftime of the Globetrotter game and keep the customers happy for 29 minutes.

Shari McKim, trim baton twirler, opens with the usual stunts, including the torch finale with house lights out. Then come Bob Gusikoff and Richard Bergmann for a standard pingpong game of 11 points.

Things really perk up with Paula & Paulette, vet trampoline act, although the attractive lassies could dispense with Paula's comedy come-in as a male drunk. Gals get a huge hand for their rope skipping, hoop somersaulting and spectacular pirouettes.

Windup is furnished by young Carl Flynn's aerial hand balancing stint. Lad does tricks worthy of Ringling's center ring, including a one-finger stand, a la Unus. However, he has to don the gimmicked glove after performing all his other feats without it, and this detracts from the presentation.
Trump.

House Reviews

Palace, N. Y.

Al & Connie Fanton, Wanda & Armand, Ross Wyse Jr. & Jan Adams, Julia Cummings, Marvellos (3), Jones Boys (4), Lenny Colyer, LaFlotte Duo, Myron Roman Orch; "Hell on Frisco Bay" (WB), reviewed in VARIETY *Dec. 28, '55*

Current eight-acter stands a little topheavy in spots, particularly with two impressionists on the bill, even if one is female and the other male. These are Julia Cummings in the four spot and Lenny Colyer (reviewed under New Acts) in next-to-closing. Otherwise, it's a well-mixed affair, offering little in the way of the spectacular but a wide variety of oke-to-good acts.

Openers are the tap team of Al & Connie Fanton, reviewed under New Acts though this is by no means their first exposure. In the deuce are Wanda & Armand, with their musical and dancing puppets. The marionettes play and foot bells and an xylophone in fair fashion, and as a closer, there's a dancing accomp to the xylophone. Ross Wyse Jr., now with a new longstemmed foil in Jan Adams, is in the trey with his standard comic dance turn. It's always good for a hefty response, and Wyse plays it letter-perfect. Miss Adams does her straight bids in fine acid style.

Miss Cummings has a well-rounded repertoire of femme impersonations, best of which are Judy Holliday, Bette Davis and Mary Martin, all delivered with good material. Opening number, though, is a special material song which could be dispensed with, since it bears no relation to the act which follows. Marvellos, in the fifth spot, have an offbeat magic-musical turn in which they use masks and mannikins as well as musical instruments as the basis of some slick disappearing bits with some weird physical humor thrown in. A little sharpening in the earlier portions of the act would build its potential, since it's a slow starter but gets off to a solid hand.

Jones Boys are a goodlooking, well-trained quartet who click from the start with "It Don't Mean a Thing If You Ain't Got That Swing," send across a fine new ballad in "There You Are," mix it up well with a calypso "Marry a Rich Woman" and close things with a rocking "Dem Bones." Boys sing well and their staging shows thought and work.

Closers are the LaFlotte Duo, a bicycle turn with the male half clicking through a variety of stunts on the two-wheeler, abetted by the femme in spots and joined by her on a unicycle for a rather limp windup. He's a thorough pro, though, and puts the bike through some topflight stunts. Myron Roman orch cuts a fine show, per usual. *Chan.*

Apollo, N. Y.

Count Basie Band (16) with Joe Williams, Dyerettes (5), Colts (4), Coles & Atkins, George Kirby; "Green Fire" (M-G).

This is a class show from start to finish—a proper entre to the New Year—and it's capable of lifting the Harlem key out of several weeks of slow boxoffice. Count Basie, smoother than the usual teenage rhythm & blues attractions that the house features still gets the kids. But what counts is that he drew a mighty hunk of adult goers too on opening day (6), and they're the ones who can push the take to a nice height.

Basie's musicians, particularly drummer Sunny Payne and his arrangements, are so much better than the 125th St. norm. His listenable stuff is spaced nicely throughout the bill and it gets a great rise out of the pews. Band vocalist Joe Williams has built sufficient rep, it seems, so that he merits the closing spot for his three songs. He's got a distinguished baritone, and though his style is pretty much ungimmicked it's all his own.

As usual, the dance, patter and appearance of Coles & Atkins make the two stringbean hoofers an excellent insertion. There's always a poshy air about everything they do.

The Dyerettes, five lithsome femmes, are good. Five lovely sets of gams apart, they can do most anything any well-trained dancer can do, either en masse or as soloists. A case in point: the pleasurable acro finale.

The Colts, whom Basie imported from the Coast, once more demonstrate what an r&b troupe can do when a master takes them in hand. Basie, or somebody attached to his organization, whipped these four colored youths into a presentable team. As well as doing carefully chosen tunes, they know how to handle themselves on stage.

The impressions of George Kirby aren't just geared for easy recognition. He's devastatingly funny in his takeoffs of luminaries. His bit on Joe Louis, for instance, is a caricature, not an impression.
Art.

Bobino, Paris

Paris, Jan. 10.

Henri Salvador, Guylaine Guy, Two Earls, Hammond Birds, Hans Bela & Mary, Mercedes Mozart & Ciro de Prado, Hall, Norman & Ladd, Andre Rochel, Danny Ray & Partner, Monique Larcohe; $1.50 top.

Short sepia singer Henri Salvador looks 10 feet tall on the stage of this music hall. Comic, comedian, crooner, able to caress a ditty into a taking tempo, he emerges a consummate showman. Salvador mixes risible sketches with fetching songs, guitar accomped, and a bounding animal vitality that is always infectious.

This current Bobino show is a fine entry. Guylaine Guy belts out her songs backed by a pert personality. However, she still vacillates between the belt and chirp school, but shows signs of emerging into a good singing act. More choice in rep and more individual interpretation of her ballads should weld her into a song staple. Andre Rochel is a raspy-voiced chansonnier whose dry-humored analysis of human nature and current events makes for plenty of laughs. Hall, Norman & Ladd are a bedraggled Anglo instrumental trio who give out with a burlesque concert good for many laughs on their fey antics and slapstick.

Mercedes Mozart & Ciro De Prado are a fine-looking terp couple who do a Hispano castanet dance and a more modern item. Grace and smoothness overcome ordinary choreography and they look a good eye addition to house ranks. Hammond Birds are six cockatoos adoritly trained for a pleasant act as the waltz, ride, seesaw, put out fires and, in general, cavort wisely and cleverly. Two Earls are an excellent hand to hand acro duo who break into an electric mock fight good for salvos.

Hans Bela & Mary add phospherescent lighting to a juggling routine to give this an offbeat look and make for a fine filler. Whirling multicolored hoops make for the effects. Danny Ray & Partner has Ray giving out a well-manned magico act with a suave patter bit underlining his excellent manipulation of the many presidigital gimmicks. Partner is in only to hand over the material and for looks. So is pert femmcee Monique Larcohe, who introduces the acts in an arch manner saved by her pretty
Mosk.

N. Orleans Cafe Robbed

New Orleans, Jan. 10.

Thieves broke into the office of the Safari Room, nitery here, early Monday (9) and stole a safe containing $6,200. Police said $5,800 of the money in the 50-pound safe was in cash and $400 in checks.

It represented receipts of the club since Dec. 31, they said.

Copacabana, N. Y.

Jules Podell presentation of Doug Coudy production, with Billy Daniels (with Benny Pane), Joey Bishop, Bon-Bons (3), Mike Durso & Frank Marti Orchs, Line (10), Chic Layne, Teddie Vincent, Mickey Calin & Grace Genteel; $5 minimum.

The post New Year's Eve run is regarded as one of the most hazardous of the cafe calendar. Generally, the payees have had a surfeit of entertainment and are generally glad to stay by the fireside, recover from holiday festivities and retreat from the pile of amassed bills. It therefore takes an extraordinary set of entertainers to keep a spot in the chips during this period.

The present talent group provided by Jules Podell at the Copacabana should maintain a good grade of post-holiday biz. Parlay of Billy Daniels, Joe Bishop and the Bon Bons (latter in New Acts) provide an entertaining setup.

Daniels, accomped by Benny Payne, produces a vigorous brand of entertainment. The Negro songster gives the impression that he derives a great deal of joy in his craft and he is able to communicate that feeling to the mobs. Net result seems to be a good time by all. Daniels, of course, is best known for his rendition of "Old Black Magic," but the other items in his catalog seem to have equal potency. For example he creates a nostalgic mood in his reminiscenses of Harlem during his formative years, and his delivery of a medley popular in that era.

Joey Bishop continues to gain in stature. He is a thoroughgoing pro to the extent of getting indifferent audiences on his side. At the Copa, entertainers billed below the headliners frequently have to fight an audience attitude that makes every other act a stagewait for the topper. Bishop got over that stance in a comparatively short time. The essential quality of the writing and a delivery that insinuates itself with the customers brings the crowd around to his viewpoint. Bishop has a highly original vein of comedy and a lot of wordage that produces results. He also has the ability to depart from the script as the occasion demands.

The accoutrements in this Doug Coudy production remain. Mickey Calin & Grace Genteel are one of the better teams to have hit this emporium in some time, and the singing by Chic Layne and Teddie Vincent set off the Mike Durso, Mel Mitchell and Marvin Kahn score nicely. The Coudy routined line punctuates the proceedings nicely. Durso, of course, backstops expertly and Frank Marti's Latin tooters provide plenty of terp incentive. *Jose.*

Conrad Hilton, Chi

Chicago, Jan. 3.

"Icearama" with Helga Neff & Peter Voss, Michael Meehan, Shirley Linde, Dave Park, Boy Foy, Jerry Bergman & Mimi, Boulevar-Dears & Boulevar-Dons (12), Tune Tattlers (4), Frankie Masters Orch (11); $2 cover.

For the 19th time around, the Boulevard Room is showcasing its usual blend of bladework and better than average showmanship in a Merriel Abbott produced package dubbed "Icearama." The Hilton iceshow is traditionally a big tourist draw and this one is several cuts above the run-of-the-rink. Running close to 50 minutes, twice a night with a kiddie matinee on Sunday, this layout's six-month run figures a winner.

One of Miss Abbott's imports, a talented duo from Garmisch-Partenkirchen, tops the bill neatly; Helga Neff & Peter Voss shape a welcome addition to the ranks of native-born iceologists. Bowing in the first act of this three-act parlay, team swirls around expertly in an American Indian sequence complete with squaw steal by white man. Near the close, pair reappears with more neatly controlled, flashy and imaginative routines. Neff & Voss appear headed for a bright future Stateside.

Michael Meehan fills his solo spot with ease, opening and closing this show. Guy impresses with fast, smooth rinkwork neatly blended into the production background.

Shirley Linde plays Dorothy in the "Wizard of Oz" second act with youthful verve and freshness. She has played the Boulevard Room before and her return adds the same plus as heretofore. Miss Linde is a looker and an expert skater. Dave Park, held over from the last package, again elicits gasps with cortortionism on blades, backed with no little acting ability.

Juggling on a unicycle on ice is a triple accomplishment and here it belongs to Boy Foy, one of the most competent and show-wise ice turns seen here for some time. Foy displays uncanny balance and timed showmanship as he wheels and deals with the hoops, hats, balls and plates-on-a-stick.

Jerry Bergman and Mimi do an okay pantomime act with such standard props as ping pong balls coming endlessly from the male's mouth. Turn is short but picks up a few laughs.

Show is provided with a solid frame by the Tune Tattlers, backing vocal group, the Frankie Masters orchestra and the house line, the Boulevar-Dears and Boulevar-Dons (six boys and six girls). Choreography by Bob Frellson, costumes by John Baur and Bernard Peterson and the original score and lyrics by Bessie Smith are on a par with and enhance the quality turns in this production. Special finale lightings effects, colored pinpoints on the ceiling, merit kudos for William E. Richardson. *Gabe.*

Seville, Miami Beach

Miami Beach, Jan. 7.

Pat Windsor, Vargas & Ortiz Co., Charles Reader Orch; $6 food and bev. minimum.

The Matador Room in this new mid-Beach swankery has been designed with an eye to intime intertainment in a plush setting, with concentration on fine cuisine as well as presentation of the smarter type of hotel-cafe act. Room seats some 200. The decor accents the Spanish motif, splashes of red highlighting a gay setting. Again, posts have been eliminated a la ronde layout, aiding perfect visual and accoustical values.

Current brace of acts is illustrative of the type of talent Charles Reader, maestro-impresario for the hotel, is setting for the season. Vargas and Ortiz, Spanish imports making their first appearance in this country (see New Acts) fit the atmosphere and surroundings with their colorful and authentic gypsy-flamenco dancing.

Pat Windsor adds the sophisticated touch in her featured spot. The comely blonde chirper possesses the class and authority that wins command of an upper-bracket audience from singing walk-on, through an artfully blended array of special and standard compos that bespeak painstaking attention to staging. The compote is a suave one containing French and English chansons, buttressed by musicomedy-flavored lyric ideas to keep the tablers intrigued and palming for more at end of her stint.

Reader's orchestra is a plus item here, both on the accomps and via a smooth book of dance arrangements, keeping the floor filled for the dansapation. The restrained, albeit toe-tickling rhythmics are carried on for the Latinaddicts by Eddie Chavez and his crew—a welcome change from the brassy blowings of too many rumbero bands. *Lary.*

Beverly Hilton, Bevhills

Beverly Hills, Jan. 7.

Horace Heidt, Ralph Sigwald, Doodles Weaver, Bud Messenie, Lee Carter, Jimmy Sheldon, Reita Green, Josephine Courreges, Leon Riley, Heidt Orch (12), Line (8); $2.50 cover (Sat. only).

The Beverly Hilton's Bali Room, still trying to get started, is breaking in a new policy, with Horace Heidt, his orchestra and entertainers providing a continuous-type show for diner-dancers. The relation of the show to entertainment in the class room this is supposed to be, is strictly country-cousin.

Along with the two-month booking of Heidt, room has dropped all cover and minimum, except for Saturday nights, when a seat will be $2.50. Attendees will get a weeknight break on the price, but that $2.50 starting tab for week's-end is no bargain, considering what's being fielded for entertainment.

Friday night's (6) opening offered a main show performance of 55 minutes. That's a long time when there isn't a single outstanding act to add some sock to the overly folksy goings-on. After Heidt emcees his way through intros to all his cast, the get-acquainted act extends to assorted dining groups and visitors before the show is actually underway. Heidt has a line of eight shapelies, topped by featured Reita Green; a passable tap dancer in a young lad named Lee Carter; the voice of Ralph Sigwald and the clowning of Doodles Weaver. Most of the material offered is extremely tired and unless there's some freshening and snappier routining, it will be a long, dry run for this booking. *Brog.*

Statler Hotel, Detroit

Detroit, Jan. 3.

"Show Business," starring Adele Inge, featuring Kodell, Tony Le Mac, Donna Jeanne, Jack & Jean Page, Marc Nelson, Statler-ettes (3), Joseph Sudy Orch (8); $1.50-$2 cover.

Billed as "musical vignettes on ice," "Show Business" cleverly capsules an iceshow on an abbreviated rink (17 by 19 feet), creating a big spectacle effect. It is in an eight-week tryout at the Terrace Room, with an option of two additional weeks before moving on to the Cleveland Statler and, perhaps, other Hilton hostelries. "Show Business" looks like a strong entry for the Hilton circuit.

Even without major newspaper publicity due to the strike-caused shutdown of all three dailies, attendance has been above normal as viewers have passed the word along.

Produced by Harry Hirsch, "Show Business" spotlights 10 young, good-looking and hard-working skaters beautifully garbed in Joe Crosby created costumes, animated by the choreography of Dolores Pallet and Helene Vinson, and paced by Frank Ventre's skillfull orchestrations.

This version of show business vignets vaude, niteries, musical comedy and the circus. In the starring role is Adele Inge as the acrobat in the circus finale. Forward, no-hands somersaults highlight her turn for boff returns. Kodell, a magico on skates, makes half-a-dozen parakeets appear and disappear, perform intricate maneuvers on the tips of his fingers and climb a rope—"Indian" variety—only to disappear in a flash of smoke.

Jack & Jean Page and Tony Le Mac and Donna Jeanne are well received in combination, with the latter pair separating for nicely executed solo turns. Marc Nelson, billed as the skating baritone, does well in both departments. The Statler-ettes—Cathy Webber, Jeannine Abney and Jane Broadhurst—add beauty, grace and depth to the show. *Tew.*

Hotel Radisson, Mpls.

Minneapolis, Jan. 7.

Lu Ann Simms (2), Don McGrane Orch (8); $2.50 minimum.

It's a double debut here for ex-Arthur Godfrey thrush Lu Ann Simms. In this plushy Flame Room the petite pretty brunette is making both her initial hotel appearance and her local supper club bow.

Miss Simms is one of the many recent newcomers to the Flame Room in variance to a former policy of bringing back the same faces almost exclusively. Sans any great shakes of a voice, she succeeds by dint of charm, sparkle, animation and all-out effort in providing a pleasing songology. Aiding, too, in the favorable impression are smart routining and good showmanship. The performer sings a wide variety of surefire numbers that supply frequent pace changes, and she sells most of them well.

Her nine selections at show caught included some that have served her in good tv and radio stead, as well as perennial favorites and a current pop tune. Her pianist, Ralph Martin, assists, and there's also important backing up by Don McGrane and his orchestra, that agreeably furnish the tunes for guest dancing. *Rees.*

Beverly Hills, Newport

Newport, Ky., Jan. 7.

Frank Fontaine, Lancers (4), Gaby Monet, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Saturdays.

Sharing top billing, Frank Fontaine and The Lancers also make equal contributions to the high entertainment value of this class Greater Cincinnati cafe's 1956 curtain-raiser. Both acts are paying initial visits to returns that merit more.

A roly-poly comic, Fontaine has more than average talent and piles up better than par results while staying within clean bounds through a 23-minute routine. In a class by himself as a facial contortionist and a master mimic and storyteller, his takeoffs of show biz and international greats, drunks and screwballs add up to 14-karat showmanship.

The Lancers, personable male quartet, rack up rooters readily with a half-hour cycle of hard-to-match harmony. Bouncy repertoire ranges from "16 Tons" to "Sweet Georgia Brown" and includes very good imitations of the Inkspots, Mills Bros. and Crew-Cuts.

Gaby Monet, shapely brunet, in the kickoff spot, wins favor with three fast-stepping numbers after a vocal intro. Additional wardrobe and terps sytling should fetch greater reception.

Dorothy Dorben Dancers and Dick Hyde, singing emcee, in three appearances, and the Gardner Benedict band continue okay jobs of show filling. *Koll.*

El Morocco, Montreal

Montreal, Jan. 6.

Felicia Sanders (with Irving Joseph), Penny Nelson, Dorothy Kramer Dancers (5), Maury Kaye Orch (7), Herman Apple Trio; $1 cover.

Despite Montreal being a city, for the most part, in the nitery doldrums, the management of El Morocco maintains a good show level and continues to draw, while other saloons play to spotty biz with undetermined show policies.

Current layout is no exception and headliner Felicia Sanders proves, as she did when she appeared in another local room several months ago, to be right up there with the other topline thrushes in the song business. An attractive brunet, handsomely gowned, Miss Sanders gets off to a rousing start with "Basketful of Songs" and then changes pace abruptly but in an effective manner doing "Music Maestro." Piping has a clarity that is refreshing and devoid of the standard gimmicks and faking. A reprise of her hit platter "Moulin Rouge" about midway through offering scores and femme shows she can belt a song during her interp of "Great Day Coming." Miss Sanders' arranger and pianist Irving Joseph (and also her husband; they were married after Christmas) rates kudos for his backing and song selection.

Opening slot on show goes to Penny Nelson, whose Huttonesque manner with a song fails to arouse to much attention. Miss Nelson has vitality to burn and a hefty set of pipes, but general material leaves something to be desired. Even the angle of bringing in a pooch lacks expected punch; likewise her Sophie Tucker impresh. "If This Isn't Love" as a begoff frames singer to advantage and picks up best reception.

The Dorothy Kramer dancers (four girls and a boy) brighten the package throughout. Distaffers are all lookers and routines energetic. Maury Kaye's fine orch backgrounds handily, with the Herman Apple combo playing for customer dansapation. *Newt.*

Riverside, Reno

Reno, Jan. 5.

Romo Vincent, Concords (5), Lottie Brunn, Starlets (8), Bill Clifford Orch with Elaine Evans; $2 minimum.

As Romo Vincent put it, he gets engagements like Nome, Alaska, in the dead of winter, or Reno immediately after a flood. But while this isn't the biggest season around here, Vincent is holding out well.

The off-season and the light crowds, he figured, would be a good time to exercise some new material. Routines give him more chance to work and there are more characters (Mexican, westerner, Irish, Italian, etc.).

There's a pleasant climax to all the funny business when Vincent takes a handmike and cruises ringside for a medley of oldies like "What Can I Say, After I Say I'm Sorry," and "Back in Your Own Backyard." By this time, it's pretty evident he has made friends with a clean, well-paced show.

The Concords, the lead singers in "Three for Tonight," opened as an act at the Riverside with Harry Richman a month ago. Now they augment some chorus routines, like the "Winter Wonderland" opener, and fill out a nice portion of the show on their own.

Three boys and two girls, they all possess quality pipes and use them for rich blend on an "Oklahoma" medley. They have a chance to display solo work too. Choreography is not overdone, but keeps them closely grounded and doesn't distract.

Femme juggler Lottie Brunn keeps the air filled with a large assortment of material.

Starlets are winterized for the intro to this show, "skating" prettily through some of the season's songs. Elaine Evans backs it up lyrically with her steadily improving vocals, both for chorus routines and band numbers.

Bill Clifford works straight through this siege of numbers without a letup. The crew, practically unchanged in the several season it's played here, makes an outstanding show band, and fills out a smooth dance card. *Mark.*

Eden Roc, Miami Beach

Miami Beach, Jan. 7.

Marion Marlowe, Alan King, Linda & Armando Ferran, Mal Malkin Orch, Henry Tobias; **$2.50-$7.50** *bev. minimum.*

The Cafe Pompeii in this new plushery just north of the Fontainebleau is a good example of the "improve on the others" theory. The layout can seat well over 500, making it the largest of the hotel-cafes in the area. For perfect viewing there isn't a post in the spacious, wide-aisled, gradually-tiered expanse.

To provide intimacy, a low ceiling and a square, automatically elevated stage were designed to project the single performer to best advantage, acoustics and lighting also reflecting the wise planning. Decor is subtly attractive, pinks and grays dominating the Roman motif.

Harry Belafonte premiered Cafe Pompeii during the recent holidays to turn away crowds for both shows nightly. Following him in during the so-called early January lull, Marion Marlowe and Alan King refute the lull-label soundly with the solid business attracted. Miss Marlowe, returning to the scene of her discovery by Godfrey exactly five years ago, when she was singing for coffee and cake money on one-night dates around town, proves a welcome newcomer to the top-spot ranks. She's completely at ease in an act that is shrewdly staged to get the most out of her talents, vocally and visual.

Clad in sleek, high-style gold gown that plays up her tall, trim figure, she spins out her melange of tunes to continuing response. The arrangements run the gamut from special material anent her "Godfrey and Friends," a well-written bit that is tagged "thanks to everyone," through semi-classic, torchants, then a rousing low-down blues and rhythm, and the topper, the "Habanera" from "Carmen."

To Alan King has fallen the task of testing the big room for comedy and he comes through in top fashion, after several throwaway lines to get the range of the back-sector tablers. King settles down to his work in zesty manner, ranging series of barbs on the new hotel, its partners and appointments through the rib-tickling problems of suburban home living. The steady stream of howls raised reflects audience identification.

Linda & Armando Ferran are a colorfully costumed young pair whose effective and fast-paced dance patterns churned out to a Latin beat earn hearty palming. Mal Malkin and his crew are highly adept on the showbackings, with Henry Tobias the amiable conferencier in charge of proceedings. *Lary.*

Barclay Hotel, Toronto

Toronto, Jan. 6.

Three Deuces, Dolores & McHarris, Rosemary Burns, Harry Munro, Dennis Stone & CBC Orch; cover **$1.25.**

Three Deuces is another Canadian harmony trio that had to score a hit in the U.K. and on Columbia records over there for a couple of years before receiving recognition on this side. Meanwhile, the three male singers—Paul Summerville, Shane Rimmer and Barry Hamilton—are packing the customers into the Barclay Hotel.

Three Deuces work with considerable verve. "Slide Along and Cuddle Up," a Columbia recording hit in Britain, is their big finale and is over on strawhat and stick drills, plus showmanship in selling. These white boys have all the rhythm and style of a colored trio, which they have astutely adapted.

On shout style, this harmony trio is okay for any entertainment medium, plus plenty of vigorous delivery and song zing, complete with those hand-slappings and high-voiced effects. Lads are young and cleancut, have lots of confidence, and should get over on this side on better choice of pops.

Dolores & McHarris, here after a Continental tour, are also professionally tops in taps, with boy and girl team over on their heel and toe challenges, a neat Bill Robinson copy by the male half on control, the duo's kicks, leaps and knee-breaks with plenty of floor flash, and a hep switch to softshoe.

Rosemary Burns, singing star of Jack Arthur's stage show at the Canadian National Exhibition here, has an alternate appeal for her singing of "Je Vous Aime Beaucoup," "If I Loved You" and "Siboney." Harry Munro wanders in and out amiably as emcee and Dennis Stone's orch gives neat backgrounding to all acts, besides continuing as the fave band of the dance crowd here. *McStay.*

Statler Hotel, L. A.

Los Angeles, Jan. 6.

Sportsmen (4), Florian Zabach, Lois Ray, Eddie Bergman Orch (12); cover $2, $2.50.

Tourists get a blend of television and disk talent in the new Statler Hotel layout, but the combined marquee weight isn't enough to indicate more than average business. Showwise, however, it's a good value.

Headlining are The Sportsmen, the Jack Benny quartet, who've been around before but at infrequent intervals. This time out they're using almost all new material and the response is good. Thursday opener found them still a little rough on some tunes, due apparently to inadequate rehearsal. Once these bumps are smoothed, there'll be no difficulty.

Highlight remains their "Play Number Seventeen" noveltune. They also get good results from "Me and My Shadow" and utilize "Without a Song" as a framework for solo showcasing of the individual members of the group. From a standpoint of harmony, this is one of the best quartets around; as soloists, none of the boys is much above the ranks of the average nitery singer and the solo aspect might be trimmed and used solely for quick novelty impact.

Florian Zabach, Decca's fiddler who has been gaining attention via his own teleshow, does a fast 18 minutes of violin material that clicks. He's a good technician and an easy showman whose approach and patter are keyed to establish an audience rapport. Zabach has paced his six tunes deftly and slides in an occasional plus factor in the form of slick fingering.

Opener is Lois Ray, a leggy but above-average tapper. She has enthusiasm and shows some originality in her routines, to get the layout off to a good start. As usual, the Eddie Berman orchestra does a topnoch job of showbacking and providing the dance beat. *Kap.*

Ritz Carlton, Mont'l

Montreal, Jan. 6.

Monique Van Vooren, Johnny Gallant, Joe Settano Trio; $1-$1.50 *cover.*

Monique Van Vooren, a luxurious looking femme from the boites of Paris, continues to wow patrons at the Ritz Cafe in same manner as last time, but with this showing songstress is more polished and definite. Her last appearance in this popular room was something of a first on this side of the Atlantic for Miss Van Vooren cafewise and her offering then was pretty much a hit-and-miss affair. Currently she evidences better routining and a deft leaning to comedy that should develop as another asset to those already in her possession.

Piping is still on the husky side, which adds to overall showcase and phrasing is much improved. Enough accent takes most songs out of the average slot and a fine sense of timing enhances whether it is a ballad, a patter item such as "I Am What I Am," or a socko torchant as "Apres Moi" (After Me).

Gowns, as usual, are in good taste, revealing her ample figure to best advantage, and songalog runs to a solid 35 minutes. For this boite, songs are divided between the French and English payees, but Miss Van Vooren has enough English tunes on the list to fill any programming and be just as effective. House 88'er Johnny Gallant and the Settano trio back the thrush in fine style, with the trio splitting dance interlude sessions with Gallant. - *Newt.*

Murray Franklin's Lounge, Miami Beach

Roberta Sherwood, Murray Franklin; no cover or minimum.

Tucked away off the main Collins Ave. drag yet conveniently spotted opposite the Roney Plaza is Murray Franklin's Lounge, probably the most "lazy and delightful" hangout on the Beach. Customers sit on wicker rockers; for $4 or $5 maximum they can stretch it out an entire night, which a lot of them do, even until dawn, if the Lounge's femme attraction, Roberta Sherwood, is willing to hang around that long. Likely as not she will.

This is a gal (by age standards no chick, for she and her husband, Don Lanning, ex-musicomedy, had been kicking around for years in show biz before "retiring" to Miami Beach) who parlays a lot of superlative plusses into one of the real class vocal acts extant. Word of mouth is beginning to draw 'em in, and Murray Franklin's Lounge is fast becoming the after-show rendezvous for the top performer crowd, as witness last week's Jackie Miles, Phil Silvers, Phil Foster, Red Buttons, Bobby Sherwood, Gene Baylos night-after-night visitations to pay homage to this Roberta Sherwood dame and her distinctive brand of offbeat vocalistics that's different from anything around. It's a cinch she's not long for this Lounge confinement (though she operates best in this relaxed atmosphere), and with the host of tv impresarios invading the Beach for the upcoming flock of network originations, chances are she'll be grabbed off fast. If so, she'd be smart to leave her wardrobe behind. Considering her plus values to the Lounge, Franklin could well spring her to an outfit more attuned to such classy tonsils.

Toss her anything, whether it's a ballad, a pop, practically any standard, a hillbilly tune or a spiritual, and it's amazing the twist Miss Sherwood'll give it. Her voice control is remarkable. What she does with "16 Tons" can't be duplicated by anyone. Yet one minute she can conjure up a Billie Holiday, or the next a Judy Garland. And as a femme variation of a Billy Daniels she can toss in her own brand of extras. When she works with her own hand-manipuuated cymbal and starts throwing the whole catalog at the customers —and they can name it—the joint's really rockin'.

Miss Sherwood works best as a single, though Franklin frequently recruits her for "stooge" duty. Yet in spite of Franklin's low comedy register she plays it straight, always maintaining her poise and dignity. It's a perfect balance for the Franklin brand of comedics, with its multiple variations on a men's room theme, but Franklin himself is showman enough never to give offense. It's good fun, and if it's your dish of tea you can ride with it through the night for a continuous eight-hour performance. *Rose.*

Bradford Roof, Boston

Boston, Jan. 3.

Baker Sisters (2), Paddy Cliff, Rudolfo & Juanita, Harry DeAngelis Orch (5), Versitones (3); $2-$3 *minimum.*

The zany Baker Sisters, Thelma and Bobbi, score a triumph in boniface Al Taxier's rooftop garden where they broke in their act last August. Considerably sharpened by a swing around the nitery circuit and sporting knockout costumes, the pair are on for 50 minutes of continuous hilarity. Opening with "Side by Side," attired in gold silk coats with mink collars and cuffs over gold moire gowns. they gag around in a fast-paced warmup for big aud reaction.

Most of the material used in the sisters' debut here has been discarded and replaced by new bits, giving more range to their exceptional talents for mimicry and clowning. A double carbon of Ethel Merman goes fine. Thelma does a sexy Gypsy Rose Lee bit shedding the costume coat and Bobby dons a cop uniform and hat for a Bert Lahr carbon. Pair waxes serious to introduce their new biscuit, "If You're Ever Gonna Leave Me," which gets fine reception. An oldtime vaude bit replete with strawhats and canes gets the girls off to solid mitting. Act, which has had the guidance of Betty and Jane Kean and Boniface Taxier, looks really in the groove on this showing and the sisters exhibit plenty of showmanship and potential.

Paddy Cliff, Irish tenor, who doubles as emcee, spaces out his Irish songs with some neat carbons of Jolson standards. Rudolfo & Juanita execute some fancy flamenco dancing to open the show. - *Guy.*

Shamrock, Houston

Houston, Jan. 6.

Dorothy Shay (with Dick Emmons), Paul Neighbors Orch; cover $2-$3, *no minimum.*

Dorothy Shay makes her work look easy, ambling through some songs and chatter in relaxed, gum-chewing way. She begins scoring the minute she sways on in off-shoulder, form-fitting, sequin-glittering gown, keeps steady grip on tablers whether she's thumbing through Sears & Roebuck, checking the "man behind the stove"; telling about trials of mountain marriage in "Uncle Fud," or departing Smokies for penthouse essay on how "Love Isn't Born—It's Made."

She's also a click in her monologuing, as per her "How Now Brown Cow" bit which she milks for extended yoks. Sortie into "woiking goil" dialect on "Take Back Your Mink" varies picture with okay returns.

Accompanist Dick Emmons and Paul Neighbors orch give deft backing, with Neighbors crew charming the terpers. *Bode.*

Crescendo, Hollywood

Hollywood, Jan. 6.

Guy Mitchell, Eddie Cano Orch; cover $1.50.

The "new" Guy Mitchell is on display for the next fortnight at the Crescendo. He's lost about 35 pounds and some brashness—and he's singing better. Unfortunately, the club can't look for too hefty business; Mitchell has been away from town for too long and has had no disclicks in the interim, and consequently his appeal his diminished.

Mitchell has never achieved the success domestically that he has enjoyed in England. He may have the chance now, particularly since his latest disking, "99 Years," appears to be headed for a hit. For niteries, however, some changes in the act are indicated. He's most potent on special material stuff, due largely to his long absence, and these should be bunched fore and aft with the current pops like "Love and Marriage," and "Tender Trap," bunched midway for representation. Vocally, Mitchell can't compete on straight pops with many of the bistro beat belters.

Best of the 20-minute stint is his "Too Late" closer that gets him off to a rousing hand. More of this genre and of things like "Red Feather," complete with bowler and cane umbrella, are indicated. He also does an occasional clog that helps maintain ringside attention.

Showbacking and terp stuff are deftly handled by the Eddie Cano orchestra. *Kap.*

Blinstrub's, Boston

Boston, Jan. .

Eileen Rodgers, Orioles (2), Cardinals (3), Great Galosso, Talbots (2), Michael Gaylond Orch (7), Lou Weir; $2.50 *minimum.*

The after-New Year's slump has affected nitery his all around town and even Blinstrub's is no exception. However, boniface Stanley Blinstrub booked Eileen Rodgers, new Columbia hope, to cheer the after holidays diehards and the darkhaired thrush unleashes a big voice to cope easily with the huge 1,700-seat boite.

Miss Rodgers, a newcomer to the nitery circuit, reviewed as a new act at the Blue Moon, Lowell, in November, proves in no uncertain fashion that she can belt with the best of them. Versatile in handling ballad, beat or blues, thrush has added a dramatic bit on "Our Town" to her repertoire. Her act could be improved by insertion of and aud participation number or gimmick. She gives out with one song after another with no breaks except for a less than a minute thank you and intro to "Our Town." Inclusion of chatter, breaks and walk around is indicated to make the solo more of a production.

The Cardinals open the show to a fast place with fancy marimba playing and acro turns. Great Galosso, hand balancer, gets good returns with his one-finger handstand. The Orioles, working from a high bar, amaze with circus type work.

The Talbots get applause for their portrayals of the old time dances. Running through the maxixe, castle waltz, turkey trot, lindy hop, black bottom, polka and charleston, they're solid with the aud. For an encore, they score with a slick minuet. Mike Gaylord cuts his customary fine show, and Lou Weir pleases in the organ interludes. *Guy.*

Ewige Lampe, Berlin

Berlin.

The Stachelschweine production, "1,000 and one night," in 16 numbers, by Rolf Ulrich, Thierry, Jo Herbst and Richard Walther. Directed by Egon Monk. Features Ingeborg Wellmann, Inge Wolffberg, Wolfgang Gruner, Horst Niendorf, Achim Strietzel and Folf Ulrich. Music by Klaus Becker; piano accompaniment, Max Werner and Becker; sets, Dieter Herbst; costumes, Rotraut Piehl-Braun; technical arrangements, Ronald Rochow and Dieter Wendrich; $1.20 *top.*

There's hardly any other cabaret ensemble in Germany which, qualitywise, can be compared with the Berlin Stachelschweine ((Porcupines) group. Group's newest program, "1,000 and One Night," consisting of 16 different numbers, again gives evidence of its seemingly inexhaustible reservoir of new gags and witty wordplay. In short, it's another little cabaret masterpiece.

As usual, most of the Porcupines program has to do with political stuff. It criticizes in an extremely amusing and intelligent (and never cheap) way the weaknesses of today's top personalities (both German and non-German), thereby also carrying out a good example of Teutonic self-irony. It pokes fun at such problems as German rearmament, freedom of press, denazification, the East-West quarrel, etc.

Some of the numbers have bitter undertones, like ". . .and they have gained a victory, anyway!," which refers to those who faithfully served under the Hitler banner and today call themselves good democrats, some already occupying top positions.

Not all of it, however, is political stuff. Fun is also poked at red tape, the German postwar film, television, prostitutes, bigtime operators, etc.

This time, the cast includes only six members, which means quite a tour-de--force for them. All, however, are highly effective, as are the lines provided by Rolf Ulrich, Thierry, Jo Herbst and Richard Walther. Direction by Egon Monk is swift and very imaginative, with never a dull moment. Klaus Becker provides the fine score. *Hans.*

Amato's Portland

Portland, Ore., Jan. 4.

Shecky Greene, Woodson Family (5), Payo & Mai, Herman Jobelman Band.

Comic Shecky Greene's sock debut at this plush showcase last week should prove that major-league funsters can make the Northwest. Greene set a record for this town and from all indications will be asked to repeat annually.

The fresh looking lad rocks the payees for 35 minutes with his one-liners, stories and situation stuff. He commands attention as he belts out parts of tunes, clever and clean comedy. His short inserts of various stars are remarkable, with Danny Thomas being best. He begs off after one 35-minute turn and amazes by putting on a complete new second show for 30 minutes.

The Woodson Family (5) in the deuce spot are a tough act to follow. Three sisters and two brothers knock out music, terping, comedy and chirping for a fast 20 minutes. Outfit is loaded with talent. They stop the show cold with their pace, delivery and selling.

Payo & Mai get things under way with a European novelty turn. Guy does extremely difficult juggling while riding a 10-foot unicycle. Climaxes turn by spinning 12 hoops on the one-wheeler. Blonde assistant tosses props to Payo.

Herman Jobelman and his band do the job of playing a tough show and set the tempo for dancing. Opening night house was packed and continued so for the first week. *Feve.*

Seven Seas, Omaha

Omaha.

Lewis & Phillips, Al Lamm Trio; no cover or minimum.

Impreshes are the forte of Buddy Lewis and Don Phillips, and the comedy duo socks same across with fresh material. Biz perked up during their first weekend at Don Hammond's bistro and should continue.

After an intro by handsome Phillips that includes several old-time tunes, Lewis comes on to garner plenty of laughs with Groucho, Robinson and Bogart takeoffs. Phillips gives a breathing spell with an Eddie Cantor routine, then the pair do a Johnnie Ray-Jimmy Durante bit for solid returns.

For encores, guys deliver Cagney, Hugh Herbert, Charlie Chaplin and even a mechanical man to get off solid winners. *Trump.*

London House, Chi

Chicago, Jan. 6.

Ralph Sutton Trio (with Andy Maloney, Al Poskonka ; no cover, no minimum.

Eschewing the tight, tense and bright arrangements of the "cool" school, the Ralph Sutton Trio debuts in one of Chi's prime musical showcases for a five-week run. Back in Chicago for the first time since 1947, Sutton retails a brand of easy, bouncy, not-so-cool music; it entertains and relaxes.

The book is heavy with the standards, and an occasional dixieland number pays tribute to the source of a great deal of American pop music. Tense hushed listening to playing of the same stripe is not necessary here. It swings, and cares fly out the window.

Considering that the trio was whipped up especially for this date, they play together extremely well and should get better. What this kind of performance lacks in subtlety, it makes up in enthusiasm, readily transmitted to the patrons. *Gabe.*

Eddys', K. C.

Kansas City, Jan. 6.

Monica Lewis, Ruwe & Louie, Miriam Sage Dancers (6), Tony DiPardo Orch (8); $1 *cover weeknights,* $1.50 *Saturdays.*

Layout at the Eddy Restaurant this fortnight goes up to three acts, an unusual occurrence here. Songstress Monica Lewis is in for her first date in the club and in this town, and voice-thrower Grover Ruwe is also in for his first at Eddys' with red-headed Louie, his upstart dummy, and Sunshine, his by now established encore. Show is rounded out by the six Miriam Sage dancers and the Tony DiPardo orch, with the leader handling the m.c. chores in sprightly fashion. Upped billing makes for a long 55-minute show, but it moves throughout to keep the customers well pleased.

Ruwe & Louie is a turn well established in the midwest and easily qualifies for the top rung of ventroliquist humor.

In her inning Miss Lewis works out on a list of tunes from the hit parade, established standards and special numbers. "What Kind of a Woman," her big entry, permits her to run the gamut of women good to bad and make off with a fine hand from the customers. Blonde, diminutive, she adds good bit of personality to her songs, and is well backed by Lou Pagani at the piano and the DiPardo orch. *Quin.*

Steuben's, Boston

Boston, Jan. 4.

Margaret Sisters & Bruno (3), Jennie Collins, Ladd Lyons, Don Denins, Ann Clark, Tony Bruno Orch (5), Harry Fink Trio; $1.50-$2.50 *minimum.*

Max and Joe Schneider have come up with one of the best all-around shows in some time and although boniface Arnold Benak isn't putting up the ropes because of the general off biz, things could be worse.

Margaret Sisters & Bruno, great dance team who debated here some years back on their first date in the U. S., get boffo applause with their terrific acro dancing, with Bruno the pivot on which the two femmes are spun through the air in impossible-appearing formations. Bruno, who could qualify for a strong man berth any old time, hefts the Margaret Sisters in armlocks and kneeclasps and sails them around in carousel twirls over the heads of the ringsiders.

Jennie Collins, held over again, is fine with operatic arias and pops. She joins with singing emcee Don Dennis for a sock duet on "My Hero." Dennis also takes several solo spots. His sock piping, long a feature of the room, attracts the distaff side.

Ladd Lyons has an unusual balancing act. Ann Clark, slim, doll-exhibiting some fancy work, running the gamut from classical to modern. Tony Bruno cuts a fine show and Harry Fink Trio are slick in the dance sets. *Guy.*

Hotel Muehlebach, K. C.

Kansas City, Jan. 6.

Naomi Stevens, Walton & O'Rourke, Tommy Reed Orch (8); $1 *cover weeknights,* $1.50 *Saturdays.*

It's old home week in the Terrace Grill of the Hotel Muehlebach as localite Naomi Stevens is back for a fortnight, albeit her first date in the grill. Puppeteers Dalton & O'Rourke also are in for their first stand here, and the combo works into a lively 45-minute bill.

Puppet lineup has the partners working from their own stand, manipulating a pair of skeletons, striptease, Harlem team and Hawaiian hula girl.

Pert Miss Stevens (of the Independence, Mo., apple farm and restaurant Stephensons) is something of a revelation to the home folks, as she proves to be a champ at special chants and chuckles. On for a good 30 minutes, she kids rather subtly about calypsoes, babysitters and others with parody and original verses. *Quin.*

Virginia Parker Spotted At Young's L'Aiglon

Miami, Jan. 10.

Virginia Parker has taken over on the piano in Felix Young's chi-chi L'Aiglon Surfside restaurant here. Does the 8-10 stint, ballyhooed as the girl with a repertory of 8,000 songs.

Pianist is now managed by the former Broadway publicist George Maines who now is a Palm Beach hotel executive. She'll be on the Durante show in February.

OBITUARIES

MISTINGUETT

Mistinguett, 82, French music hall star of yesteryear, died Jan. 5 in Bougival, a Paris suburb.

Details in the vaude section.

CHRISTOPHER LA FARGE

Christopher La Farge, 58, novelist, poet, former president of the Authors Guild, and former member of the Writers War Board, died Jan. 5 in Providence, R. I., of a cerebral hemorrhage. Known to his intimates as "Kipper," he was also a painter, architect and a music lover. In the latter connection he conducted an elaborate, well-financed survey for the Metropolitan Opera some years ago on the outlook for modern operatic works.

La Farge's 1946 novel, "The Sudden Guest," reached over 500,000 sales. Later, he pioneered with a novel written entirely in blank verse, "Ashes of Roses."

IN LOVING MEMORY

OF

HARRY VON TILZER

July 8, 1872—January 10, 1946

Brothers

ALBERT and HAROLD

Named for his father, the architect of the Cathedral of St. John the Divine (Episcopal), N. Y., the deceased was the brother of novelist Oliver La Farge and a cousin of the noted Jesuit priest-philosopher, Father John La Farge.

Wife and three sons survive.

GEORGE H. DORAN

George H. Doran, 86, former head of Doubleday-Doran, New York publishers, died an. 7 in Toronto at the Royal York Hotel suite he had occupied for years. The imprint of his firm appeared on many of the stage and screen greats of his time including Somerset Maugham, Arnold Bennett, Hugh Walpole, H. G. Wells, Aldous Huxley et al.

CHARLES V. YATES

January 9, 1955

Reggie, Steve, Harriet, Jack

A quarter-interest shareholder in the London publishing firm of Hodder & Stoughton, he purchased the company in 1925 to merge it with Doubleday, Page & Co., N. Y., under the name of Doubleday-Doran. He resigned in 1930 because of internal dissension he attributed to "the human equation" and then joined the Hearst publications.

Survived by daughter, Mary Doran Rinehart, of New York, and two sisters.

Henry Berlinghoff

January 10, 1954

IN LOVING MEMORY FROM

HIS CHILDREN

NASCIMENTO FERNANDES

Nascimento Fernandes, 76, Portuguese stage and screen actor, died recently in the Cancer Hospital, Lisbon, where he had been a patient for the last two years. One of the most popular comedians in the Portuguese theatre, he began his career as a circus clown.

Fernandes, who retired in 1953, was said to be the best paid actor on the Portuguese stage. For his presence in any play or revue was regarded as ample insurance to fill any house. Some of the revues in which he starred ran for more than three years. He also appeared in pictures produced in Lisbon, Paris and Brazil.

EDWARD F. SWANSON

Edward F. Swanson, 67, pioneer showman in the Minneapolis territory and manager of the Red Wing, Minn., municipal auditorium for more than 20 years, died Dec. 26 in Minneapolis after a long illness.

Swanson, who started his theatrical career with Buffalo Bill's Wild West Show, later was with John Philip Sousa's band in a managerial capacity. Famed for his showmanship, he authored a column which was published as part of his newspaper ads. It contained his own candid appraisals of his attractions.

His wife and daughter survive.

DAVID BUBLICK

David Bublick, 48, radio and tv script writer, died of a heart attack Dec. 30 in Brooklyn, N. Y. In collaboration with his wife, Judith, he wrote two Mutual Broadcasting programs, "Keep Healthy" and "By the People."

Prior to entering the radio-tv field, Bublick studied law and was admitted to the N.Y. Bar but never practiced. Over the last 20 years Bublick and his wife turned out scripts for such shows as "Foreign Intrigue," "Ted Mack's Matinee," "Henry Aldrich" and "Famous Jury Trials."

Surviving besides his wife, are a daughter, son and a sister.

DON EDDY

Don Eddy, 61, national mag writer and former Hollywood publicist, died in Los Gatos, Cal., Jan. 1 of a heart attack.

Eddy moved from the Los Angeles Examiner to the publicity department at Famous Players-Lasky and was later praiser for Rudolph Valentino before becoming publicity chief at FBO and RKO. For years he was an American magazine staffer with a roving assignment covering travel and food.

In Loving Memory

ALLEN SPARROW

JIMMIE and ALLYN

Surviving are his wife, the former Doris Denbo, onetime drama editor of the Hollywood Citizen-News, and two sons.

LOUISE FINLEY

Mrs. Louise DeLouis Finley, 49, died Dec. 24 in Kansas City after a long illness. She was a singer on the Orpheum circuit from 1925 to 1933, and in the East became known as the "Sunshine Girl of Radio" in the early days of that medium.

She married Milo Finley in 1934 and became vocalist with his orchestra. She also sang light opera at the Garden Theeatre and was a singer over WDAF, both in Kansas City.

Survivors include her husband, mother, two sisters and a brother.

ERNEST H. HOFFMAN

Ernest H. Hoffman, 56, who at one time conducted the Commonwealth Symphony Orchestra in Boston, was killed with his wife in an auto accident in Memphis Jan. 3, according to word received in Boston. He headed the orchestra in 1934 and a short time later became conductor of the Houston Symphony Orchestra. His wife, Annemarie, 55, was a native of Germany.

Surviving are a son and Hoffman's mother.

ABNER LICHTMAN

Abner Lichtman, 54, financier and radio-tv executive, died Dec. 30 in New York. He was associated in ownership of several film and theatre enterprises. In 1953 he became a partner in Venard, Rintoul & McConnell Inc., N. Y. radio-tv station representatives, as secretary-treasurer. He had also been a stockholder of Edward Petry & Co., for a number of years.

Wife, mother and sister survive.

EDWARD DOWDEN

Edward Dowden, 67, public relations director of Loew's Theatres Inc., died Jan. 1 in Garden City, L. I. Born in Brooklyn, he worked first as a police reporter. He had been with Loew's for 27 years. During World War II, he was chairman of the special events committee of the Motion Picture Industry's War Activities Committee.

Wife, two sons and two daughters survive.

JOSE MORENO RUIZ

Jose Moreno Ruiz, 63, veteran theatre manager, died recently in Cadiz, Spain, where he had been operating the Gran Teatro Falla for the last 30 years.

Surviving is his son, Jose Antonio Moreno de la Torre, who will assume the theatre's management.

ROBERT O. SCHOHAM

Robert O. Schoham, manager of M-G-M of Cuba, died in Havana Dec. 29 after an emergency operation. He joined the M-G-M organization in 1928, and became manager of M-G-M of Finland in 1932. Since then he served in numerous managerial posts in Europe and Latin America, including Belgium, Sweden and Puerto Rico.

In Memory of

OSCAR STRAUS

Who left us January 11, 1954

But whose melodies remain to delight the world.

Clara Straus, Erwin Straus

Surviving are his wife and a sister.

FRANCISCO HERNANDEZ

Francisco Hernandez, 85, actor-singer who retired in 1949 after 50 years in the theatre, died recently in Madrid. Following his retimement, he was decorated by the government and was awarded a pension from the artists' syndicate.

Hernandez started his career as a tenor in operettas. He turned to legit during one of his many tours of South America, where he resided for some 20 years.

VALERIANO LEON

Valeriano Leon, 63, star of the Spanish stage and screen, died recently in Madrid after a long illness. For the last 30 years he was regarded as one of the top comic actors of the Spanish theatre. He was noted for a repertory company which he founded with his wife, legit and film star Aurora Redondo.

His wife survives.

BARBARA NEELY

Mrs. Anna Neely Soncrant, 59, who was in the Ziegfeld Follies with her husband, Herbert N. Soncrant, as the team of Barbara Neely & Jack Herbert, died Dec. 31 in North Reading, Mass. She was in show business for almost 30 years.

Surviving are her husband and her mother.

ALEXANDER GRETCHANINOFF

Alexander Gretchaninoff, 91, Russian composer, died Jan. 3 in New York. Born in Moscow, he composed three operas, five symphonies and a number of choral

(Continued on page 79)

VARIETY BILLS

WEEK OF JANUARY 11

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 12
Corps de Ballet
Rockettes
George Sawtelle
Martha Rich
3 Merkeys
Jean Sanders
Bernard Green
Choral Ensemble
Palace (P) 12
Boginas
Walter Walters Jr.
Derby Wilson
Lillian Cavell
Renowns
Tanya
Smith & Dale
Marzelli & Janis
Para, L.A. (P) 12
Al Hibbler
LaVerne Baker
El Dorados
Shirley & Lee
Robbins
Gloria Mann
Oscar McLollie Orc
Gene Norman
Huggy Boy

AUSTRALIA

MELBOURNE
Tivoli (T) 11
Frank Marlowe
Hite & Stanley
Salici Puppets
J & D Barker
Billy Russell
M & E Rose
Laycock & Maureen
Gordon Chater
June Salter
Johnny O'Connor
Jenny Howard
Sadler 2
Leonie Scarlett
Frank Ward
Jack Baker
Ray Hartley
Norma Dennis
Robert O'Donnell
Ballet (13)
SYDNEY
Tivoli (T) 11
Wiere Bros (5)
3 Gypsy
Canfield Smith
Alain Diagora
Upshaw & Cooper
Red Moore
Ken Littlewood
Rosyln Dunbar
J's'ph'ne M'Cormack
Nina Cooke
Balcombes
Joe Church
John Bluthal
Joy Robins
Gay Goldsmith
Alby Franks
Lorraine Marshall
Des Patterson
Joe Lawman
Tony Fenech
Clifford Grant
Dancing Boys (4)
Ballet Girls (17)

BRITAIN

BLACKPOOL
Palace (I) 9
Gerry Brereton
Betty Driver
Roger Carne & Canasta
Woods & Jarrett
Irving Kaye
Joe Devoe
Curzon Four
Frances Duncan
Eddy & Jack Romanos
BRIXTON
Empress (I) 9
Max Miller
Nat Gonella
Doreen Harris
Peter White
Bill Wareham & Barbara
Georgette
Vic Ray & Lucille
EAST HAM
Granada (I) 9
Mackell Twins
Nick & Pat London
Jose Moreno
Billy Shakespeare
Dennis Hunt
Pat Rosa
Roy Dell
FINSBURY PARK
Empire (M) 9
Billy Cotton Orc
Arthur Worsley
Rosaire & Tony
Benson Dulay & Co
Betty Kaye's Pekes
Windsorettes
GLASGOW
Empire (M) 9
Duncan Macrae
Dave Willis
Jack Anthony
Murray & Maidie
Robert Wilson
PORTSMOUTH
Theatre Royal (M) 9
Edna Savage
McAndrews & Mills
Tanner Sisters
Vera Cody & Co.
Alan Clive
Dargie Quartet
Mundy & Earle
Revel & Fields

Cabaret Bills

NEW YORK CITY

Arele's
Roy Gobey
Carolyn Carpenter
Harry Kane
H Roth Orc
Blue Angel
Martha Davis & Spouse
Jill Corey
Trotter Bros
Bon Soir
Kaye Ballard
Thelma Carpenter
3 Flames
Mae Barnes
Tony & Eddie
Jimmie Daniels
Cafe Society
Duke Ellington Orc
Chateau Madrid
Carmen Amaya
Ralph Font Orc
Pancho Orc
Copacabana
Billy Daniels
Joey Bishop
Delta Rhythm Boys
Chic Layne
Teddie Vincent
Mickey Calon
Grace Genteel
Michael Durso Orc
Frank Marti Orc
No. 1 Fifth Ave
Undine Forrest
Ron Desmond
Tilli Dieterle
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc
Hot'l H'nry Hudson
Three Suns
Joan Bishop
Hotel Plaza
Polly Bergen
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Hildegarde
Stanley Melba Orc
Dornan Bros
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
Tex Beneke
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Jean Carroll
Harold & Lola
George Tapps
Chiquita & Johnson
Lynn Christie
Howard Mann
Jo Lombardi Orc
B Harlowe Orc
Le Ruban Bleu
Irwin Corey
Dorothy Loudon
A & P Sues
3 Scholars
Dick Harris
Norman Paris 3
Le Cupidon
Lee Sullivan
Toba Stevens
Ramon Orc
Ernie Warren Orc
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Irving Fields Trio
Eddie Layton
Red Carpet
Christine Norden
Woody Morgan.
Town & Country
Ritz Bros
Johnny Morris Orc
Tete A Tete
Marlyn Evans
Gladys Johnson
Arden Young
Donna Stevens
Pat Matthews
Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc
Versailles
Jack Cassidy
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Neile Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Monica Boyar
Maria Bernard
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Dick Hall
George Hopkins
Sophie Parker
Larry McMahon
Alan Holmes Orc
Waldorf-Astoria
Jane Froman
Nat Brandywynne Orc
Mischa Borr Orc
Village Vanguard
Dick Hon
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Robert Clary
Charles Manna
Othella Dallas
Blue Angel
"Calypso Magic"
Duke of Iron
Montego Joe
Rivera
Bermudianna
Picon & M Seyse
Blue Note
Carmen McRae
Oscar Petersen 3
Johnnie Pate 3
Chez Paree
Joe E. Lewis
Mary Kaye 3
Chez Paree Ad'r'b's
Brian Farnon Orc
Cloister Inn
Pat Morgan 4
Lurlean Hunter
Dick Marx
Johnny Frigo
Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Boulevar-Dears &
Boulevar-Dons
F. Masters Orc
London House
Ralph Sutton 4
Palmer House
"Continental Rev"
Ted Reno
Murio & Sheila
Trio Ariston
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
The Champions
Leighton Noble Orc
Bar of Music
Ann Weldon
Pat Moreno
Beverly Hilton
Horace Heidt Revue
Biltmore Hotel
Joanne Wheatley
Georgie Kaye
B & C Robinson
Hal Derwin Orc
Ciro's
Mills Bros.
Dick Stabile Orc
Geri Galian Orc
Crescendo
Guy Mitchell
Rene Touzet Orc
Mocambo
Morty Gunty
Paul Hebert Orc
Marco Rizo Rhumba Orc
Moulin Rouge
Peters Sis
Bob Williams
Andrea Dancers
The Cabots
Peino Bros.
Ffolliott Charlton
Jerry Gray Orc
Statler Hotel
Sportsmen (4)
Florian Zabach
Lois Ray
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Lauritz Melchior
Don Arden Dncrs
Carlton Hayes Orc
Dunes
Dick Haymes
Jerry Lester
Dune Dancers
Jay Rubanoff Orc
El Cortez
Little Jack Little
Stuart Allen
Haydens
Sherman Hayes Orc
El Rancho Vegas
Debra Paget
Red Caps
Dick Kallman
Marquez & Del Rio
Cover Girls
Ted Fio Rito Orc
Flamingo
Sunny Gale
Stanley Boys
Joe & Sally Novelle
Starlets
Lou Basil Orc
Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5
New Frontier
W Mastin 3
Sammy Davis Jr.
Gogi Grant
Starlets
Garwood Van Orc
Riviera
Dorothy Dandridge
Buddy Lester
Birk Twins
Hal Belfer Dncrs
Ray Sinatra Orc.
Royal Nevada
Phil Spitalny Orc
George Tapps
Dancing Waters
Sahara
Fred Waring Orc
Saharem Dancers
Cee Davidson Orc
Sands
Marguerite Piazza
Nat "King" Cole
Sue Carson
Copa Girls
Antonio Morrelli Orc
Showboat
Joe Cappo
Sunny Knight
Penthouse 4
Belles & Beau
Garr Nelson
Bob Darch
Mike Werner Orc
Silver Slipper
Hank Henry
Tere Sheehan
Denise Bennett
Cliff Ferre
Sparky Kaye
Jimmy Cavanaugh
Geo. Redman Orc
Thunderbird
Arthur L. Simpkins
Los Gatos
Thunderbird D'c'r's
Barnet Rawlings
Al Jahns Orc

MIAMI-MIAMI BEACH

Balmoral Hotel
Enrica & Novello
Emil Coleman Orc
Wayne Carmichael
Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Betty Barclay
Harvey Bell
Fred Thompson
Ciro's
Will Mastin Trio
Sammy Davis Jr.
Gene Baylos
The Treniers
Clover Club
Novelites (3)
Guy Rennie
Sharon & Fleming
Danny Mason
Boots McKenna Line
Len Dawson Orc
DiLido Hotel
Johnny Howard
Judy Lynn
Sager Dancers
La Playa Sextet
Emilio Reyes Orc
Bea Kalmus
Eden Roc
Marion Marlowe
Alan King
Mal Malkin Orc
Chuey Reyes Orc
Cye Coleman Orc
Fontainebleau
Marguerite Piazza
The Cerneys
Sacasas Orc
Johnina Hotel
Charlie Barnet Orc
The Paragons Trio
Lucerne
Mr. Ballantine
Ceil Cabot
Jacques Donnet Orc
Latin Quarter
Katharine Dunham Co.
Frank Libuse
Margo Brander
Chiquita & Johnson
Dagenham Girl Pipers
Leon & Eddie's
Lisa Lynn
Darlene Kellar
Dagmar Girls
Monte Carlo Hotel
Dick Shawn
Jimmie Randolph
Martin & Maio
Leonard Young
Ben Novack Orc
San Souci Hotel
Benny Fields
Blossom Seeley
Freddy Calo Orc
Saxony Hotel
Ice Review Spec
Wilma & Ed Leary
Joan Hyldoft
Bobby May
Marvin Roy
Barbara Carroll 3
Dave Lester Orch
Johnny Silvers Orc
Frank Stanley Orc
Seville
Pat Windsor
Vargas & Ortiz
Van Smith
C Reader Orc
Chavez Orc
Sea Isle Hotel
S Hoffman Orc
Pasty Abbott
Vanity Fair
Sammy Walsh
Joya Sherrill
Noro Morales Orc
Versailles Hotel
Alan Gale
Kay Martin & The Bodyguards
Billy Shepard
Buddy Clayton
A J & Ron
Teddy King Orc
5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev
Vagabonds Club
The Vagabonds (4)
Chaz Chase
Maria Neglia
Elisa Jayne
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
Ana Julia
Lucy Fabery
Miguel Angel Ortiz
Taybee Arfa
Julio Solano
Henry Boyer
S Suarez Orq
A Romeu Orq
Montmartre
Zenia
Nanolo Torrente
Carlos Santos
May Julio
Clarisse Novo
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq
Sans Souci
Edith Piaf
Ben Berry
Patty Ross
Ballet
R Ortega Orc

RENO

Mapes Skyroom
Karen Chandler
Lenny Maxwell
Skylets
Eddie Fitzpatrick
Riverside
Romo Vincent
Concords
Lottie Brunn
Starlets (8)
Bill Clifford Orc

Alan Freed, WINS, N. Y. disk jockey, is chairmanning a "Teenagers March" to open the 1956 campaign of the Nephrosis Foundation Feb. 25.

Tune Tent Group Gets Equity Nod; Barn Field in Organizing Ferment

Recognition by Actors Equity of an organization of tent theatre managers has spurred a new drive to unite professional stock producers. The group given the nod by the union is Musical Arena Theatres Assn., representing 15 canvas top operations.

It's the first time Equity has formally recognized a collective segment of the stock field. St. John Terrell is president, David Marshall Holtzmann is vice-prez and the accounting firm of Lutz & Carr is serving as exec director.

The regular strawhat operators, who've been pitching for Equity acceptance of a representative organization for years, have renewed efforts to form such a group. Spearheading the move are Rowena Stevens, of the Pocono Playhouse, Mountainhome, Pa., John Lane, of the Ogunquit (Me.) Playhouse, and Charles Mooney, of the Cape Playhouse, Dennis, Mass. They were also active last year in laying the groundwork for the Stock Theatre Alliance, which failed to materialize. It was to have taken the place of the defunct Stock Managers Assn.

The three participated in a meeting of about 25 silo producers in New York last week. It was proposed at the confab that a new organization be formed, with the trio to draft up rules to be presented at another get-together scheduled for later this week or early next week. It's understood the organization would take in winter and summer stock theatres and would also include star and non-star houses.

However, another band of strawhat producers, representing the non-star operations, have planned a meeting for next Friday (13) in N. Y. This campaign is being headed by Isobel Rose Jones, of the Starlight Theatre, Pawling, N. Y., and Don Swann Jr., of the Hilltop Theatre, Lutherville, Md. Invitations to attend the meet were reportedly sent to 90 non-star houses.

Another organization, Civic Musical Theatres, representing civic operations, recently met with Equity and it's understood the union intends to give that group formal recognition also.

Salzburg Marionettes' Combo Yank-Latin Tour Re-Sized for Airplanes

Salzburg Marionettes company of nine persons arrived in New York last week for their fifth tour of the States and follow it with their second tour of Latin America. In order to make the latter dates, all the frames, scenery and props have been re-designed of lightweight aluminum for exclusive airplane travel.

Troupe will appear four times in Manhattan (one date at the Metropolitan Museum) and twice in Brooklyn after opening at Sweetbriar College, Va. Because of the Latin bookings the usual 20 weeks in U. S. are limited to three. They hit Mexico City Feb. 9, proceed to Havana, Puerto Rico, Guatemala, Panama, Peru, Chile, Argentina, Uruguay, Brazil, Columbia and Venezuela. There are tie-ins everywhere with the present Mozart year.

Marionettes resume in Salzburg next May, their home base since 1913 when founded by grandfather Anton Aicher. Son Herman Aicher, his wife and two daughters form the nucleus of the company, making it pretty much a family show business.

EYE LAST SHAW PLAY FOR EDINBURGH FEST

Edinburgh, Jan. 10.

Bernard Shaw's last play, the unpublished "Why She Would Not," is being considered for production at the 1956 Edinburgh International Festival. Play, uncompleted when the Irish dramatist died, has been finished by Lionel Britton.

Drama phase of the next Festival includes only two definite plays so far. These are "Henry V," by the Stratford (Ontario) Festival Company, and a contribution by the Piccolo Theatre of Italy.

Sale 'Well Along' On The Erlanger, Buffalo

Buffalo, Jan. 10.

The Erlanger Theatre, Buffalo's only remaining house suitable for legit, is reported due for sale by the Dipson interests, who have owned and operated it for the past 15 years. The prospective purchaser is not identified, but William J. Dipson, president of the Dipson chain, has stated that negotiations are "well along." It's not indicated whether the property will be continued as a legit operation.

The theatre was built 28 years ago by the Hotel Statler Co. and leased to the late A. L. Erlanger. In 1941 it was sold to Dipson. Richard Kemper is manager.

When Is a Play U.S. or Foreign?

The field is apparently wide open this season for candidates for prize play honors. No single outstanding prospect has emerged for the Pulitzer award, or for the U. S. classification in the Critics Circle selection.

In the foreign play field, the Critics Circle award may involve uncertainty about definition, since several shows may qualify, or be rated as U. S. entries. On the basis of returns thus far, nothing in the way of an acceptable musical has arrived.

Question of classification is likely to puzzle the critics in regard to such possible candidates as "Tiger at the Gates," "Diary of Anne Frank," "Chalk Garden," "Lark" and "Matchmaker." However, "No Time for Sergeants" is one outright smash without nationality question.

"Tiger," for example, is adapted by Christopher Fry (British) from Jean Giraudoux (French), and was originally produced in London. "Diary of Anne Frank" is an American play, based on the journal of a German girl. The present Broadway production is its first.

"Chalk Garden" is an original play by Enid Bagnold (British) and this Broadway production by Irene M. Selznick (American) is its first, although it has two alien actress costars. "Lark" is drastically adapted (there may be argument that it amount to virtually a new work) by Lillian Hellman (American) from Jean Anouilh (French), but a previous version by Fry (British) was first done in London.

"Matchmaker " is a real scramble of origin. This Thornton Wilder comedy is a revised version of his earlier piece, "The Merchant of Yonkers," which was based on an old German play taken in turn from the British. The present production was first done in Edinburgh, then in London, and most of the leading players (aliens) were in the show then.

CHI GETS SHOW TRAIN; LOCAL TRADE EYES IT

Chicago, Jan. 10.

Legit managerial circles and the numerous railroads serving this midwest hub will be watching with interest the experimental show train due Jan. 22 into Chicago. Project is being carried out on a one-shot basis by the New York Central, producers of the musical "Pajama Game," and Magna Corp., distributors of the "Oklahoma" motion picture.

As the first show excursion into the Windy City in modern memory, NYC has set a tie-in deal with the two shows for a special 300-passenger train here from Elkhart, Mishawaka, South Bend and LaPorte, Indiana. Package includes the roundtrip fare, "Oklahoma" matinee and the evening performance of "Pajama."

Railway's ticket agents are to handle the sales with the three companies splitting the advertising. NYC is additionally backstopping the venture with flyers and posters in its commuter trains and stations.

San Antone Guild Set To Book Touring Legits

The Arts Guild of San Antonio is launching a policy of booking touring legit shows there. It's not known in New York what local theatre the group plans to use, but presumably it wouldn't be either the 2,752-seat Texas or the 6,000-seat Municipal Auditorium.

The Guild is particularly interested in playing "Bad Seed," "Inherit the Wind" (the forthcoming touring edition, to star Melvyn Douglas), "Lunatics and Lovers" and "Anniversary Waltz."

$100,000 Contract Suit On Shubert, New Haven, Reprise of 1948 Case

New Haven, Jan. 10.

Recent action of the Taft Realty Corp. of New Haven in filing a $100,000 breach of contract suit against the operators of the local Shubert Theatre is a reprise of a similar step taken in 1948.

At that time, Taft Realty sued to cancel the Shubert lease on grounds that the board of directors of a group operating the Taft properties under a bankruptcy setup was not empowered to negotiate a lease to extend beyond the term of its own existence. In a U. S. district court decision handed down Jan. 20, 1949, the case was dismissed on the ground that the court lacked jurisdiction.

Current move has the case entered in Connecticut Superior Court and brings out various new allegations. They include charges that the theatre operators have failed to keep the house in good repair, and they have failed to make proper payments based on theatre income.

In rebuttal, Shubert operators list a number of improvements and repairs made since taking over the theatre, and also claim the lease concerns boxoffice income only, and does not include income from such additional sources as program, candy, sheet music, etc., concessions.

Shubert operators are due to file an answer to the suit before mid-February.

'KATE' OKAY IN BERLIN; 1ST NON-GOV'T TUNER

Berlin, Jan. 3.

As the first U. S. musical imported here without governmental sponsorship, "Kiss Me Kate" has scored a solid local success. The show opened Dec. 23 at the Komoedie am Kurfuerstendamm and has the theatregoing public buzzing with enthusiasm.

The Cole Porter-Samuel and Bella Spewack musical has been translated by Guenter Neumann, and the show has been staged by Leonard Steckel, with scenery by Jean Pierre Ponelle. The cast includes Hannelore Schroth, Wolfgang Preiss, Hertha Stahl, Hans Putz, Wolfgang Meuss, Wolfgang Mueller and Ralph Wolter.

Although other American musicals, notably "Oklahoma" and "Porgy and Bess," have played here under U. S. Government sponsorship, "Kuess Mich, Kaetchen," as it's titled here, is the first to be produced locally as a private venture. The Porter music and the script may be somewhat sophisticated for tastes accustomed to heavier German fare, but so far the tuner is having a lively run. The fact that it's also due for presentation soon in such West German cities as Hamburg and Munich indicates that it may have a national success in this country.

'Annie' to Open St. Loo Summer Season June 7

St. Louis, Jan. 10.

"Annie Get Your Gun" will be the opener of the 37th Summer season in the Forest Park playhouse here next June 7. The piece, presented as the two-week closing bill in the outdoor theatre in 1952, will run for 11 nights this time.

The season is scheduled for 88 performances, and Municipal Opera Assn. execs plan at least five musicals never before presented in the alfresco spot.

Leo Carlin, Pitt B.O. Man, To Run Philly Agency

Pittsburgh, Jan. 10.

Leo Carlin Jr., treasurer here for both the Nixon and the Civic Light Opera Assn. summer shows at the Pitt Stadium, is resigning to take over operation of the Central Ticket Office in Philadelphia. The agency was run for years by his father, who died several months ago, leaving the property, in which he held 75 percent of the stock, to his wife.

She wants to keep the business in the family and persuaded her son to take over. His successor here will be appointed when Carlin disposes of his home here and is ready to leave.

6 Shows Folded During Holidays

As usual, the holiday period brought a flurry of legit closings this season. Most folded after the peak boxoffice week ended Dec. 31, but two held on an extra semester to call it quits last Saturday (7). Two of the closings were on Broadway and four were out of town.

The New York shutterings, both Dec. 31, were "The Vamp," a musical comedy starring Carol Channing, and "Roomful of Roses," a drama by Edith Sommer, starring Patricia Neal. The former had a 60-performance run at the Winter Garden and the latter played 88 performances at the Playhouse. The musical was a flop for about $335,000, while "Roomful" lost around $30,000 despite a pre-production film sale.

One of the road foldings was "Dancing in the Chequered Shade," a new John van Druten comedy, which shuttered Dec. 31 in Boston, after a single week of a scheduled fortnight tryout. Producer Walter Starcke, revealing that the venture now represents a deficit of less than $50,000, says that after complete recasting the show will be put on again, next fall if not this spring. Figuring on the as-yet unexercised 20% overcall, there should be about $35,000 available, or enough to revive the project without refinancing, he thinks.

Other out-of-town closings were the Playwrights Co. production of Julian Claman's "Quiet Place," starring Tyrone Power, which ended a tryout tour Dec. 31 in Wash-

(Continued on page 75)

State Okays Farrell's Sacandaga Barn Plans

Albany, Jan. 10.

Plans for a new $75,000 strawhat, to be erected by the Sacandaga Community Theatre, Inc., 200 yards from the old Sacandaga Park house destroyed by fire last summer, and to be operated on lease by Anthony B. Farrell Productions Inc., have been approved by the State Labor Department. Action followed the granting by the State Board of Standards & Appeals of a "variation," after a public hearing last week.

The places-of-public-assembly code limits new summer theatres to 600-seat capacity. Approval of the plans for an all-steel frame building, with aluminum roof and concrete floor, was expressed by representatives of the various groups at the hearing. The exemption was granted by the Board because of the non-combustible type of construction.

Farrell will have John Larson, for the last five years operator of the Fayetville (N. Y.) Summer Theatre, associated in the venture, which opens June 25 with "Guys and Dolls," the musical which Eddie Rich was offering when an after-matinee blaze leveled the old, wooden theatre last July.

Farrell, New York producer-theatre owner and Albany industrialist, owns a summer lodge near Northville, about 20 miles from Sacandaga.

Theatre Tours Now Going Abroad; 3 European Junkets This Summer

Now theatre tours are going overseas. The Columbus Citizen, which has pioneered show trains to New York for the last several years, is sponsoring three theatrical air excursions to Europe this summer. The Scripps-Howard newspaper's junkets will be all-expense affairs for less than $1,000 each.

The Citizen's overseas trips will be headed by the sheet's drama and music critic, Norman Nadel. Each tour will be limited to 30 travelers shelling out from $955 to $975 apiece. The former price is for a 14-day tour, while the latter fee is for a 16-day trek. A 15-day expedition is also being offered at $965 per person.

The main stops on the tour will be London, Paris and the French Riviera. Extensions, averaging about $200 weekly, can be arranged to Italy, Spain, Switzerland, Germany, the Scandinavian countries "or any place else you have in mind." The initial ad in the Citizen drew an immediate response from 15 buyers, who each put up a required $100 deposit. That coin will be refunded up to one month before the tour. Those taking the trip can pay off the cost during an 18-month span.

The junket will include sightseeing as well as theatre. The travelers will fly from Columbus to New York, where they'll transfer to an overseas TWA plane to London. There they'll take in four shows, and make a two-day trip to Stratford-on-Avon. They'll then fly to Paris and from there go to Nice. The Paris stay will include a visit to the Folies Bergere. In Nice they'll visit Monte Carlo.

Besides running ads, the Citizen is also sending out brochures on the junket to around 1,100 people who've been on past theatre parties sponsored by the paper. The overseas tour is being handled by Kauderer Tours. The departure dates for the three expeditions are June 25, July 22 and Aug. 19.

English Alibi for Bad Boxoffice Sounds Like An Echo From America

Blackburn, Eng., Jan. 11.

Grand Theatre, long a vaude house, will shutter Jan. 21 because of poor business. For the past 12 months it has housed repertory plays. Will Murray, who produced "Casey's Court," and Roy Murray, present manager and licensee, took over the theatre 21 years ago.

Site had been earmarked for building extension by the Post Office, but the closing is sooner than was necessary.

"Business has been shocking," said Roy Murray. "We have been caught between tv and hire-purchase commitments, so people stay at home and watch television. We've been squeezed out between tv and hp (hire-purchase)."

PITT CLO NEEDS 125G FOR 1956 OPERATION

Pittsburgh, Jan. 10.

If Civic Light Opera Assn. has an outdoor season at Pitt Stadium this summer, it'll be the shortest one on record. Al fresco project has launched a drive for $125,000 to underwrite six shows during July and August, a reduction of two from last season and three from previous years.

CLOA has lost money every one of its 10 seasons of operation, but this has presumably been due principally to bad location, lack of parking facilities and fact that it costs almost $75,000 each season to erect the huge stage in the Stadium, tear it down again and replace the turf for the football season.

In another three or four years, the summer opera project will have its own permanent home, with a removable roof, in the huge downtown Hill District project. Officials feel they don't want to break the continuity in operation until the amphitheatre is finished, provided funds can be raised to keep going.

Shows Out of Town

The Ponder Heart

New Haven, Jan. 4.

Playwrights Co. production of comedy in two acts (seven scenes), by Joseph Fields and Jerome Chodorov, adapted from the novel by Eudora Welty. Direction, Robert Douglas; settings and lighting, Ben Edwards; costumes, Francis Spencer. Stars David Wayne; features Una Merkel, Sarah Marshall, Dan Hanmer, Will Geer. At Shubert Theatre, New Haven, Jan. 4, '56; $4.50 top.

Jacob	Ted Browne
Sarah	Vinie Burrows
Mr. Springer	David Leland
Edna Earle Ponder	Una Merkel
De Yancey Clanahan	Don Hanmer
Judge Waite	John McGovern
Big John	John Marriott
Narciss	Evelyn Davis
Purdel Peacock	Edwin Buckley
Bruce Peacock	Richard Klein
Treva Peacock	Helen Quarrier
Johnnie Ree Peacock	Jeanne Shelley
Mr. Peacock	Harold Grau
Mrs. Peacock	Charlotte Klein
Eloise	Barbara Jean Gilliam
Uncle Daniel Ponder	David Wayne
Truex Bodkin	Dwight Marfield
Dr. Eubanks	Donald Foster
Bonnie Dee Ponder	Sarah Marshall
Sam	Noel Williams
Rodney	Johnny Klein
Willie	Junior Marshall
Teacake Magee	Ruth White
Al	T. Talbot Holland
Clyde	William Dwyer
Dorris R. Gladney	Will Geer
Clerk	James Karr
Bailiff	Tony Kraber
Foreman	Alan Manson
Jurors, Spectators	Mary Farrell, Richard Rothrock

Despite its unlikely title, this newest effort of the Joseph Fields-Jerome Chodorov scribbling team seems promising. There's an excellent piece of characterization turned in by David Wayne, and a flock of first-rate supporting performances.

Story itself is offbeat and the production has been staged in an interesting manner involving flashback narrative and musical interludes that set a deep South flavor. Following the customary pre-Gotham simonizing, "Heart" should ultimately tip the Broadway scales on the favorable side.

Unusual story opens with the murder trial of an aging scion of a southern family accused of dispatching his child bride. The flashback of events leading up to the trial, and the trial itself, border on the screwy at times. With less skillful writing, directing and acting, they might readily have seemed ridiculous. It is this combined skill, however, that produces the effect of believable theatre.

Wayne flashes a new histrionic facet in the lead role at least a score of years beyond his own. He makes the character of the not-too-bright bridegroom a personality of considerable warmth, and his delivery of laugh lines and business is topflight.

Una Merkel scores handily as his sympathetic niece, Sarah Marshall is a fine choice as the youthful bride, Will Geer is tops as a smalltown prosecutor, Don Hanmer registers as Wayne's legal eagle, John Marriott's handyman role garners chuckles. Ruth White is good as a jilted fiancee and Ted Browne's incidental vocalizing rates mention.

Scenically, the production is okay. A ramshackle hotel set gives way to an imaginative house interior featuring various technical quirks in a thunderstorm scene. Also, there's a courtroom setup providing good background for the second act trial scene.

There's a lot of intricate timing involved in this production and it adds up to a directorial feather in keeping the play's progression from falling over itself.

Film prospects are favorable.

Bone.

Tamburlaine the Great

Toronto, Jan. 4.

Stratford Festival Foundation of Canada (in association with Producers Theatre) production of melodrama in two acts, by Christopher Marlowe, adapted by Tyrone Guthrie and Donald Wolfit. Direction, Guthrie; scenery and costumes, Leslie Hurry; music, John Gardner; lighting and scenic supervision, Paul Morrison; musical director, Louis Applebaum. Stars Anthony Quayle, Coral Browne. At Royal Alexandra Theatre, Toronto, Jan. 4, '56; $5 top.

Mycetes	Eric House
Cosroe	Tony Van Bridge
Meander	Robert Goodier
Theridamas	Robert Christie
Menaphon	Ted Follows
Tamburlaine	Anthony Quayle
Zenocrate	Barbara Chilcott
Agydas	Donald Davis
Techelles	William Hutt
Usumcasane	William Shatner
Anippe	Deborah Cass
Bajazeth	Douglas Rain
King of Fez	John Hayes
King of Morocco	Harry McGirt
Zabina	Coral Browne
Ebea	Margaret Braidwood
Soldan of Egypt	Lloyd Bochner
Capolin	Eric House
Governor of Damascus	Eric House
Celebinus	Ted Follows
Calyphas	Neil Vipond
Almeda	Douglas Rain
Physician	Bruce Swerdfager
King of Soria	Tony Van Bridge
Perdicas	Bruce Swerdfager
Governor of Babylon	Robert Goodier

Thanks to bizarre sets and costuming, plus offstage smoke pots, "Tamburlaine the Great" is a great big spectacle hovering scenically between "Aida" and "Chu Chin Chow," but the Marlowe meller has little sustained motivation. Tyrone Guthrie, the director and co-adaptor, says this is its first performance on the North American continent. With the exception of a production at The Old Vic in London five years ago (with Donald Wolfit in the title-role), there is no record of its having been professionally produced since the 16th century. It's no wonder why.

"Tamburlaine" is the tale of a conquering king who, with his gangster cohorts—some of them double-crossed—starts out as a common thief and then ultimately controls the then known world, comprising Persia, Egypt, Arabia, with side passes at India and northern Africa. Marlowe wrote two plays on Tamburlaine's dictatorial exploits, but these have been telescoped into a single show in this Guthrie-Wolfit adaptation.

On sadistic brutality and man's inhumanity, "Tamburlaine" is marked by eye-filling stage pictures that will probably be unforgettable to spectators. Guthrie has rung in most of the forms of torture, including arrow target practice on the captured king of the Persians, who is hoisted by his wrists on a trapeze for direct hits.

Adding to the royal chamber of horrors scenes are the ritual shedding of blood in buckets, the beating of a man's brains against his cage, tongue-tearing for blasphemy against the conqueror, the handing over of screaming virgins and concubines to the shaggy, shoulder-carrying cohorts in leopard skins. It's visually magnificent, but likely to be shocking to the squeamish.

It's an opulent extravaganza in its blood-filled pageantry of animal bestiality that travels in terrific pace as Tamburlaine consistently knocks over his territorial rivals and has his blinded and defeated kings draw his golden chariot of victory. To get enough stage room for such orgies, Guthrie has masked over the orchestra pit, relegating the musicians to upper boxes for their bugle calls and percussion thumpings.

On pillage, rape and looting, this is horror unleavened by any sense or pity on the part of a lust-hungry emperor who wants to rule the world; and, at the end, Tamburlaine is an old and sick man with nothing left to conquer and no pathos at his death.

With all the bloodthirsty action and the florid lines of Marlowe, Anthony Quayle swaggers through the title-role till madness and the lust of killing overcomes him. Coral Browne, his co-star, is a proud figure as a captured empress, and Barbara Chilcott is also standout as an unforgiving Egyptian princess who spurns the barbarian's love. Miss Chilcott's death-bed scene is particularly moving and, paradoxically, a relief. Donald Davis also deserves kudos as the king of Amasia.

Among the numerous principals, thre are notable performances by Lloyd Bochner as the avenging son of the Turkish king, and Robert Christie and William Hutt as Tamburlaine henchmen. The show is the epitome of cruelty, a rousing stage spectacle that leaves the customers stunned by its sadistic inhumanity and senseless killing.

The production and the Guthrie handling of mobs and warriors overshadows the players.

McStay.

The Hot Corner

Philadelphia, Dec. 27.

Eleanore Saidenberg presentation of comedy in two acts, by Allen Boretz and Ruby Sully. Direction, Sam Levene; assistant director, Oliver Crawford; scenery and lighting, Ralph Alswang; costumes, Virginia Volland. Features Sam Levene, Vicki Cummings, Don Murray, Bert Thorn, Daryl Grimes, Horace Cooper, Paul McVey. At Locust, Philadelphia, Dec. 27, '55.

Bobbie Stanley	Daryl Grimes
Clarence "Lefty" McShane	Don Murray
Mae Stanley	Vicki Cummings
Fred Stanley	Sam Levene
George "Muldoon" Wilson	Cliff Tatum
J. Rupert Wilson	Bert Thorn
Charley O'Connor	Paul McVey
Frances Halliday	Nan McFarland
Maude Wilson	Dortha Duckworth
Jane Kaiser	Camila Ashland
August Hegel	Horace Copper
Gus Markheim	Dave Starr
Eddie Genaro	Bern Hoffman
Felix Cassidy	Ned Glass

Song: "Mi-Caballero," lyrics by Boretz and Miss Sully, music by Ted Saidenberg.

Now that "Damn Yankees" has routed the jinx that proverbially hovered over any attempt to fuse legit (or films) and baseball, there will probably be other shows dealing in one way or another with what sports writers like to call the great American pastime.

"The Hot Corner" (whose title, well enough known to ball fans as referring to third base, is rather vague in its application here) is the first of these. It is conceivable that the Allen Boretz-Ruby Sully comedy, given some sharpening, editing and redirection, might attain a modest amount of success.

Judging by the first-night audience reaction, the femme delegation found nothing too hard to understand in the show's action or dialogue. The play has a funny first act, lets down in the second, but comes back in the final stanza with more good laughs, interlarded with not-too-objectionable sentiment and winding up with a whale of a curtain line.

"Corner" also has the added lift of a top-drawer performance by Sam Levene in the central role of the former ball player and big league manager who, 10 years before, was fired for slugging the teams' general manager. The latter, representing the traditional "front office," known to all baseball followers, serves as the "heavy" of this comedy. The hero's headache in his present minor league berth is that his current general manager has banned the sale of peanuts in the ball-park because of the expense involved in cleaning up the shells.

The ensuing complications involve picketing by the peanut vendors, a romance between a young hillbilly pitching star and the harrassed manager's daughter, and the controversy between the manager and his wife who prefers bush league life to the hectic existence of the majors.

The cast is generally good, with Levene outstanding through a warm and believable characterization which, as the play's director, he might modulate just a trifle in spots. Vicki Cummings is appealing as the loyal but assertive wife.

Daryl Grimes bounces around the stage attractively in swirling bouffante skirts or teenaged slacks. Don Murray is agreeable as the hillbilly lefty and there are other good types, deftly played.

"Corner" is no grand slam home-run, but has good comedy ingredients and may click if properly doctored.

Waters.

(Michael Gordon has taken over the staging of the show from Levene, who continues as star. Ed.)

Fallen Angels

New Haven, Dec. 28.

Charles Bowden & Richard Barr (in association with H. Ridgely Bullock Jr.) revival of comedy in three acts, by Noel Coward. Direction, Bowden; settings and lighting, Eldon Elder; costumes, Patton Campbell. Stars Nancy Walker, Margaret Phillips; features William Windom, William LeMassena, Pauline Myers, Efrem Zimbalist Jr. At Shubert, N. Y., Dec. 28, '55; $4.50 top.

Julia Starbuck	Nancy Walker
Frederick Starbuck	William Windom
Saunders	Pauline Myers
William Danbury	William LeMassena
Jane Danbury	Margaret Phillips
Maurice Duclos	Efrem Zimbalist, Jr.

Here's a show that might clean up on the road, but seems destined to catch a crab on Broadway. It offers heroic clowning by Nancy Walker, with an able assist from a small troupe of capable farceurs. But when all is said and done, this revival of an earlier Coward opus spreads itself pretty thin. There are a number of laughs, some of them from the bright dialog, some from the buffoonery, but they become a bit repetitious as the evening wears on.

In resuscitating this particular work, involving the tale of two faithful wives who find the ghost of a pre-marital romance after a seven-year lapse, the main reliance is on "business" to put the comedy across. The fact that the two distaffers manage to hold interest for almost a full act by the simple expedient of working up a jag is a credit to their trouping ability. Co-producer Charles Bowden, doubling as stager, plays this angle heavily and for a spell maintains the fun at a good pace.

Miss Walker and Margaret Phillips carry off the spouse roles well, in contrast to a couple of stuffed shirt husbands who get okay treatment from William Windom and William LeMassena. Pauline Myers is excellent as an omniscient maid, and Efrem Zimbalist Jr., as the old flame, has a brief but engaging scene in the final stanza.

A nicely designed and lighted set of a sunroom in a New York apartment makes an attractive playing area, and the costuming hits an appealing note despite its 1930 vintage.

Bone.

(Alice Pearce has taken over the role of the maid, replacing Miss Myers.—Ed.)

Waiting for Godot

Miami, Jan. 6.

Michael Myerberg production of tragicomedy in two acts, by Samuel Beckett. Direction, Alan Schneider; setting, Mary Schenck. Stars Bert Lahr, Tom Ewell; features Charles Weidman, J. Scott Smart. At Coconut Grove Playhouse, Miami, Jan. 3, '56; $3.75 top weeknights; $4.75 Friday, Saturday nights.

Estragon	Bert Lahr
Vladimir	Tom Ewell
Lucky	Charles Weidman
Pozzo	J. Scott Smart
Boy	Jimmy Oster

It's difficult to figure why even such a devotee of the offbeat as Michael Myerberg should have chosen "Waiting For Godot" as the

(Continued on page 75)

Yes, We Have No 'New Act' Review

Advertisement on p. 496 of last week's Golden Jubilee Number of VARIETY for "The Great Sebastians," "The only act ever to read minds in five different languages" was, of course, a stunt for the new Lunt-Fontanne starring vehicle of the same name. In small type the ad's wording, "Open for American Bookings—Management Harry Wilson, 17 Gerald Road, London S. W." was part of the gag, Wilson being a former Lunt manager and the street number being Noel Coward's British address.

History partly repeated itself via the above-quoted ad. On March 25, 1936, at the time of Sherwood's "Idiot's Delight," the previous vaudeville incarnation of Alfred Lunt—Harry Van and His Six Honeys—also produced a gag ad in VARIETY quoting imaginary press notices from Budapest and Zagreb.

In "Idiot's Delight" an actual smalltime vaude turn was performed within the frame of the legit show. Entering into the spirit of the 1936 ballyhooliganism, the late Jack Pulaski (*Ibee*) juxtaposed to his straight legit review of "Idiot's Delight," a half-deadpan, half-facetious "New Acts" notice on Harry Van et Les Blonds.

In the instance of "The Great Sebastians," Miss Fontanne is bowing off as the play begins and Alfred Lunt milks the audience for a one-track encore. Otherwise, no routine. Hence the present circumctances do not lend themselves to a reprise of the 1936 make-believe of a New Act notice. And maybe it wouldn't be so amusing 20 years later.

Land.

Shows On Broadway

The Great Sebastians

Howard Lindsay & Russel Crouse production of their own comedy-melodrama in three acts (four scenes). Stars Alfred Lunt, Lynn Fontanne; features Ben Astar, Simon Oakland, Arny Freeman, Joseph Holland, Eugenia Rawls, Jose Ruben, Anne Francine. Direction, Bretaigne Windust; settings, Raymond Sovey; lighting, Jean Rosenthal; Miss Fontanne's gowns by Main Bocher. At ANTA Theatre, N. Y., Jan. 4, '56; $6.90-$5.75 top ($8.05 opening).

Essie Sebastian	Lynn Fontanne
Rudi Sebastian	Alfred Lunt
Manya	Susan Frank
Security Police	Burns Oliver, Martin Brandt
Josef	Arny Freeman
Sgt. Javorsky	Simon Oakland
Gen. Otokar Zandek	Ben Astar
Soldiers	Peter Gumeny, Michael Egan, Sheppard Kerman
Col. Bradacova	Anne Francine
Vlasta Habova	Peg Murray
Sophie Cerny	Eugenia Rawls
Karel Cerny	Jose Ruben
Novotny	Grant Gordon
Pavlat	Ben Hammer
Dr. Balzar	Edward Moor
Marie Balzar	Doris Fesette
Bacilek	Joseph Holland
Corporal	Ted Gunther

For what seems like ages, the Lunts have been turning makeshift vehicles into substantial hits. Not since Robert E. Sherwood's "There Shall Be No Night," 16 years ago, have they had a really challenging play, and even that was the first since the same author's "Idiot's Delight."

"The Great Sebastians," in which they returned to Broadway last week, may not be distinguished drama, but it is a spectacular show. Billed by co-authors Howard Lindsay and Russell Crouse as a melodramatic comedy, it is a skillfully wrought piece of footlight hokum that gives the incomparably theatrical stars and the audience a treat.

Even without the large theatre party bookings and mail order advance, it would be a snap for a long run on Broadway and the road. After that, NBC should get a sock television show from it and then Columbia Pictures will have a lustrous screen property. The latter two pre-production deals, incidentally, make the Lindsay-Crouse presentation a lead pipe cinch for multiple payoff.

Although "Sebastians" is a natural for general audiences, it's a special dish for the trade, being a backstage yarn about a couple of vet vaudevillians, and is packed with show biz touches by such old pros as Lindsay and Crouse. Also, as it happens, Alfred Lunt himself is a longstanding vaude fan with an affectionate understanding of greasepaint ham. Add the fact that Lynn Fontanne is a virtuoso performer and the combination becomes virtually irresistible.

As an "international" mind-reading act, billed as The Great Sebastians, the stars open with the bowoff of their turn on the ornate stage of a variety theatre in Prague. The year is 1948, shortly after the takeover of Czechoslovakia by the Russians, and in no longer than it takes to say commissar the troupers have been tricked by their own egos into providing after-the-show entertainment for a party at the home of a Red general.

As political innocents abroad, they become ensnared in police state intrigue, gravely complicated by news that their old friend, Czech patriot Jan Masaryk, has committed suicide on the day they've been his guests at a private luncheon. Just as they're about to become victims of Red terrorism, they use some of their vaude hocus-pocus to outwit the Communist officials and escape.

No one is likely to put up an argument that "Sebastians" is quality drama, and there'll be no public outcry when it fails to be mentioned for the Pulitzer and Critics Circle awards. There will even be inevitable perfectionists who'll complain that the play is inferior to the same authors' "State of the Union." It won't really matter. Lindsay and Crouse obviously set out to write a solid, professional theatre piece, and on that modest but valid and difficult assignment they've succeeded handsomely.

They are supported enormously by the Lunts, of course (just as they obviously counted on being). As the childishly egotistical but likable hams, the stars are superb, repeating their familiar trick of invariably seeming even more brilliant than the last time. Lunt, with an expert touch of pompousness, is disarming as he milks an extra curtain call at the bowoff of their act, or circulates through the audience to cue his partner's bogus telepathy. He's amusingly indignant at being called by his offstage name (something unpronouncably middle-European) and crushed at the realization that the British consul has never heard of the act.

Miss Fontanne, stunning as always, has a blonde wig, a cockney accent and an attitude of cool mockery, and then is impressive in the letdown melodrama scenes in which the clairvoyant suddenly stands out as a person of adamant principle. Among the large supporting company, Ben Astar is notable as a secretly terrified Soviet general and Simon Okland is properly sinister as a political undercover agent in the Red army.

Other commendable performances in lesser parts are given by Susan Frank as a puppet-like Soviet functionary, Arny Freeman as a cowed theatre manager and Anne Francine, Peggy Murray, Eugenia Rawls, Doris Fesette, Jose Ruben, Grant Gordon, Ben Hammer, Edward Moor and Joseph Holland as visitors at the general's home.

Bretaigne Windust has provided uncluttered direction, with authentically rococo scenery by Raymond Sovey, and uneven lighting by Jean Rosenthal. The show is at the ANTA Theatre on an interim booking through Feb. 4, then moves to the Coronet to continue indefinitely. The Lunts are contractually permitted to take an eight-week layoff starting June 4.

Hobe.

Red Roses for Me

Gordon W. Pollock production of drama in four acts (single intermission), by Sean O'Casey. Direction, John O'Shaughnessy; choreography, Anna Sokolow; scenery and lighting, Howard Bay; music, Edwin Finckel; costumes, Ballou. Features Kevin McCarthy, Eileen Crowe, Joyce Sullivan, E. G. Marshall, Michael Clarke Laurence, Virginia Bosler, Shamus Locke, Ann Dere, Whitford Kane, Casey Walters, Katherine Hynes, Eamon Flynn. At Booth Theatre, N. Y., Dec. 28, '55. $4.60 top weeknights; $5.75 Friday-Saturday nights ($6.90 opening).

Mrs. Breydon	Eileen Crowe
Ayamonn Breydon	Kevin McCarthy
Eeada	Ann Dere
Dympna	Katherine Hynes
Finoola	Virginia Bosler
Neighbors	Farell Pelly, Page Johnson, Vincent Dowling
Sheila Moorneen	Joyce Sullivan
Brennan o' the Moor	E. G. Marshall
Sammy	David McDaniel
Roory O'Balacaum	Eamon Flynn
Mulcanny	Casey Walters
Rev. Clinton	Michael Clarke Laurence
Railwaymen	James C. Kelly, Lou Frizzell, David McDaniel
Inspector Finglas	Shamus Locke
Loungers	Paul Sanasardo, Jeff Duncan
Old Woman	Beatrice Seckler
Idle Woman	Judith Coy
Lonely Man	David Gold
Girls	Sandra Pine, Eve Beck
Drifter	Jack Moore
Samuel	Whitford Kane
Foster	Barry McCollum
Dowzard	Jock McGraw
Lamplighter	David Ryan

In the theatre, at least, all Irishmen seem to have the gift of gab. Of them all, though, none has the eloquence and the fire of Sean O'Casey. His is a soaring voice and spirit; singing of modest scenes and humble people, but in exalted and inspiring tones.

For all of that, however, the expatriot Irishman has had few successes in the commercial theatre, and he's not likely to cross up the

(Continued on page 75)

Chi Has Hangover; 'Pajama' $31,000, 'Teahouse' $30,500, 'Anastasia' Folds

Chicago, Jan. 10.

Post-holiday lull hit the Loop last week, as all three tenants showed big drops. "Anastasia" disbanded here Saturday night (7).

Previous frame, with its upped New Year's Eve tariffs, saw the entire list hitting the best grosses for the Chi stand. "Teahouse of the August Moon" set a new Erlanger record and "Kismet" wound up its final stanza here Dec. 31 with a big $33,000.

Next up is the touring "Plain and Fancy" at the Great Northern starting Jan. 24, and the second company of "Inherit the Wind" is due Feb. 6 at the Blackstone.

Estimates for Last Week

Anastasia, Blackstone (5th wk) ($4.50; 1,450) (Eugenie Leontovich, Dolly Haas, John Emery). Nearly $16,500 (previous week, $14,800), folded Saturday night (7).

Pajama Game, Shubert (8th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Over $31,000 (previous week, $52,500.

Teahouse of the August Moon, Erlanger (17th wk) ($5; 1,335). (Burgess Meredith, Scott McKay). Over $30,500 (previous week, $38,363 for a new house record); Hugh Reilly has succeeded Scott McKay as costar.

'Adele' $20,600, 'Hot' 10½G, Phila.

Philadelphia, Jan. 10.

Poor notices hurt "Amazing Adele," pacesetter of the holiday stage fare. Musical tryout was disappointment and went through extensive revisions here.

"Hot Corner," a baseball comedy tryout, drew mildly favorable reviews. "Anniversary Waltz," back at the Forrest with a $2 top, had a profitable stand.

All three productions left Saturday (7) after two-week runs. Last night's (Mon.) openings were "Ponder Heart," at the Forrest, and "Boy Friend," Shubert.

Estimates for Last Week

Anniversary Waltz, Forrest (C) (2d wk) ($2.40; 1,760). Mild $9,400 last week. Holiday helped first week to $14,300, excellent for scale. Playing two shows a night Friday and Saturday evenings.

Hot Corner, Locust (C) (2d wk) ($4.20; 1,580) (Sam Levene). So-so $10,500 on the holdover; New Year Eve's sellout helped first stanza to $14,500.

Amazing Adele, Shubert (M) (2d wk) ($4.80; 1,870) (Johnny Desmond, Dagmar). Mild $20,600 on the holdover. New Year's Eve trade with a $7.20 top boosted badly received tuner to an acceptable $30,350 for first session.

'LUNATICS' GLUM $9,000; TOUR ENDS, ST. LOUIS

St. Louis, Jan. 10.

"Lunatics and Lovers" folded here last Saturday night (7) after an all-too-sedate $9,000 stanza at a $3.50 top in the 1,513-seat American Theatre. That ended a brief tour for the George Brandt operation.

Previous week, "Bus Stop" grossed nearly $25,500 at the house at a $3.36 top. The touring "Plain and Fancy" opens tonight (Tues.) for an eight-performance stand, including an extra show Friday (13), at $5.60 top. Alexis Smith and Craig Stevens head the cast.

Previous Week, Cleve.

Cleveland, Jan. 10.

George Brandt's new road company version of "Lunatics and Lovers" had its breakin date at the Hanna (Dec. 26-31). The Sidney Kingsley comedy drew a poor $7,900 in eight performances at $3.50 top. Scale raised to $4.95 for New Year's Eve which was, of course, a helpful sellout. Two special Friday and Saturday evening performances at 6:30 and 9:15 p.m. did not have the Yule-time magnetism expected.

"Bad Seed," with Nancy Kelly, is current at the 1,515-capacity house, which has "Anniversary Waltz" set for next week.

'Can-Can' Okay $34,700, 'Waltz' Neat $14,000, S.F.

San Francisco, Jan. 10.

"Can-Can" piled up a neat $34,700 in its first frame at the 1,752-seat Curran Theatre last week.

"Anniversary Waltz," in its eighth round at the 1,477-seat Alcazar, nabbed a good $14,000.

'Ponder' Strong $20,400, 5-Show Bow, New Haven

New Haven, Jan. 10.

Last week's premiere of "Ponder Heart," at the 1,637-seat Shubert, built to good biz. In for a Wednesday-Saturday (4-7) stretch, at $4.50 top, gross reached a neat $20,400.

Previous Wednesday-Saturday (28-31), the opening of the "Fallen Angels" revival, at same scale, coasted to a moderate $16,000.

Current is a breakin of "Someone Waiting," starring Leo G. Carroll and Jessie Royce Landis, due for four days, Wednesday-Saturday (11-14). Followup bookings are the preem of "Damn Yankees" national company, starring Bobby Clark. Jan. 21-28; and the tryout preem of "My Fair Lady," starring Rex Harrison and Julie Andrews, Feb. 4-11.

'SEED' SPROUTS $25,700 IN POST-HOLIDAY PITT

Pittsburgh, Jan. 10.

Over $10,000 in the final two performances Saturday (7) sent "Bad Seed" soaring to $25,700 last week at 1,700-seat Nixon at $4.20 top. Nancy Kelly starrer got off to a slow start, coming as it did right after the holidays, but kept building steadily to SRO at the windup.

Week before, "Time Limit," despite excellent notices and the big New Year's holiday going for it, couldn't top $12,650, also at $4.20 top. Like "Bad Seed," the new POW-brainwashing drama had subscription backing.

Nixon currently is dark and won't relight until Jan. 23, when "Boy Friend" comes in. Then the house'll be legitless for several weeks for grind showing of Samuel Goldwyn picture, "Guys and Dolls."

'Boy' $37,200 in Balto After Big Week, Wash.

Baltimore, Jan. 10.

Baltimore legit gross potential was revealed again last week with a rousing $37,200 for "Boy Friend" at Ford's Theatre. The British import was the third offering on local Guild-ATS subscription.

Subscribers are receiving the current "Anniversary Waltz" and are due for "Bus Stop" the week of Feb. 13. The D'Oyly Carte troupe arrives Jan. 23.

Wash. Relights

Washington, Jan. 10.

After a dark week, Washington's two legit houses reopened last night (Mon.). The National began a fortnight stand of the D'Oyly Carte company's Gilbert & Sullivan repertoire, with a reported smash advance sale of $38,000. Shubert noted a mild advance for its single-week of "Fallen Angels," starring Nancy Walker and Margaret Phillips.

"Boy Friend," which wound up its run Dec. 31 at the Shubert Theatre Eve, drew a smash $43,400 through the wickets for that stanza. At the National, "Quiet Place" was quietly buried Dec. 31, following a two-week run, with a sad $12,000 finale.

Riva-Baxter 'Tea' $11,000, 'Kismet' Tepid 24G, Det.

Detroit, Jan. 10.

Second appearance of "Tea and Sympathy" in successive seasons grossed a fair $28,500 in a two-week run at the 2,050-seat Shubert at $3.50 top. Show slowed to $11,000 last week after an initial $17,500. Maria Riva and Alan Baxter are costarred.

"Kismet" did a good $24,000 in six days at the 1,482-seat Cass last week. Top was $4.

Both theatres reported that continuation of the five-week strike which has shutdown all three dailies adversely affected attendance, with only a paper being published by unemployed newsmen, nabe sheets and radio spots available for ad and publicity purposes.

Both local theatres are dark this week. Shubert reopens next Monday (16) with two weeks of "Bad Seed" starring Nancy Kelly. The Cass relights Jan. 30 with "Bus Stop" for a fortnight.

'Hellz' Prudish $7,000, Another Loss Week, L.A.

Los Angeles, Jan. 10.

Town had only one legiter last week, "Hellzapoppin' of '56," and it wound up in the red again. Tally for the fifth frame dipped back to around $7,000. Show was up to $11,000 over the holiday period, but still didn't make the break-even point and has now lost around $25,000 on operation.

For the previous frame, "Can-Can" spurted to $41,700 on the final session of a three week stay that totalled $100,000.

Sole newcomer this session is the revue "Joy Ride," opening Thursday (12).

'Limit' OK $18,800, 'Angels' 11G, Hub

Boston, Jan. 10.

Legit keeps on perking in the Hub, with three shows on the boards this week. New arrivals are "Hot Corner" at the Wilbur, which opened last night (Mon.) and "Amazing Adele" opening tomorrow night (Wed.) at the Shubert. "Time Limit" continues in its second week at the Colonial.

"Fallen Angels" exited town last Saturday night (7) after a one weeker. "Dancing in the Chequered Shade" folded Dec. 31 after one week. D'Oyly Carte left last Saturday after racking up a nice two weeks.

"Great Sebastians" closed a smash four-week pre-Broadway stand Dec. 31.

Estimates for Last Week

Time Limit, Colonial (D) (1st wk) ($4.40; 1,590) (Arthur Kennedy). Generally good reviews for the Guild tryout and racked up nice $18,800 and holds this week. Previous week, "Great Sebastians" (C) (4th wk) ($4-$4.95; $6.60 New Year's Eve) (Alfred Lunt, Lynn Fontanne). Got a snazzy $32,700 on the finale, making it a near-$115,000 for the four weeks.

Fallen Angels, Plymouth (C) (1st wk) ($3.85; 1,200) (Nancy Walker). Play got moderate reviews, pulled $11,000 for the one week. Previous week, "Bad Seed" ($3.85) (Nancy Kelly) (2d wk). Terrific $29,000. Sold out for better part of two-weeker, grabbed $50,500 for two frames to rave reviews. Exited Dec. 31 for Pittsburgh.

Dancing in the Chequered Shade, Wilbur (Previous week) (C) (1st wk) ($3.85; 1,241). Folded Dec. 31 after a single week of a scheduled fortnight; pulled a light $7,000.

D'Oyly Carte, Shubert (2d wk) ($4; 1,717). Hit big $34,000. Previous week (1 wk), pulled a lofty $35,000. Exited Saturday (7).

'TAMBURLAINE' $20,700 1ST WEEK IN TORONTO

Toronto, Jan. 10.

With opening night (4) a sellout and Saturday (7) matinee and eve doing turnaway biz, "Tamburlaine the Great" grossed a smash $20,700 for five performances last week at the 1,525-seat Royal Alexandra Theatre. at $5 top. There's a reported $20,000 advance for second (current) week.

This is the North American preem of the Christopher Marlowe meller, directed by Tyrone Guthrie and starring Anthony Quayle and Coral Browne.

On previous three weeks' engagement of "Teahouse of the August Moon," starring Larry Parks, piece did $29,670 on final frame, this the best of the triple for a total gross of $69,670, with Royal Alexandra Theatre scaled at $4.50 top and final night at $6.50 top.

'Bus Stop' Nifty $22,000 On L'ville-Indpls. Split

Indianapolis, Jan. 10.

"Bus Stop" picked up a fast $22,000 in eight performances last week, split evenly between the Memorial Auditorium, Louisville, and the Murat here. The William Inge play took in nearly $10,300 at the former locale Monday-Wednesday (2-4) and another $11,700 here Thursday-Saturday (5-7).

Local legiter is loaded with future bookings. "Tea and Sympathy," starring Maria Riva and Alan Baxter, comes in Jan. 19-24, then "Teahouse of the August Moon," starring Larry Parks, the week of Jan. 30, and "Bad Seed," starring Nancy Kelly, Feb. 6-8. It's the best short-term lineup the town has had since the old English closed in 1948.

B'way Hits Post-New Year Skids; Lunts $26,100 (5), 'Red Roses' 12G, 'Tiger' 21G, 'Desk' $19,400, 'Rain' 19G

Broadway suffered the usual post-holiday depression last week. Business for most shows tumbled from the previous frame, with its upped New Year's eve scales.

Several shows set house records during the previous stanza and business was sock for most offerings. Receipts last week, however, dropped as much as $30,000 for one musical and $15,000 for a straight play.

Only capacity shows last week were "Cat on a Hot Tin Roof," "Damn Yankees," "Matchmaker," "No Time For Sergeants," and "Great Sebastians," the latter the frame's sole opener.

There were no closings last week, but two entries bowed out the previous frame. They were "Roomful of Roses" and "Vamp." Sole opener this week is "King Lear" at the City Center.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Bus Stop, Music Box (CD) (45th wk; 358; $5.75-$4.60; 1,010; $27,811) (previous week, almost $24,600, with $6.90 top New Year's eve). Last week, nearly $12,600; closes Feb. 11.

Cat on a Hot Tin Roof, Morosco (D) (42d wk; 332; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives) (previous week, capacity as usual at nearly $31,600, with regular scale New York's eve). Last week, same.

Chalk Garden, Barrymore (CD) (11th wk; 85; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna) (previous week, almost $26,100, with $6.90 top New Year's eve). Last week, nearly $18,300.

Damn Yankees, 46th St. (MC) (36th wk; 284; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon) (previous week, house record at $52,650, with $11.50 top New Year's eve). Last week, over capacity as usual, topped $50,800.

Desk Set, Broadhurst (C) (11th wk; 88; $5.75-$4.60; 1,182; $31,500) (Shirley Booth) (previous week, over $31,000, with $6.90 top New Year's eve). Last week, over $19,400.

Diary of Anne Frank, Cort (D) (14th wk; 109; $5.75; 1,036;$28,854) (Joseph Schildkraut) (previous week almost $28,500, with $6.90 top New Year's eve). Last week, nearly $25,800.

Fanny, Majestic (MD) (62d wk; 492; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak) (previous week, over $60,500, with $9.20 top New Year's eve). Last week, nearly $37,500.

Great Sebastians, ANTA (C) (1st wk; 5; 1,185; $40,823) (Alfred Lunt, Lynn Fontanne). Howard Lindsay and Russel Crouse production of their own play opened last Wednesday (4) to four favorable reviews (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Watts, Post) and three unenthusiastic for the play; but bullish on performances (Atkinson, Times; Kerr, Herald-Tribune; McClain, Journal-American); over capacity at nearly $26,100 for first five performances; moves Feb. 6 to Coronet.

Hatful of Rain, Lyceum (D) (9th wk; 69; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, nearly $23,600 with $6.90 top New Year's eve). Last week, almost $19,000.

Inherit the Wind, National (D) (36th wk; 285; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, believed to be house record for straight play at $33,333, with $6.90 top New Year's eve). Last week, almost $30,200.

Janus, Plymouth (C) (7th wk; 50; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, almost $32,000, with $6.90 top New Year's eve). Last week, over $28,100.

Lark, Longacre (D) (8th wk; 60; $5.75-$4.60; 1,101; $29,378) (Julie Harris) (previous week, believed to be house record at nearly $31,200, with regular top New Year's eve). Last week, nearly $25,800.

Matchmaker, Royale (C) (5th wk; 40; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith) (previous week, house record for straight play at $33,908, with $7.50 top New Year's eve). Last week, over capacity at nearly $32,000.

No Time for Sergeants, Alvin (C) (12th wk; 92; $5.75-$4.60; 1,331; $38,500) (previous week, house record for straight play at $42,144, with $9.20 top New Year's eve). Last week, over capacity as usual at almost $38,900.

Pajama Game, St. James (MC) (87th wk; 692; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher) (previous week, nearly $54,100, with $10.35 top New Year's eve). Last week, almost $34,800.

Pipe Dream, Shubert (MD) (6th wk; 45; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson) (previous week, believed to be house record at $54,996, with $9.80 top New Year's eve). Last week, nearly $53,800; Miss Traubel returned to the cast last Monday (9) after missing 20 performances because of illness.

Plain and Fancy, Hellinger (MC) (50th wk; 396; $6.90; 1,527; $55,916) (previous week, almost $56,000, with $8.40 top New Year's eve). Last week, nearly $25,400.

Red Roses for Me, Booth (D) (2d wk; 13; $5.75-$4.60; 766; $22,000). Opened Dec. 28 to two favorable reviews (Atkinson, Times; Watts, Post) and five unfavorable (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American); Financed at $100,000, the show cost about that to bring in, including around $17,000 tryout loss, but excluding bonds. It can break even at about $16,000 weekly. Grossed over $12,000 for first five performances and one preview, with $8.05 top New Year's eve. Last week, almost $12,000; has to vacate the theatre Jan. 21.

Righteous are Bold, Holiday (D) (3d wk; 20; $5.75-$4.60; 834; $28,000) (previous week, almost $4,500, with regular top New Year's eve). Last week, nearly $2,200; may close next Saturday (14).

Silk Stockings, Imperial (MC) (46th wk; 364; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche) (previous week, almost $48,000, with $12 top New Year's eve). Last week, over $31,700.

Teahouse of the August Moon, Beck (C) (117th wk; 1,041; $6.22-$4.60; 1,214; $33,608) (John Beal, Terrence Kilburn) (previous week, nearly $31,600, with $7.50 top New Year's eve). Last week, over $16,500; closes March 24, to tour.

Tiger at the Gates, Helen Hayes (D) (14th wk; 112; $5.75; 1,039; $30,845) (Michael Redgrave) (previous week, house record at $31,885, with $6.90 top New Year's eve). Last week, over $21,000.

View From the Bridge, Coronet (D) (15th wk; 116; $6.90-$5.75-$4.60; 998; $30,000) (Van Heflin) (previous week, nearly $23,900, with regular top New Year's eve). Last week, over $17,000, closes Feb. 4.

Will Success Spoil Rock Hunter, Belasco (C) (13th wk; 100; $5.75; 1,073; $31,582) (previous week, almost $26,100, with $8.05 top New Year's eve). Last week, over $18,500.

Witness for the Prosecution, Miller (D) (56th wk; 444; $5.75-$4.60; 946; $23,248) (previous week, almost $23,600, with $7.50 top New Year's eve). Last week, nearly $17,900.

Miscellaneous

Six Characters in Search of an Author, Phoenix (CD) (4th wk; 32; $3.45; 1,150; $24,067) (previous week, nearly $16,000, with regular top New Year's eve). Last week, almost $9,800; closes Feb. 5.

Opening This Week

King Lear, City Center (D) ($3.80; 3,090; $45,000) (Orson Welles). First of three mid-winter productions by the N.Y. City Center Theatre Co., presented by arrangement with Martin Gable and Henry M. Margolis; opens tomorrow (Thurs.) night.

Closed Dec. 31

Roomful of Roses, Playhouse (D) (11th wk; 88; $5.75-$4.60; 994; $25,500) (Patricia Neal). Over $10,400 for final week, with $6.90 top New Year's eve; shuttered at an approximate loss of $30,000 on a $50,000 investment.

Vamp, Winter Garden (MC) (8[illegible] wk; 60; $7.50; 1,494; $60,00[illegible] (Carol Channing). Nearly $20,500 for final week, with $9.80 top New Year's eve; folded at an estimated loss of $335,000 on a $300,000 investment, including $20% overcall.

Off-Broadway Shows

Third Person

David Clive production of drama, in two acts by Andrew Rosenthal. Staged by Bill Butler; setting and lighting, Robert Mellencamp; costumes, Emma Mellencamp. At President, N. Y., Dec. 30, '55; $4.60 top.
Cast: Karin Wolfe, Bradford Dillman, Murray Matheson, Joseph Warren, Louise Allbritton, Renee Gadd.

In the theatre it's necessary to care. For all of his earnestness, and despite the gravity of his story, in "Third Person" Andrew Rosenthal hasn't managed to create characters of compulsive audience concern. Thus, the emotions stay on the far side of the footlights, the situation seems merely too bad, and half a block from the theatre it's all pretty much forgotten.

Rosenthal writes of six people, three of whom are latent homosexuals. Two of these men being married, the triangles tend to become involved, but the chief conflict conerns the hitherto happily married younger couple and an ex-G.I. they've befriended, housed and fed. The war is evoked via nostalgia for nights on a Pacific beach with a harmonica, the lad's pre-war violent past is delved into by a mischievous older party boy, and the young wife fights to victory for sanctity of home and husband.

All this seems to have offended Briton's Lord Chamberlain, helping the play to a run in an off-West End private subscription theatre. At the President, there's nothing particularly offensive, and if the author's often cryptically amusing dialog were in the mouths of more interesting people, there could be sparkle. But Rosenthal has been cautious to a fault with what he evidently felt to be ticklish material.

Bill Butler's direction is tasteful and marked by moments of recognition. Bradford Dillman, as the off-beat boy, seems surprisingly on-beat in view of all he's charged with. Murray Matheson, as a malicious cocktail tosser, is sharply debonair, and Louise Allbritton strives sveltely as the offended wife. Karin Wolfe is a charmingly candid child, Renee Gadd is a fliply resigned wife, while Joseph Warren seems vaguely uncomfortable as the ex-Army officer who is the center of the conflict.

Rosenthal has dialog talent and an eye for a touchy situation. He hasn't come up with enough of a play, however. *Geor.*

Don Juan

Peter Sourian & John Fletcher revival of comedy in two acts by Moliere. Staged by Walter Beakel; new translation, Peter Vanel; settings, Ninette Mulvaney. At Downtown Theatre, N. Y., Jan. 3, '56; $2.60 top.
Cast: George Grinnell, William Trazenfeld, Peter Falk, Edward Hanlon, Albert Paulson, Bronia Stefan, Fran Cadwallader, William Hickey, Mary Troy, Robert Keegan, Sol Serlin, George Segal, Frank Bara, Francis Thompson, Reuben Singer.

The "Don Juan" produced by newcomers Peter Sourian and John Fletcher at the Downtown Theatre is said to be Moliere's, but any resemblance is superficial. Rated by some as one of the French satirist's best plays, the current effort is an incomprehensible jape that misses in concept, adaptation, direction and performance.

Specifically, this Don is a cynical philanderer who enjoys wallowing in his misdemeanors, preferring hellfire to salvation. The piece has been looked at askance in its time, and hasn't often been revived, this version being claimed as New York's first in English. Off-Broadway having become a pretty competitive arena, Moliere's Don will have to await another incarnation.

Chief onus must rest with director Walter Beakel for failing to exploit, or seemingly even to recognize, obvious theatrical values. Among the actors who at least struggle are Reuben Singer, Bronia Stefan, Peter Falk and Frank Bara. A program note says that "this is his first professional stage appearance in New York City" for Albert Paulson, who plays the title role. Uh-huh. *Geor.*

(Closed Tues., Jan. 3, after one performance.)

Clef Theatre

Clef Theatre production of double-bill, including "The Baron . . . Almost," a musical comedy based on Johann Strauss' "The Gypsy Baron," and "Rustic Chivalry," a musical play based on Pietro Mascagni's "Cavalleria Rusticana." Adaptations by Gaudenz and Lee; staged by Otto Simetti; musical direction, Bartolomeo Ferrara; produced by Amelia Gaudenzi; settings, Mary Jane Mills. At Church of the Nativity, N. Y., Jan. 7, '56. Admission by contribution.
Cast for "Baron": Ed Green, Frank Kelley, Sinfen Dorfer, Virginia Lamb, Ann Graff, Peggy Moran.
Cast for "Rustic": Frank Kelley, Ann Graff, Muriel Rahn, Elias Skarimbas, Sinfen Dorfer, Peggy Moran.

A sprightly off-Broadway opera company could be a boon. But the newly organized Clef Theatre at 2d Ave. & 2d St., on the basis of this dual bill of "Rustic Chivalry" (adapted from "Cavalleria Rusticana") and "The Baron . . . Almost" (courtesy "The Gypsy Baron"), seems to have a tough row to hoe.

Calling itself a "modern workshop of lyric theatre," Clef Theatre's potential is apparently in the direction of innovation, rather than a mere rehash of the classics in traditionally hackneyed garb. Except for the chance to hear "Baron" and "Chivalry" in English, however, incidents in the Church of the Nativity's basement theatre are rather tired.

Skipping "The Baron . . . Almost," which would be infinitely easier to take on a disk at home in Strauss' original treatment, "Chivalry" is primarily intriguing because Santuzza is sung by Muriel Rahn, remembered for the original legit "Carmen Jones." If her Clefellows had Miss Rahn's facility and temperament, the trip to the cold reaches of the lower East Side might have motive, but with the possible exception of Sinfen Dorfer, tenor for both pieces, who occasionally gets lukewarm, it's a frosty outing.

Adapted by Gaudenz and Lee, "Chivalry," as well as "Baron," is done as a musical play, and again excepting Miss Rahn, the acting bridging the non-musical gaps is unfortunate. Presumably director Otto Simetti would have some responsibility for this. Musical director Bartolomeo Ferrara holds forth energetically at the piano.

Performances will be repeated on successive Saturdays in January. *Geor.*

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'Plain' Rousing $37,700 For New Orleans Week; Got $35,200 in Dallas

New Orleans, Jan. 10.

This legit-starved town gave "Plain and Fancy" a hearty welcome during its eight-performance run at Civic Theatre last Tuesday-Sunday (3-8). The Alexis Smith-Craig Stevens starrer took in nearly $37,700 at the 1,500-seater. The tuner, which had a $25,000 advance sale, set a house record for the Friday-Sunday portion of the stand, with the gross going over $6,000 each of the evenings and topping $5,000 for the Saturday matinee.

The house was scaled to a $5.50 top.

Cotton Bowl Stand

Dallas, Jan. 10.

Cotton Bowl week's stand of "Plain and Fancy," touring legit musical, drew a good $35,200 from 14,500 attendance, at State Fair Auditorium, Dec. 26-Jan. 1. Six evening shows and two matinees were scaled to $4.40 top.

Perfect weather and strong exploitation, including daily WFAA-TV guesting by show's principals, boosted attendance to the tourer,

Parks-'Teahouse' $25,000 1st Week in Montreal

Montreal, Jan. 10.

"Teahouse of the August Moon," starring Larry Parks, drew a fair $25,000 at Her Majesty's last week in first of a two-week stand.

Following okay reviews from all critics, biz was slow until weekend.

Touring Shows

(*Jan.* 9-22)

Amazing Adele (tryout)—Shubert, Boston (11-21). (Reviewed in VARIETY, Dec. 28, '55).
Anniversary Waltz—Ford's, Balto (9-14); Hanna, Cleve. (16-21).
Bad Seed (Nancy Kelly)—Hanna, Cleve. (9-14); Shubert, Det. (16-21).
Boy Friend—Shubert, Philly (9-21).
Bus Stop (2d Co.)—Cox, Cincy (9-14); Victory, Dayton (16-21).
Can-Can—Curran, S. F. (9-21).
Damn Yankees (2d Co.) (Bobby Clark)—Shubert, New Haven (21).
Fallen Angels (tryout) (Nancy Walker, Margaret Phillips)—Shubert, Wash. (9-14) (Reviewed in VARIETY this week).
Hot Corner (tryout) (Sam Levene)—Wilbur, Boston (9-21) (Reviewed in VARIETY this week).
Innkeepers (tryout) (Geraldine Page)—McCarter, Princeton (12-14); Locust, Philly (16-21).
Kismet (Earle MacVeigh, Margot Moser, Martha Errole, Donald Clarke)—Erlanger, Buffalo (9-14); Opera House, Boston (16-21).
Middle of the Night (tryout) (Edward G. Robinson)—Playhouse, Wilmington (19-21).
Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (9-21).
Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens)—American, St. L. (10-21).
Ponder Heart (tryout) (David Wayne)—Forrest, Philly (9-21) (Reviewed in VARIETY this week).
Someone Waiting (tryout) — Shubert, New Haven (11-14); Walnut, Philly (16-21).
Tamburlaine the Great (tryout)—Royal Alexandra, Toronto (9-14) (Reviewed in VARIETY this week).
Tea and Sympathy (Maria Riva, Alan Baxter)—Aud., East Lansing (10-11); Beloit (Ind) U. (12); Indiana U., Bloomington (13-14); Aud., L'ville (16-18); Murat, Indianapolis (19-21).
Teahouse of the August Moon (2d Co.) (Burgess Meredith, Hugh Reilly)—Erlanger, Chi (9-21).
Teahouse of the August Moon (3d Co.) (Larry Parks)—Her Majesty's, Montreal (9-14); Erlanger, Buffalo (16-21).
Time Limit (tryout) (Arthur Kennedy)—Colonial, Boston (9-14) (Reviewed in VARIETY, Dec. 7, '55).
Waiting for Godot (tryout) (Bert Lahr, Tom Ewell)—Coconut Grove (Fla.) Playhouse (9-14; then folds) (Reviewed in VARIETY this week).

Legit Bits

Dorothy Ross has replaced **Joseph Burstin** as pressagent for "Third Person" at the off-Broadway President Theatre, N. Y.

A new off-Broadway production firm, formed by **Barry Vincent** and **Philip Dixon**, has skedded "Prodigal Years," a new play by **Jack Karibian**, for March presentation.

Cornelia Otis Skinner and **Fred Keating** will share the Jan. 23 off-Broadway Phoenix Theatre "Sideshow" bill in a program tagged

Michael Gordon has taken over the staging of the currently trying-out "Hot Corner," succeeding **Sam Levene**, who continues as star.
"Characters and Chicanery."

Meyer Davis has been appointed chairman of the legit theatre division for the 1956 Boy Scout Fund drive.

John Houseman has been appointed Festival Director of the American Shakespeare Festival Theatre & Academy in Stratford, Conn., for the 1956 season.

Martin Ryerson, ex-McCann-Erickson scribe, is appearing in "Reclining Figure" at the Fresno (Cal.) Community Theatre.

Robert W. Dowling, president of City Investing Co. and a partner in Producers Theatre, has been elected president of the N. Y. Board of Trade.

Seymour Rosensweig has been appointed theatrical editor of Columbia Features newspaper syndicate.

Jacob Ben Ami back in N. Y. after a seven-month South American tour in a variety of roles.

Initial season of stock at the Tucson (Ariz.) Winter Playhouse got underway yesterday (Tues.) with **Donald Cook** in "King of Hearts."

"Tonight With Hemingway," a platform production of selections from the author's novel, is slated for Broadway presentation next season by **Alfred Rice**, Hemingway's attorney, and **A. E. Hotchner**, who adapted the works. **Thomas Hammond** will be general manager.

Elizabeth Marton, who recently acquired the World stage and film rights to Mark Twain's "Innocents Abroad," plans a Broadway musical production of the work next fall in association with **Lewis F. Gittler**. The book for the tuner has been adapted by **Melchior Lengyel**, who scripted the film, "Ninotchka," from which "Silk Stockings" was adapted.

J. Carrol Naish has vacated his roles in the **Arthur Miller** dual bill, "A Memory of Two Mondays" and "A View From the Bridge," with **Martin Wolfson** replacing him in the former and **Russell Collins** succeeding in the latter.

Following the windup of his "Fanny" contract June 2, **Ezio Pinza** will star in his first straight play, **Robert Alan Aurthur's** "A Very Special Baby," which **David Susskind** plans to produce on Broadway next fall.

Agent **Henry C. Brown** left for the Coast last Friday (6) on a three-week business trip.

This is a busy week for **Cliff Hayman**. He's associate producer of "Someone Waiting," which opens tonight (Wed.) at the Shubert, New Haven, and business manager of "Innkeepers," which preems tomorrow night (Thurs.) at the McCarter Theatre, Princeton.

Eric Fleming and **Evelyn Page** have succeeded **Richard Derr** and **Shirl Conway** in the Broadway production of "Plain and Fancy," with the latter two departing to appear in the London production of the musical, which opens Jan. 25 at the Drury Lane Theatre.

The Playwrights Co. is pitching for **Jean Pierre Aumont** and **Martita Hunt** to appear in **Patricia Moyes'** adaptation of **Jean Anouilh's** "Time Remembered," which the producing firm plans for Broadway presentation this season.

The appeal of pressagent **Max Eisen's** suit to prevent the sale of the off-Broadway Theatre de Lys to **Lucille Lortel** is due for argument Jan. 20 before the Appellate Division of N. Y. Supreme Court.

Touring "Pajama Game" has dropped Wednesday matinees at the Shubert, Chicago, and installed Sunday night performances with a 7 o'clock curtain.

Fred Miller Theatre, Milwaukee, is currently playing "Fifth Season" for three weeks, with **Tod Andrews** starred.

Billy Matthews, who staged the touring editions of "Teahouse of the August Moon," was in Chicago last week for **Hugh Reilly's** opening as costar with **Burgess Meredith** in the second troupe, succeeding **Scott McKay**.

Gertie Memorial Fund Tax Exempt for Gifts

Washington, Jan. 10.

The Gertrude Lawrence Aldrich Foundation of New York has been added to the list of organizations, contributions to which are deductible under the Federal income tax laws.

Latest report of the exempt corporations by the Internal Revenue Service also names the Stumptown Players, of Hollywood, and the Zanesville (O.) Civic Theatre in the tax-free category.

Off-Broadway Shows

Cherry Orchard, 4th St. (10-18); closes next Sunday (15).
Cradle Song, Circle in Square (12-1).
Dandy Dick, Cherry Lane (1-10).
Don Juan, Downtown (1-3); closed after one performance.
Macbeth, Jan Hus Aud. (10-19); closed Jan. 1.
Out of This World, Actors Playhouse (10-12); closed last Sunday (8).
Threepenny Opera, de Lys (9-20).
Trouble in Mind, Greenwich Mews (11-13).

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For Government-Supported Legit

By KENNETH TYNAN

(In the U.S., which has practically never had Government support of the arts (except during the mid-1930's, as a relief measure), legit circles tend to admire and envy the English theatre, with its government support through the British Arts Council. The grass is not so green to British eyes, however, either as to the Arts Council, tax remission for non-profit shows or even the long-planned National Theatre, for which a cornerstone was laid several years ago on the south bank of the Thames, away from the West End legit section. Considering the negative attitude of the U.S. Government toward the arts, there may be interest in the following column, reprinted in part, by the drama critic of the London Observer. Ed).

As the fervent will remember, Jan. 21, 1949, was the day of the Giant Step, when the drama received its greatest (and almost its only) official boost since Charles II created the patent theatres. It was the day on which the House of Commons unanimously approved the National Theatre Bill, empowering the Treasury to spend $2,800,000 on building a home for the nation's drama.

Seven years have passed: and what has become of that august and imaginative resolve? One stone has been regally laid; and that, by mischance, in the wrong place.

Has the theatre forgotten the long passion that brought its dream to the brink of fact? Surely the classic arguments, endorsed always by the few and seven years ago by the many, need no reiteration. Must it again be urged that Britain is the only European country with a living theatrical tradition which lacks a national theatre; and that the public money which gave us a visual library, the National Gallery, is needed just as vitally to provide (in Benn Levy's phrase) a "living library" of plays?

But the points were all made in the Commons debate: The general impotence of our theatre, as opposed to the individual excellence of our actors, is the laughing stock of the Continent; and it is unthinkable that anyone nowadays would sink to the crassness of saying, as a daily paper did in 1938: "To have no National Theatre is a tribute to our liberty."

But what, the diehards may ask, will the National Theatre give us that Stratford (the Shakespeare Memorial Theatre in Stratford-on-Avon: Ed.) and the Old Vic do not? Firstly, a really modern theatre, comparable with those abroad and capable of staging the widest variety of plays. Secondly, not a cast of underpaid second-stringers, like the Old Vic, nor yet a starry, short-term band, like Stratford; but a large, experienced, permanent company drawn from our finest talents and paid accordingly.

Of the six objects prescribed for the National Theatre, Stratford and the Old Vic fulfill but one, that of presenting Shakespeare. The others (those of reviving the rest of our classical drama, presenting new plays and the best of foreign drama. and preventing recent plays of merit from rusting in oblivion) have no roof at all over their heads. At the X Theatre the play is good; at the Y, the acting; and the decor at the Z is magnificent.

But there is nowhere we can send our guest, confidently saying: "This is our theatre's best. On this we stand."

Shows on Broadway

Continued from page 72

Red Roses for Me

form with "Red Roses for Me," the first of his plays to reach Broadway in 12 years. Disregarding, just for the sake of theory, the current theatre shortage and the fact that the Gordon W. Pollock production has the Booth for only a few weeks' booking, it would still be a doubtful prospect for general audience appeal.

"Roses" is an impassioned and occasionally stirring play, written with a beauty no other living dramatist can touch. But it has the flaws of the author's earlier works, plus greater loquaciousness and an almost ostentatious defiance of practical theatre requirements. It has power, with a glowing and uplifting cry for freedom of the human spirit, but it remains dubious boxoffice and, as such, further evidence why O'Casey, despite his reputation, is so rarely produced.

The drama (it is a tragedy, although it has O'Casey's familiar comic treatment in the early scenes) is said to be strongly autobiographical. It deals with a Dublin traction strike in 1913, and its characters include portraits of the author and his mother and an assortment of the usual Gaelic eccentrics bickering over religion, politics and whatnot. Although the story ostensibly concerns an idealistic workman who refuses his mother's, his sweetheart's and his minister's pleas to stay out of trouble and thus save his life, O'Casey is really voicing a hymn to freedom and eulogizing all heroes who are ready to die for what they believe in.

It is a long play—four acts, with a single intermission— and could be advantageously cut, not only by lines and in some cases whole speeches, but in several instances by entire scenes. O'Casey, even more than most Irish playwrights, seems to revel in his own eloquence, frequently at the expense of story and movement. Although the words themselves are often lovely and touching, the play's overall impact is weakened.

Granted that O'Casey is terribly difficult to stage, still this production of "Roses" seems spotty. While isolated scenes, particularly the intimate ones between the hero and his mother, or with his girl, or the comedy passages of wrangling between religious fanatics, are moving, the emotional climaxes and the crowd scenes that should explode with violence seem curiously static.

Perhaps this is due to the apparent over-reverence with which the show is done, but may also stem to some extent from John O'Shaughnessy's seemingly unvaried direction. As the martyr to Irish freedom, Kevin McCarthy is plausible without seeming especially dynamic or contagious. Noted Dublin actress Eileen Crowe is quietly but magnetically expressive as his selfless mother, and American-born, Irish-trained Joyce Sullivan is convincing as the sweetheart who fails to persuade him to be practical.

There are standout comedy performances by E. G. Marshall as a rabid Protestant, Eamon Flynn as an irate Catholic and Casey Walters as a scornful athetist. Michael Clarke Laurence is impressive as a strong-minded minister and there are credible supporting bits by Ann Dere, Virginia Bosler, Whitford Kane, Shamus Locke, Barry McCollum and Jock McGraw.

Howard Bay has designed atmospheric settings of a Dublin tenement, a street by a bridge over the River Liffey and a Protestant churchyard, while Anna Sokolow has provided vivid (if somewhat expendable) choreography, Edwin Finckel has arranged effective mood music and Ballou has supplied helpful costumes. *Hobe.*

Shows Out of Town

Continued from page 72

Waiting for Godot

opening show for the converted-from-films Cocoanut Grove Playhouse. The import from London is a wearisome two-acter, aimless in plotting, devoid of excitement, an impossible guessing game containing little to keep a theatregoer interested.

Author Samuel Beckett, presumably striving for symbolism, achieves merely obscurity. The message, if any, is lost in the meandering dialogue. The comedy depends on such bits of business as unbuttoned trousers, smelly shoes, four-letter words and random inserts that amount to virtual libels of burlesque blackouts.

Casting of Bert Lahr and Ewell in the lead roles is a deplorable waste of talent. Although they strive desperately to bring the parts to life, and occasionally stir a spark of interest, these are invariably defeated by the script's doubletalk inanities.

J. Scott Smart strives mightily as a gross, grasping landowner, but rarely emerges with much point. Charles Weidman, co-featured, did not appear for the opening performance, and Arthur Malet subbed competently as the puppet-slave who reflects his master's worst traits.

Mary Schenck's setting is economical but effective, comprising a raised level (to mark a rocky elevation along a country road) and a stark, Daliesque tree, with adroit lighting helping to provide the modest dramatic effect achieved. Staging by Alan Schneider seems competent considering the static and incomprehensible nature of the script.

Prospects for the show appear dim. Although a scheduled Broadway opening has been cancelled, producer Myerberg insists that he will recast the piece and take it to the Main Stem later this spring. Incidentally, the original British production of "Godot" has become a controversial hit in London.

Lary.

6 Shows Folded

Continued from page 71

ington; "Anastasia," Elaine Perry's production of the Marcelle Maurette-Guy Bolton melodrama, starring Eugenie Leontovich, Dolly Haas and John Emery, which went dark last Saturday (7) in Chicago, and "Lunatics and Lovers," the George Brandt-Haila Stoddard touring edition of Sidney Kingsley's play, which tossed in the sponge last Saturday in St. Louis.

Only Norton Rapped 'Shade'

Boston, Jan. 10.

"Dancing in the Chequered Shade," booked into the Wilbur for a two-week tryout, folded New Year's Eve at the end of its first week grossing a tepid $8.000.

The cast of four, headed by Marjorie Steele, held a wake party following the final curtain at the Hotel Brunswick. Miss Steele, who played the lead in the summer tryout of "Debut" at Matunuck, R. I., said that she had passed up the role in a new version of the Mary Drayton comedy, now in rehearsal, to go into "Chequered Shade." Actress is the wife of producer and Coast theatre owner Huntington Hartford, chainstore heir.

Only one Hub critic soundly drubbed the John van Druten play. Elliot Norton, of the Boston Post, said, "It lacks every element which a good play should have. The acting is as hopelessly inept as the writing. Two members of the cast of four cannot be denounced because they were rushed in last night to replace two others who had been fired. The remaining two cannot be criticized; they can only be pitied."

British Shows

LONDON

(Figures denote opening dates)

Anniversary Waltz, Lyric (11-30-55).
Boy Friend, Wyndham's (12-1-53).
Charley's Aunt, Globe (12-22-55).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Girl Named Jo, Piccadilly (12-15-55).
Hamlet, Phoenix, (12-8-55).
Kettle & Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Listen to Wind, Arts (12-16-55).
Lucky Strike, Duke York's (9-14-55).
May Fever, New Lindsey (12-28-55).
Mr. Pennypacker, New (5-18-55)
Mornings at 7, Comedy, (12-24-55).
Mousetrap, Ambas. (11-25-52).
Pajama Game, Coliseum (10-13-55).
Plume de Tante, Garrick (11-3-55).
Queen & Rebels, Haymarket (10-26-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Small Hotel, St Martin's (10-12-55).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Summertime, Apollo (11-9-55).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).
Whole Truth, Aldwych (10-11-55).
Wild Duck, Saville (12-21-55).

SCHEDULED OPENINGS

Plain & Fancy, Drury Lane (1-25-55).

CLOSED LAST WEEK

Strong Are Lonely, Piccadilly (11-15-55).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Fallen Angels, Playhouse (1-17).
Tamburlaine Great, Wint. Gard. (1-19).
Innkeepers (wk. 1-23).
Time Limit, Booth (1-24).
Hot Corner, Golden (1-25).
Marcel Marceau, City Center (2-1).
Ponder Heart (wk. 2-5).
Middle of Night, ANTA (2-8).
Someone Waiting (2-14).
Streetcar Desire, City Center (2-15).
Debut (wk. 3-4).
Little Glass Clock (wk. 3-12).
My Fair Lady, Hellinger (3-15).
Mr. Wonderful, B'way (3-16).
Mister Johnson, Martin Beck (4-2).
King and I, City Center (4-25).
Most Happy Fella (wk. 4-29).
Kiss Me Kate, City Center (5-16).
Carmen Jones, City Center (6-6).

OFF-BROADWAY

Midsummer Dream, Jan Hus (1-13).
Uncle Vanya, 4th St. (1-31).
Miss Julie, Phoenix (2-21).

'Literature of American Musical Theatre' Is Yale's Lofty Billing For Unique Show Biz Disk Archives

By ROBERT BARAL

Yale University is giving the formal academic nod and recognition to Broadway musicals in building up its show biz collection.

This comparatively new collection (it's less than two years old) is not to be confused with the material already on file in the Yale Music & Drama schools. The musical comedy memorabilia, now numbering close to 10,000 choice items, is all new and assembled under the somewhat lofty label of "the literature of the American musical theatre."

On occasion such high spots as the original Cole Porter manuscript for "Begin the Beguine" or "Night and Day" is exhibited in much the same scholastic frame as an early Shakespeare folio or a Boswell letter. Yale considers a Broadway musical score a milestone in human knowledge.

Yale is now among the top five libraries in the country with extensive music catalogs, including the N. Y. Public Library, Harvard University, University of California and University of Pennsylvania —not to forget the Library of Congress in Washington.

But with New Haven the No. 1 tryout spot for musicals in this country, prior to the Boston workovers even, and the scene of many historical firsts for pop songs from Irving Berlin to Richard Rodgers. Yales Americana has a factual personality which is unique.

"Oklahoma!" opened there under the title of "Away We Go" (try and get those original song copies now!), and "South Pacific" started on its ticket stampede there long before the Broadway premiere—so it's just a matter of running across the campus to Sterling Library to recapture some of the excitement of these immortal U. S musical classics.

Yales' collection is confined strictly to musical comedy material —scores, sheet music, programs, publicity, platters and albums with the culture angle paramount. Everything is obtained from private gifts or donations or from the actual tunesmiths themselves. Yale's approach to this project conveys that certain hushed aura of dignity associated with Old Eli.

Robert Barlow '33 is steering the collection into shape, having started it himself about two years ago. An advisory committee is cooperative, and the following membership is indicative of the prevailing high level which is maintained: Cole Porter, Richard Rodgers, Oscar Hammerstein 2d, Noel Coward, Ira Gershwin, Frank Loesser, Harold Rome, the widows of Jerome Kern and Kurt Weill, Max Dreyfus and Goddard Lieberson, executive vice-president of Columbia Records, who is chairman.

Berlin and Porter

Irving Berlin is not on the committee so far, but he is vitally interested in the program and has promised to turn over one of his trick pianos which he uses in composing. Berlin's innumerable show music filters through the entire collection.

Right now Porter's works dominate—and there's a reason. He's Yale '13. He first wrote for the campus when a student and then hit Broadway in 1916 with "See America First" ("I've Got a Shooting Box in Scotland")—a flop. Some of this music is included here.

Harold Rome '29 has many of his original pieces in the collection and is also going to turn over some of his unpublished works for the record and safekeeping. Other Yale alumni of note represented in some form or other now includes: Brian Hooker '02; Albert Selden '44, Chandler Cowles (active with the Broadway productions of Gian-Carlo-Menotti) and T. Edward Hambleton ("The Golden Apple," "Sandhog" and "Phoenix '55").

Accent is on the Twenties. The revue period is being given special treatment as significant of the so-called Golden Age of U. S. musicals. There is much music from the "Ziegfeld Follies" from 1907 on up; the "Scandals," "Greenwich Village Follies," "Music Box Revues," "Vanities" and the heavy Winter Garden output.

Some of the recent acquisitions include other Ziegfeld luminaries, whose records carry historical distinction, such as: Van & Schenck, Bert Williams, John Steel (he introduced "A Pretty Girl Is Like a Melody"); Ruth Etting, Cliff Edwards, Eddie Cantor, Helen Morgan, Aunt Jemima ("Can't Help Lovin' Dat Man"); Brooke Johns, ("Take, Oh Take Those Lips Away") and Fannie Brice's "red seal" recording for Victor of "My Man" and "Second Hand Rose." Barlow points out that to date the Ziegfeld music material is so scattered that it lacks focus—which is one of Yale's major items to iron out and catalog. After all, he adds, the Twenties are often referred to as the Ziegfeld age.

If one Ziegfeld collection, which is known of, is tracked down, it is hoped to present a comprehensive exhibit of the Great Glorifier's musical shows some time this winter—as a gesture to coincide with the contemplated revival announced by Richard Kollmar. Over 500 songs were published under the "Follies" label alone, not including his book shows and early Anna Held productions.

On file now are some Harry Richman and Frances Williams disks from the "Scandals" during the peak period of DeSylva, Brown & Henderson. There's also another 12-inch record on file—one of the "Scandals" featuring Bing Crosby and the Boswell Sisters singing "Life Is Just a Bowl of Cherries," "This Is the Missus," etc. They were not in the edition but each sock rendition here reflects the growing trend then to do justice by the excellent music being turned out. Barlow considers the trio of D. B. & H. about tops for revue music—better than Gershwin in this field with Irving Berlin's music for the "Ziegfeld Follies of 1919" a close runner-up.

Other high spots in the archives are Grace Moore's records of her "Music Box" songs; Zelma O'Neal singing 'I Want to Be Bad" and "Button Up Your Overcoat" from "Follow Thru"; Helen Kane singing "I Wanna Be Loved" from "Good Boy"; Harry Richman singing "Thank Your Father" and "Without Love" from "Flying "Silver Moon" from "My Maryland"; William O'Neal singing "Softly, As in a Morning Sunrise" and "Stout-Hearted Men" from "The New Moon"—and going still further back, a remarkable record by Esther Walker singing "Sahara" (one of the best Prohibition songs) from "Monte Cristo, Jr." Not to forget Edith Day's recording of "Alice Blue Gown" and "Irene" which she introduced in the Harry Tierney-Joe McCarthy Musical, "Irene."

British Wax Works Too

Yale's pop show library also has some outstanding British platters indexed. There's George Gershwin's record, made in England, with Fred & Adele Astaire of the "Lady Be Good" songs, in which High"; Evelyn Herbert singing Astaire taps to the composer's piano playing. Particularly interesting is Gershwin's playing—while clearcut and authoritative for his style, the playing is not as fluid as some of the keyboard specialists now around. Then there are some interesting Ivor Novello-Mary Ellis records of the former's London operettas which never hit Broadway.

One vintage record carries special appeal. It's Marion Harris' recording of "The Man I Love" which did much to vitalize this Gershwin torcher after an uninspired start first in "Lady Be Good" and later in "Strike Up the Band."

Of the present-day stars—Yale's file on Ethel Merman is excellent. Her early records display somewhat more disciplined pipes but ever powerful—up to the trumpet blare of her last two Irving Berlin musicals, "Annie Get Your Gun" and "Call Me Madam." Merman's file is complete and terrific.

Al Jolson is being built up, centering on his "Bombo" revue at the Winter Garden as a peak example of the famed runway extravaganzas—but the overflow of interpolated numbers which dominated the star's repertoire at this time is proving difficult to unravel.

What's in a Chirp's Name? Met Opera Sues Mimi Benzell Over 'Star' Tag

The Metropolitan Opera has brought suit in N.Y. Supreme Court against soprano Mimi Benzell (Gould), Loft's Candy Shops and Al Paul Lefton Co., to stop use of the name "Metropolitan Opera" or "Met" in connection with Miss Benzell in any of their ads. It wants to prevent "the public from believing that Mimi Benzell is a Metropolitan Opera artist or is or was a Metropolitan Opera star or prima donna." After final hearing, the Met asks for damages to be set against Loft's, and an accounting from Miss Benzell of profits.

Loft's ran an ad in N.Y. papers Dec. 5 referring to Miss Benzell as a Met Opera star, when they knew she was not, the Met claims. Loft's has since desisted in other ads using Miss Benzell. As for Miss Benzell, however, the Met states that for years, or since 1950 (after her Met departure), the singer has claimed that she was still associated with the Met and on its roster, describing herself as a "Metropolitan Opera star." The Met claims she's done this not only to promote her career but also to fatten her pocketbook via testimonials, etc.

The Met claims it has protested since 1951, to the singer, to AGMA, to newspapers and magazines on ads or interviews, to various organizations using Miss Benzell with the Met tag—to little avail. For five years, the Met brief states, Miss Benzell "has turned to different methods to exploit her false and deceitful claim of association with the plaintiff and has become more brazen about it."

$125 Isn't $1,000

Miss Benzell was with the Met for five seasons, from 1944-45 through '48-'49. Then she left, mainly to do nitery work. In her first Met season, Miss Benzell drew $86.25 a week, then the minimum. Second year pay was $100 a week, the minimum, and the third year, $150 a week. Fourth season ('47-'48), singer got $100 a performance. In '48-'49 she got $125 a performance, but with only a 10-performance guarantee.

According to the Met, where a star gets up to $1,000 a performance, Miss Benzell was quite a way off from being a star, even at the end of her fifth season. She sang the lead in "Rigoletto" just once, her roles ranging from supporting parts down to a Flower Maiden in "Parsifal." Met manager Rudolf Bing says Miss Benzell was never a Met Opera "star," "prima donna" or "first leading singer."

Bing also stated that Miss Benzell's present work, in night clubs singing mainly pop songs, gives a false impression of Met standards. He referred to "the cheapening of the Metropolitan's name through the defendant's unauthorized use of it, which will depreciate the value of its name."

MITROP'S O'SEAS TREK IN SERIES OF 'FIRSTS'

Dimitri Mitropoulos, N.Y. Philharmonic music director, will spend the summer abroad, conducting opera and symphony in a number of "firsts." After conducting the Met Opera during its spring U.S. tour, the maestro will go overseas to prepare a "Don Giovanni" for the Mozart Festival in Salzburg in July-August, with its first performance July 26. This will be Mitrop's Salzburg opera bow. He'll also do the Berlioz Requiem in Salzburg, and later in Cologne for West German Radio.

Maestro will be guest conductor with the Vienna Philharmonic for three or four weeks in late summer, also going on tour with them, perhaps as far as Italy and Greece. He'll also conduct a "Manon Lescaut" at the Vienna State Opera. Both the symph and opera stints will be "firsts" for him.

Yugo Folk Ballet to Bow

The Yugoslav National Folk Ballet will arrive in N. Y. Jan. 20 for a 15-week tour under direction of Charles E. Green.

Because of the theatre shortage, the New York appearance, which launches the first U.S. trek, is limited to one performance, at Carnegie Hall Jan. 27.

Mata & Hari on Concert Trek; $5,250 Fee for 4

Mata & Hari, satiric dance team, started a 10-week concert tour in Meriden, Conn., Monday (9), which will take the duo midwest and south to March 13. This is the sixth consecutive concert tour for the team, with Columbia Artists Mgt. handling, and Marcel Ventura as their personal manager. They're guaranteed $5,250 for four performances a week.

Team has some tv dates following the tour, and is due in Las Vegas in mid-April for a nitery stint. A London Palladium date is being dickered to follow.

N. Y. C. Ballet Fall Run Okay 327G

The N. Y. City Ballet wound up an eight-week season at N. Y.'s City Center Jan. 1, with an impressive take of $327,470 for the run. Troupe drew $39,030 its first week; then $36,800; $40,760; $38,850; $45,135; $39,825; $34,170, and a big $52,900 for the final stanza. Company broke even on the run, and could have done much better.

Original plan was to play repertory the first four weeks, and then the full-length "Nutcracker" night for the balance. "Nutcracker" advance was light, so plans were changed, with repertory reinserted for part of the late-run. This didn't work out well, while "Nutcracker" was the big draw, selling out. It helped the pre-Xmas weeks to good totals, and was responsible for the great windup.

"Nutcracker" apparently is taking the place in N. Y. of the British pantomime as a Xmas draw. It's an expensive draw, however, having 40 additional children in the cast, all at scale.

Troupe did well on the whole, considering it had the five bad pre-Xmas weeks to combat. It would have done much better if the season had started on Xmas day. It will be running into a similar situation for its spring return Feb. 28 to March 25, coming in for the Lent season and Holy Week and not getting the benefit of the Easter biz.

Negro Maestro, Indian Dancer On ANTA Tours

Everett Lee, Negro American conductor, will conduct the Orquesta Filarmonica de Madrid during the upcoming Gran Festival Gershwin Jazz Sinfonico, with Philippa Schuyler, pianist, as guest soloist. Both Lee and Miss Schuyler will also perform additional concert engagements while in Spain, their tour being sponsored by the International Exchange Program of ANTA.

ANTA is also sending Tom Two Arrows, American Indian dancer-singer and lecturer, on an 18-week tour of South Asia, starting Sunday (15).

PARIS BALLET, ZAGREB STRINGS DUE NEXT FALL

Paris Ballet, a troupe of 12 French dancers headed by Lycette Darsonval, premiere danseuse of the Paris Opera, will make a three-month tour of the U.S., starting next October, booked by Kenneth Allen Associates. Allen will also offer the U.S. preem next fall of I Solisti di Zagreb, Yugo chamber music group of 17, with cellist Antonio Janigro as conductor.

Allen has also signed the Fine Arts String Quartet, American Piano Trio, Italian pianist Sergio Perticaroli, and De La Fuente & Stessin, violin-piano duo, for next season.

Fame Doesn't Faze Philly; Even Oistrakh, Tebaldi Can't Sell Out Houses

Philadelphia, Jan. 10.

Despite the fine notices received for her initial appearance here in the Metopera's "Aida," soprano Renata Tebaldi drew less than half a house in her recital return at the Academy of Music recently for Guber-Ford Productions.

Promoters paid the diva $4,250 for the recital and netted $4,800. Week previous, the Viennese coloratura Erna Sack drew a scant $2,800 for her first Philadelphia concert appearance. Recital was promoted by Harry Gee, of Winnipeg, Canada.

David Oistrakh, Russ violinist, played to three soldout houses, two with the Philadelphia Orchestra and a solo recital for the Philadelphia Forum, within the space of two weeks. His return visit, a benefit performance for the Philadelphia Orchestra Fund, didn't sell-out, but still drew a tasty $13,000. Overpriced tickets, $10 for boxes and $7.50 top, was held responsible for failure of the house to go clean. Oistrakh played three concertos with the Philly Orch at the benefit concert.

Concert Bits

Herb Helman appointed administrator of album publicity (pop and longhair) for RCA Victor.

Trudy Goth, music freelancer, is lining up bookings for the Pro Musica Antiqua of N. Y. for April-July in Italy, Austria, Germany and Greece.

Legit producer Cheryl Crawford is talking to Brazilian ex-Met Opera soprano **Bidu Sayao** re a Broadway show with a Latin-American locale.

William Dollar off to Iran for three months, at State Dept. behest, to set up a ballet school there for Iran's Fine Arts Ministry.

The Bohemians, N.Y. musicians club, will honor **Artur Rubinstein** with a dinner at the Plaza, N.Y., Jan. 29, to benefit the Musicians Foundation Inc.

An all-Wagner concert, with Met stars and the Symphony of the Air participating, will be given at Carnegie Hall, N. Y., Sunday (15) as a benefit towards restoration of the opera house in Bayreuth.

Ballerina **Nora Kaye** and choreographer **Antony Tudor** will return to Japan in June-July, she to dance with the Komaki Ballet, he to stage several works for the company.

Allan Dalzell is company manager and **Ed Parkinson** advance agent for the Ballet Theatre's 17th season tour which opened Jan. 7 in Providence and will cover 60 cities.

Inside Stuff—Concerts

In an informal conversation last week in N. Y. before he flew home, Soviet violinist David Oistrakh expressed surprise at reaction of the critics to the Shostakovich concerto which he had preemed in N. Y. with the Philharmonic the previous weekend. Fiddler thought the reviewers would like the work more than they did. He's extremely fond of it, he said, remarking that it has a great deal of depth and feeling not apparent at first acquaintance. It's hard to judge it properly at first hearing, he added; it has to be heard several times. Oistrakh, who brought up the subject on his own by inquiring how this reporter liked the concerto, was also surprised that a new work is reviewed so soon in America, after one hearing, the following morning. Chat between Variety reporter and Russian fiddler was necessarily brief due to the language barrier, conversation being carried on in halting German and Yiddish. Oistrakh, who recorded the Shostakovich last week with the Philharmonic, flew home to Russia Saturday (7).

Columbia Artists Mgt. veepee Humphrey Doulens was hospitalized in his native Norwalk, Conn., on Xmas eve, after he slipped in Grand Central Station, N. Y., and broke a collarbone. Having been personal rep for Lily Pons for 18 years, however, he insisted on getting out of bed temporarily to attend the 25th anni gala in her honor at the Met Opera last Tuesday night (3). After another hosp checkup, he's taking three weeks off for convalescence.

Divers Doings of a Disdainful Diva, Or What's Behind L'Affaire Callas?

By ARTHUR BRONSON

A motley set of fireworks — unique even for so bizarre an event as a Met Opera opener—may explode with the season's bow of the Met next fall. Situation would revolve around the provocative Met debut of Maria Callas that night; involves the claims of Edgar Richard Bagarozy against the temperamental La Scala diva, and has possibilities which could make Chicago's L'Affaire Callas of last autumn look tepid.

Bagarozy—a former N. Y. attorney now a New Jersey manufacturer—claims he has a contract with Miss Callas, signed in 1947, as her personal and legal rep, giving him 10% of her earnings for 10 years. Miss Callas, N. Y. born but reared and trained abroad, where she made her star reputation, sang in Chicago the last two autumns with the Lyric Theatre, and disdained Bagarozy's claim.

Accusing her of breach of contract, Bagarozy filed suit in Chi in autumn, 1954, the suit being dismissed in Circuit Court. He sued again in U. S. District Court last fall, serving papers on the diva at her final performance in a process-server free-for-all that had Miss Callas hysterically shouting: "I have the voice of an angel. No man can serve me!"

Bagarozy's attorneys say they have $7,500 of Callas money attached in Chi and expect to get a judgment against her, good for the whole country. They also plan to serve her again when she shows in N. Y. and attach her fees here. Ramifications of the story, over 10-year period, cover a wide range, involving other artists and managers, to be one of the most unusual trade stories of the concert season.

Vichey Offer

An attempt to remedy the situation — for ulterior reasons — has apparently already been made. Various U. S. concert managements have been after Miss Callas—the prize plum of the song world—to sign her for their artist lists. Luben Vichey, prez of National Artists Corp., is reported recently to have offered Bagarozy, on his own, first $10,000, then $15,000, to settle the Callas contract, with Miss Callas having agreed to come with Vichey if he squared it.

Bagarozy's lawyers, when questioned on this, didn't deny the offer, replying instead that they want Miss Callas to show them what she's earned the past nine years. Then they'll discuss a settlement.

Claiming the pact covers Miss Callas' earnings throughout the world, attorneys feel that her record royalties alone are "a tremendous sum." Life magazine, in a six-page spread on Miss Callas last October, claimed that the diva makes $100,000 a year from opera and disks. Though this may have influenced Bagarozy's thinking, the trade feels this figure is way off.

Miss Callas, an unknown in '47, wasn't a big earner until the last four or five years. She married well; doesn't have to sing too often, and restricts her appearances. Despite her top fees, the trade estimates that between disks and dates, her take the past five years hasn't exceeded $50,000 a season. Under the Bagarozy pact, her earnings are seen around $300,000, with $30,000 for the agent's fee. Refusal by Bagarozy of the purported $15,000 Vichey offer has surprised the trade a bit.

Strange quirks appear in the unfolding of the Callas-Bagarozy story. Back in 1946-47, an Italian-American impresario, Ottavio Scotto, decided to put on a five-week season of opera in Chi, importing European artists not heard because of the recent war. Bagarozy —son of a onetime impresario, Antonio Bagarozy; brother of former N. Y. World-Telegram critic Robert Bagar, and married to a singer, Louise Caselotti—was his chief backer.

Abortive Opera

For his new United States Opera Co., Scotto in autumn, 1946 brought over 27 singers from Europe, including some fairly well known. Company was to bow in Chi in February, '47. Between preparations, expenses of passage, housing, rehearsals in N. Y. and Chi, and union hassles, Scotto's funds ran out.

Bagarozy is reported elsewhere to have sunk $60,000 into the ven-

(Continued on page 77)

Das Dreimaederlhaus

In the performance of "Fledermaus" at the Met Opera on New Year's Eve, Jarmila Novotna, as Orlofsky, interpolated some special verses pertaining to 1956, written by assistant manager John Gutman, in her "Chacun a son gout" number. They read, in part:

"But though the gayest bells may chime
For nineteen-fifty-six,
You know quite well, from time to time,
We shall be in a fix.
If you feel that life will be tough
For dear old Foster Dulles,
Just think that Bing has Milanov,
Tebaldi and La Callas.
The poor man will have Milanov
Tebaldi and La Callas.
He will deserve your pity,
For through this blessed year,
They will shout into his ear:
"This is the way I sing it,
Chacun a son gout,
If you think you can Bing it,
Then I have news for you'."

Chi Opera Ballet To Tour in '56-'57

The Ruth Page Ballet, adjunct of the Chicago Lyric Theatre, will go on tour for the first time next season for Columbia Artists Mgt., under personal direction of Col v.p. Kurt Weinhold. Tagged the Chicago Opera Ballet, the group will do a short tour of three weeks in the east next fall, following the Chi opera season, beginning Nov. 26. After a Xmas layoff it will do another 10 to 12 weeks nationally. Col has given artistic director Ruth Page a minimum guarantee of 10 weeks, but the touring may run to 15.

Marjorie Tallchief and George Skibine, leading dancers of the Marquis de Cuevas Ballet, will be on leave from Cuevas to head up the troupe. Company of 45 will include six soloists, 26 dancers in all, and an orch of 10 or 12. It will present the two works which Miss Page choreo'd and which she presented in N. Y. with her troupe pre-Xmas week at the Broadway Theatre. These are "The Merry Widow," to the Lehar score, and "Revenge," based on Verdi's "Il Trovatore." Troupe will do one-night stands, traveling by bus and truck.

Attraction will sell at $2,500, with Col aiming at $120,000 on 10 weeks as its share of the gross. This will be Col's only big dance company next season (in addition to the Royal Danish Ballet, due for a short tour). Col is parting from Ballet Russe de Monte Carlo this spring, after two seasons.

Longhair Disk Reviews

Lily Pons Gala (Columbia). In honor of last week's 25th anni of the amazingly durable little diva at the Met Opera, Columbia is issuing this re-pressing of various of her opera and song highlights, including the "Bell Song," "Je Suis Titania," "Une Voce Poco Fa," "Blue Danube Waltz," etc. A flavorsome as well as highly artistic souvenir.

Beethoven: Violin Concerto (Capitol). Outstanding performance by Nathan Milstein and the Pittsburgh Symph under Steinberg, fiddler playing with style, lush tone and fine musicianship.

Erica Morini Plays (Westminster). For her first Westminster disk, the eminent violinist offers a potpourri of short encore faves played with full care and respect as well as artistry.

Pergolesi: Stabat Mater (Vanguard). Charming, delicate work, operatic in nature, uneven though impressive, and sung lovingly and expertly by soloists, choir and Vienna State Opera Orch under Mario Rossi.

Rachmaninoff: Sonata No. 1 (MGM). Lush sprawling work, romantically and spiritedly played by pianist Warren Perry Thew.

Literati

Dis-Companion-Ate

Quite a shakeup at Woman's Home Companion, with new alignment not yet set. At first of year, the following resigned: Elizabeth Madeira, fashion editor; Dorothy Kirk, food editor; Marian Sanford, associate ed, and Edith Coombes, top copy ed.

All were vet staffers, with from 20 to 30 years' service there each.

Brooklyn Eagle Stock Issue

Sale of a $750,000 stock issue of the (Brooklyn) Eagle Newspaper Enterprises Inc. will start early in January, with the James Anthony Security Corp. handling the sale. New firm will be headed by Robert W. Farrell, who had been a columnist on the old Eagle. A tabloid format is contemplated.

Paper will succeed the old Eagle, which suspended publication Jan. 29 last year following a strike called by the New York Newspaper Guild. Farrell and a group of investors hold options to buy the name, goodwill, morgue, files and subscription lists of the defunct paper at $100,000. Also, $10,000 has been paid on this option, which expires Feb. 4.

Time Repeats 1923 Issue

Time mag marked its first issue of a guaranteed 2,000,000 circulation with a musical bash in the lobby of the Time-Life Building, N.Y., Thursday (5). They distributed souvenir copies of the first issue dated March 3, 1923.

Circulation guarantee at that time was 18,500 copies.

Horton Foote's Big Day

Horton Foote benefits in unusual double-packaging deal as Rinehardt, publishers of Foote's novel, "The Chase," ($3.75), and Harcourt Brace, responsible for the writer's book of eight video plays, "Harrison, Texas," ($3.95), are issuing both books simultaneously to reviewers.

List of players in Foote's airshows is supplied. Included in the series is "The Trip to Bountiful," which was transferred to Broadway with some of its original players, including Lillian Gish and Eva Marie Saint.

Daily's Profit-Sharing

Marking its 30th anniversary, the Laconia Evening Citizen, published by former Mayor Edward J. Gallagher in Laconia, N. H., inaugurated a profit-sharing plan for its employes. Under the new system, which came as a complete surprise to the newspaper workers, payments will be made twice annually, on May 1 and Dec. 1.

Similar arrangement has been in effect for several years at the Manchester Union-Leader, published by William Loeb.

Greystone Leases Catalog

Greystone Press, in a unique publishing merger, leased its book list to Hawthorn Books for 10 years. All rights to Greystone tomes (less mail order, subscription and premium rights which it retains) go to Hawthorn, the Prentice-Hall subsid bossed by Ken Giniger.

The 44 Greystone titles still in print will be integrated into the Hawthorn list and distributed directly by the latter. Previously, Greystone had to make a special deal with Simon & Schuster to do its retail distribution.

Van Vechten Bits

"Fragments from an Unwritten Autobiography," by Carl Van Vechten (Yale U. Press; two vols., privately printed), is produced from papers first printed in the Yale U. Library Gazette. Publication is part of program honoring the author in his 75th year.

As drama and music critic and as a photographer, Van Vechten has been associated since the '90s with most of the show biz great; hence these little books sparkle with backstage anecdotes. *Down.*

State Capital Men Elect

John M. Greene, of the Long Island Daily Press, has been elected president of the Legislative Correspondents Assn. in Albany. He succeeds Robert L. McManus, of the Binghamton Press. Other officers chosen are: vice-presidents, Warren Weaver, Jr., of the New York Times, Henry Leader, of the Associated Press, Walter MacDonald, of the New York World Telegram-Sun, and Arvis Chalmers, of the Albany Knickerbocker News; secretary, John C. Crary, of the New York Red Book; treasurer, Raymond I. Borst, of the Buffalo Evening News.

March 10 was selected as the tentative date of the Association's annual gridiron dinner.

CHATTER

Eddie Cope, onetime rep of VARIETY in San Antonio, by-lined piece in current American Mercury about JoVan Boren, Houston actress.

Army Times Publishing Co. of Washington purchased U.S. Coast Guard Magazine, a 28-year-old publication. Name and format remain unchanged.

Evalyn Marvel, co-author of "Cancan and Barcarolle" and "The Legend of the Latin Quarter," in town for several weeks from Villefranche.

N. Y. Post columnist Earl Wilson signed a new 5-year pact with Hall Syndicate and also contracted by Photoplay for six articles on Hollywood annually.

R. Booker Hunt, who finished Thorne Smith's "The Glorious Pool," readying new nonsense novel, "Angel, Blow Your Horn," under contract to Doubleday.

Harold Rosenthal, N. Y. Herald Trib baseball scribe, authored a two-part yarn on George M. Weiss, Yankee general manager, for upcoming issues of the Sporting News.

"Black Douglas" is title of new historical novel penned by John Brown, film trade journalist now on desk at Glasgow Evening Times and published by Robert Hale, London.

George Wiswell, formerly with Esquire mag and Henry Holt Inc., named editor of Nugget, new mag in the men's field. Presently a bimonthly, it's to become a monthly this spring.

Lady Silhouette Magazine, Inc., has been chartered to conduct a printing and publishing business in Stapleton, L.I. Directors are: Claudius A. Harris, Irie A. Harris, William H. Roberson. Arthur J. Lewis of New York, was filing attorney.

L'Affaire Callas

Continued from page 76

ture. He claims the venture, plus expenses for Miss Callas, cost him $85,000. There was a $20,000 deposit with American Guild of Musical Artists; $10,000 in passage money; five weeks rehearsals at $2,500 a week, etc.

With all money used up, Henry Reichhold, a Detroit financier and music-lover, reportedly was willing to put up another $50,000 needed. But he didn't want to assume the five-week AGMA guarantee Bagarozy had arranged. When AGMA insisted, Reichhold withdrew his offer.

The opera never opened. Most of the singers were idle in Chi over a month, were destitute, and localities helped them out. A benefit concert was put on by the singers in February, which netted almost $6,000 to get them back home.

Singers included Cloe Elmo, Mafaldo Favero, Galliano Masini, Max Lorenz, the Konetzni sisters, Heinz Rehfuss, Nino Scatolini, Melchiorre Luise and Nicola Rossi-Lemeni. French stars Geori Boue and Robert Bourdin hadn't gone on to Chi from N. Y. Neither, oddly enough, had young Maria Callas.

Bagarozy claims he was introduced to Miss Callas in December, '45, and that she made such an impression on him that he agreed to finance her career. He decided to build an opera company around her, and got Scotto to put on the abortive season in Chi. Scotto was also strongly impressed with Miss Callas. Baragozy claims he used up his entire fortune on the opera venture and on Miss Callas.

Only Two Pacts

Various trade rumors that Bagarozy had made agent's pacts with all the ill-fated Chi singers in return for passage-money home, are wrong. He had only two pacts, with Miss Callas and with Rossi-Lemeni. Through Scotto and conductor Tullio Serafin. Bagarozy says he got Miss Callas an engagement to sing at the Verona Festival in 1947. Before she left N.Y., he claims, she signed a 10-year pact to give him 10% of her earnings as personal and legal rep. Bagarozy says he sent his singer-wife, Louise Caselotti, along with Miss Callas as companion and coach.

Rossi-Lemeni signed a similar 10-year agent's pact with Baragozy. When he returned to the U.S. three seasons ago, now as a star, Baragozy says he had to bring suit on his pact. Rossi-Lemeni settled—for a sum variously reported at $5,000, $7,500 and $13,000. Miss Callas has made no move (directly, anyway) for a settlement.

The Bagarozy story poses tantalizing conjectural tidbits to the trade. Idea of building an opera company around an unknown, when the troupe already contained some "names," is an eyebrow raiser—especially when Miss Callas didn't even get to Chi. In 1946, Miss Callas was only 22, unknown and inexperienced. She did audition for the Met Opera that year, but nothing came of it.

Miss Callas, married to a millionaire, has all the money and prestige she can want. Why should she run the risk of another process-serving embarrassment in N.Y. next fall, similar to last year's mess in Chi?

Despite the threat of suit, Bagarozy's attorneys feel Miss Callas will come—if only out of pride. They feel she's at an impasse. She has no more worlds to conquer, except New York. And that's the biggest. Chicago is not the same. Miss Callas must come to N.Y., they reason, if only because her arch LaScala rival, Renata Tebaldi, has scored so strongly here. But, to sing, Miss Callas will have to settle with Bagarozy. He has no way of evaluating his demands on her until he knows what her earnings are the last nine years. She'll have to show them to him, he says.

Europe Muffs U.S.

Continued from page 2

London legit edition of the show, but nixed it.

No Garbo Angle

Litvak said there was nothing to reports that 20th had wanted Greta Garbo to play the part of the old princess in the picture. Part hasn't been cast as yet. Pic goes before the cameras in Europe in May.

Returning to the subject of the difficulties of Continental product in the U. S., and the handicap that arises from the lack of star values in these pix, Litvak said it was too bad that there wasn't more of an exchange of players. "Many of the foreign talent come to Hollywood and stay there," he said. "That doesn't do the local industries any good. What should happen is that a foreign star should come to America and appear here. When he then returns home, and appears in films made in his own country, his value as a name would be greatly enhanced. There isn't enough of this kind of exchange."

After "Anastasia," Litvak will get to work on the first film under his three-picture deal with United Artists. Trio will be made in Europe, using American stars. Litvak is now working on story selection. There are, for the moment, no further 20th pix on his sked.

Olympic Reels

Continued from page 1

Italian Olympics group, the reels won the right to cover the winter competition without having to pay a cent for the rights. The games will be covered via a pool arrangement, with Italian cameramen doing the lensing. Earlier, the Italian Olympics committee had indicated its desire to sell all film rights, including the newsreel concession.

As for the summer games, the Associated Re-Diffusion, a British commercial tele outfit, hasn't picked up its option to purchase all film rights. However, talks are still on, and the Australians haven't withdrawn their offer. There are indications, however, that the matter of free coverage by the newsreels is under reconsideration.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

This being an election year as well as leap year, we're going to see a lot of celebs leaping into print and supported by hard covers. Coming up will be Richard Nixon, who almost brought back vaudeville with his dog act in 1952.

Already in the field, however, is Clare Boothe Luce, the subject of a swooning panegyric by Alden Hatch, who seems to have specialized in the field of biographies of those who have arrived at the White House or are sure to get there. Anyway, he has authored "Woodrow Wilson" (was that the one that gave Zanuck his flop d'estime?), "Franklin D. Roosevelt," "General Ike" and "Red Carpet for Mamie." You can see from this list that here is a guy who gambles with words about as desperately as the owner of a Vegas hostelry does with dice.

I had a daughter, on a holiday from editing publications for a Harvard education project, read "Ambassador Extraordinary" before I tackled it. She tossed it off in three hours. "Poor things," was all she would say," so out-of-date..

That might be said for Hatch's prose but it could hardly be said of the Ambassador Extraordinary herself. She never would have sat for this full-length eulogy if there wasn't something to a statement I found at the bottom of Page 243.

"There has also been instituted a considerable move to nominate Clare Luce for Vice-President on the Republican ticket in 1956," Hatch writes.

He had already dinned it into our ears that she was the first woman to be sent as ambassador to a major power (Italy's a major power?) and that her success in this field has exceeded her success as a child actress, playwright, script-writer and picker of well-heeled husbands.

What this is going to do to the Nixon plans I wouldn't know. Maybe Bill Buckley would, since Holt is bringing out the current veepee's biog this spring and has already brought out Hatch's version of Clare de la Luce. It's a cinch that if the heart-interest in this drama bounces back much faster, both of these biographees can't expect better than second money.

That Nixon would fight like a Sugar Ray Robinson to retain his present billing if denied top billing must be obvious to even the editors of Time, Life and Fortune combined. That Clare Booth Luce, on the other hand, would shake the "team" to the roots if she decided to be the first woman vice-president must be equally obvious to those who favor Nixon.

Personally, if it had to be, I can't see any dame that would look better presiding over the U. S. Senate than Mme. Luce, unless it was that great scholar of Russian literature, Marilyn Monroe, and she'd have to get a clearance from Darryl Zanuck, a hurdle already cleared by Mme. Luce.

In fact, I believe she fulfilled her contractual obligations at 20th-Fox after completing "Come to the Stable," though it seems to me Howard Hughes still had a hold on her for a piece of garbled history called "Pilate's Wife." I believe Clare was going to build the gal up as the first Christian convert.

If you want to get just a faint idea of the rags-to-riches prose of Mme. Luce's biographer, I lead you to the opening of Chapter Two.

"Ann Clare Boothe was born on April 10, 1903, in a dismal apartment house on Riverside Drive in New York City."

Slumming on the Drive

The street number isn't mentioned, but Riverside Drive from one end to the other seemed to me in 1903 what Park Ave. is today. You had to be rich even to ride a bus past those places on Riverside Drive in those days.

Her mother was a chorus girl and her father played a fiddle in symph orchestras. She says of him, "He owned the first Coca-Cola bottling plant in the South. He sold it to buy a piano factory just as the talking machine was invented." This is kidding, of course, but as her story unfolds papa becomes the heavy.

For a kid who was born in the slums along Riverside Drive she got on amazingly well. She almost made the Olympic team as a swimmer in 1920 and by 1943 she was good enough to rescue Merian Cooper from drowning in the Bay of Bengal. (Seems she was up on the mast of a dhow when a gust of wind blew her overboard. Cooper dived in to save her and then remembered he couldn't swim. She bopped him on the jaw, gathered his head in the crook of her arm and back-stroked her way to the sailboat.)

In her "poverty-stricken" years she attended Ward Belmont School in Nashville. This is one of the most fashionable schools in the South but to hear these people tell it you'd think it was P. S. 84.

Her next climb from hags to witches was to get the job as understudy for Mary Pickford in Belasco's production of "A Good Little Devil." Her name was Joyce Fair. She never gave a performance because Mary Pickford never missed one.

Next she set out to conquer Fort Lee. She was tested to support Marie Doro (what a doll she was!) in "Over the Hill to the Poorhouse." Or "Riverside Drive," as it was known in Boothe circles. Marie Doro gave Clare a walkon job.

Hatch says this was Clare's last job as a pro. It seems he doesn't count her effort to play "Candida" at the Stamford Theatre in August, 1945. That was because the star pulled out and the management implored the author of "The Women" to try her hand at playing one of Shaw's less frigid dames. She was in Congress at the time, where even bad notices in an unrelated field excite the envy of legislators who can't even get tapped to pose for Gillette blades. Shaw himself must have been impressed by her nerve because he later wrote to her and said, "Give my regards to Mr. Boothe." Mr. Boothe was Henry Luce..

The Ten Percenter of the 400

But long before this she had got in and out of two fashionable schools in New York suburbs and had married $50,000,000. It was George Tuttle Brokaw's and she passed up the chance to "play," if that is the proper word, the leading role in Max Reinhardt's production of "The Miracle." Rosamond Pinchot took the walkon part. Clare preferred the dough. In the end she left Brokaw to drink it out alone and settled for $450,000 alimony. hardly more than an agent's commish.

But she obviously preferred work, and with her connections the Conde Nast sweatshop of letters was the place for her. She got a job on Vogue and in five months moved over to Vanity Fair. One of her early assignments was to nominate Henry Luce for Vanity Fair's Hall of Fame. Though the caption was about as dull as these things generally went, it seemed to have attracted the attention of the husband of America's present Ambassador Extraordinary to Italy.

She Thought of "Life" First

For the record, it is added that the idea of transforming the old Life into what it is today is claimed by Hatch to have been her idea while she was m.e. of Vanity Fair. Well, people have remained happily married for years with only one idea in common and maybe this boat that Conde Nast missed but Henry Luce caught might be what the Luces have in common.

By her own figures playwright Clare Booth Luce has put in 43 days on the three of her plays adjudged hits. I couldn't find out how much time she had spent on "Abide With Me." Probably an hour. That was the flop whose review for Time she tried to write herself.

Wendell Willkie, who confessed after a presidential campaign that campaign oratory was a lot of hogwash, billed her as "a person of complete integrity." Hatch's long commercial does not quite bear this out, but it does show her as a person with a driving ambition.

Nixon had better brush up on that dog act!

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Broadway

The Bernard Burke's (he's the vet vaude agent) marked their 45th wedding anni Sunday (8).

Legit comedienne Odette Myrtil has taken over the management of the Bucks County Inn, New Hope, Pa.

Jean Day, formerly of Jean Day Cosmetics, has joined Larry Gore's public relations office as account exec.

Ellin and Irving Berlin marked their 30th anni. on the same date (Jan. 4) as the Golden Jubilee Number of Variety.

George Q. (for nothing) Lewis gagging up his National Laugh Foundation week for 11th year and moving to new headquarters.

U. of No. Carolina library has added some 75 shooting scripts of films donated by Paul Green, Kay Kyser, Earl Wynn, John Ehle.

Helen Traubel out of "Pipe Dream" for almost three weeks due to bronchitis, goes back into her starring role at the Shubert tonight (Wed.).

Norman Mailer ("Naked and the Dead," "The Deer Park") now turning out a column for The Village Voice, weekly. Tagged "Quickly: A Column For Slow Readers."

Ralph T. Horgan, a Stem Ford dealer, has been elected president of the Broadway Assn., succeeding Robert K. Christenberry, ex-head of the Astor Hotel, now associated with the Ambassador Hotel. Latter had been the group's head since 1941.

Joe Carroll took a capital gain on the four buildings housing his Villanova on West 46th St., and a new restaurant at Roslyn, L. I., is being built for operation starting next spring. It follows the trend of eateries and niteries following the flight of Manhattanites to the suburbs.

The N. Y., New Haven & Hartford RR, notorious of late for its tardy train schedules, will have its prexy, Pat McGinness, as the next "fall guy" of the Circus Saints & Sinners. Harry Hershfield promises that, "unlike our honored guest's railroad," the luncheon will "get off at 12:30 on schedule and finish at 2:30 p.m. on schedule."

Boston

By Guy Livingston

Carmel Quinn current at Blinstrub's.

Bonnie Sisters inked for Jan. 22 date at Revere Beach Frolics.

New Hub club, the Purple Eye, opens for preview Friday (13).

Judy Valentine inked for a return date at the Bradford Roof.

Hub's Genevieve Owen signed for new musical, "The Most Lucky Fellow," in New York.

Max and Joe Schneider signed the new comedy team of Joan and Stanley Kane to open Jan. 19 at Steuben's.

Chirp Sandra Scott, Miss New York of 1952, current at Guy Guarino's Moulin Rouge in Hotel Vendome.

Carl Newman, ex-boniface of shuttered Latin Quarter, back from Carribean safari with reports current again that spot will be reopened shortly with Newman again in charge.

Don Dennis, singing emcee at Steuben's, did ballading for Mayor Hynes' inaugural luncheon at Parker House and now tabbed for repeat performances at all future City of Boston festivities.

Paris

By Gene Moskowitz

28 Rue Huchette; Odeon 49-44

Katharine Hepburn in from London.

Cannes Film Festival will be held from April 13-24 this year.

Georges Carpentier moving his bar from the Champs-Elysees to Madeleine district.

Eddie Constantine's disk with daughter Tanya, "L'Oiseau Bleu" (The Bluebird) has passed the 200,000-mark in sales, which is smash here.

Bella Darvi and Daniel Gelin to star in a pic to be directed by Victor Vicas. It is called "Je Reviendrai A Kandara" (I'll Come Back to Kandara).

Jacques Flaud, head of the Centre National De La Cinematographie, to Italy for huddle with Italo execs on the forthcoming Franco-Italian Film Accords.

Fourteen pix have been put on forbidden to children under 16 list. Among these are four U. S. films "The Big Combo," "Cry Vengeance," "Blackboard Jungle" and "Night of Hunter."

Playwrights J. P. Gredy and P. Barillet, whose U. S. adaptation by Anita Loos of their "Adele's Gift," opens on Broadway this week, have a new legiter opening here in "La Plume" (The Pen) at Theatre Daunou.

Jacques Audiberti's new play "Le Cavalier Seul" is being sought by two rep companies, the privately owned Jean Louis Barrault Co. and the State-subsidized Theatre National Populaire headed by Jean Vilar.

Since the Russian Film Week here, Prominer Films has bought "Skanderbeg" and "True Friends" for French distrib. Cine Films has taken two fest winners, "Romeo And Juliet" and "La Cigale" (The Cricket).

Festival Opera

Continued from page 1

and different productions of the Wagner operas. The festival itself is the most mature, artistically important and successful one today. A performance at Bayreuth is worth traveling even when (like this writer for instance) one can hardly stand Wagnerian music at all. Here are performances to use as a standard.

The "show" at Bayreuth begins before entering the theatre. At 3 o'clock in the afternoon the streets fill with men in tuxedos and ladies in evening dress streaming toward the Festival House. At 3:45 the first of several trumpet blasts warns latecomers. Then at 4 o'clock sharp the doors are closed and all further admission barred. The performance lasts until 10 o'clock at night with two intermissions each an hour long, during which the spell of the performance is maintained as one wanders through the lovely park surrounding the festival house. In short Bayreuth is less a performance than an emotional experience. When the overture begins, the orchestra is not visible in the deep pit and so the music seems to come from everywhere and nowhere. The atmosphere throughout is distinctly religious with its hushed stillness, its strict absence of applause, and the awe of the audience.

The new Bayreuth style has literally revolutionized Wagnerian opera. All the old scenery has been thrown away, and the performance takes place on the enormous stage against simple black backdrops, with a minimum of props and scenery. What scenery they do use is generally kept in some sort of basic form, like a circle, an oval, a spiral, etc. Effects of lighting and projection are subtly used to suggest, rather than depict, the setting. For example, the Temple of the Grail in Parsifal is indicated by two shadowy pillars rising to the full height of the stage. These two hazy columns alone are enough to suggest a magnificent temple, which is all the more majestic because its outline is the product of our fantasy rather than the designer's will. Another example (also in Parsifal) is the realm of the evil Klingsor, which is a series of concentric ovals starting with an enormous one downstage and diminishing in size toward the back of the stage. It's like a horrible dream with the evil magician himself standing at the focal point.

Remember the two-ton sopranos for which Bayreuth was once famous? They have disappeared along with the dusty scenery and mouldy dragons. There's a new generation of singers now, chosen to look their parts as well as sing them. These singers, all top voices from various different opera houses in major cities, might have been indifferent actors before they came to Bayreuth. But when they've finished a season or two there the histrionic side of the craft has been vastly improved. The discipline is perhaps the strictest in the world.

People who produce operas elsewhere know the value of Bayreuth. What they see and learn there will be carried over into their own opera houses. So when you see an opera in New York, Buenos Aires or Istanbul, whose staging is marked by strict simplicity in costumes, settings and acting, you'll be seeing the influence of Bayreuth, though it probably won't say so on the program.

Salzburg is a somewhat different story. The festival there is longer than at Bayreuth (six weeks against four), and is devoted to a mixture of operas, concerts, recitals, and plays. The artistic level is a high one, and there are first-class performances . . . but not necessarily any better or more exciting than one might have seen in any major opera house or concert hall.

London

Fess Parker due here in early March for a month's personal tour of Britain and North Ireland to help showing of Disney's "Davy Crockett."

Mark Pasquin, a singer who started in publishing last year with Francis, Day & Hunter, is now professional manager of Mills Music Ltd.

Princess Margaret will attend preview of "Plain and Fancy" Jan. 26, the night before preem at Drury Lane, to aid King Edward's Hospital for Officers.

New Independent Television Authority beat the BBC in acquiring exclusive rights for live broadcasts of motorcycle and automobile racing at the Crystal Palace.

In first of a Sunday series giving excerpts from films of stars on TV, Alec Guinness featured with shots from 14 of his major roles from "Great Expectations" in 1946 to his current pic "The Lady Killers."

Cornel Wilde on flying visit here for wardrobe tests before landing in Kenya for location shooting in Columbia's "Beyond Mombasa." Costars are Donna Reed and Leo Genn, who returns in February for interior shots at Metro British Studios at Elstree.

Chicago

Dorothy Hild directing the Barnes-Carruthers revue at the Auto Show.

Dick Hoffmann, local agent in the Paul Marr office, celebrated his 50th anniversary in show business last week.

Bill Humphrey resigned as the Sherman Hotel's publicity director to join Chicago Housing Authority as information director.

Police Captain James Hackett, who for the past year has kept a gimlet eye on Near North Side nightlife, made a deputy chief.

Nuala O'Reilly and Mary Jeffries new publicity staffers at the Palmer House. Miss O'Reilly replaces Audrey Sedlick who joined the Where mag.

Berlin

By Hans Hoehn

Tel. 76-32-54

Jean Anouilh's "Ornifle" was preemed at Schlosspark Theatre and received superlative press appraisal.

Helmut Kaeutner, German pic director, planed to Hollywood for confabs with Universal on a film to be made late in 1956.

A big-scale variety show with German personalities from films, sports and vaudeville will be presented Jan. 14 at Sportpalast.

New U. S. pix preems here include "To Catch Thief" (Par), "Tight Spot" (Col), "Purple Mask" (U) and "Left Hand of God" (20th).

"Kiss Me Kate," currently at Komoedie am Kurfuerstendamm, has emerged as strong b.o. with rave notices and word-of-mouth a big help.

Columbia released Italian Linda Darnell-Vittorio De Sica starrer "The Last Five Minutes" here under German title "Wohnung mit allem Komfort" (Apartment With All Comfort).

Palm Springs

By Frank Scully

Phone 4077

New Year's Eve n.s.g. here.

Jo Swerling tried the remote hideaway, too.

Jimmy McHugh's Golden Nugget Ball set for Jan. 21 at Tennis Club.

Andrea Leeds spent New Year's Day photographing her shop's jewelry.

D. A. Doran ducked out of Par to golf at the Thunderbird over New Year's.

Les Lear tried Palm Desert as a short vacash from his ABC Disneyland chore.

George Liberace tried La Quinta to get away from those "Sincerely Yours" grosses.

Andrew Solt wrote script for Ginger Roger's new musical at Gitta Alpar's place.

Harry Gould's guests always ask for Pepsi Cola at Charlie Farrell's Racquet Club where they serve only Coca-Cola.

Bill Holden and Don Hartman shilling for Crosby's Blue Skies trailer camp with Bill Perlberg who's a veepee of camp.

Miami Beach

By Lary Solloway

Sammy Davis Jr. heads up new show opening at Ciro's Jan. 12.

Walter Winchell back at Roney Plaza and making after-dark route nightly.

Katherine Dunham and her troupe current toppers in Latin Quarter revue.

Beachcomber shuttered for several weeks following usual two-week run at end of year.

Murray Franklin's, opposite the Roney, new hangout for showfolk in postshow hours 'til dawn.

Gotham ticket broker George Solitaire and pal Joe DiMaggio at the Fontainebleau, as is George "Bullets" Durgom, Jackie Gleason's manager.

Gypsy Rose Lee pacted for Sans Souci hotel later in season. Her sister, June Havoc, also plays the Blue Sails Room of that hotel this winter. Lenny Kent is current.

Lou Irwin in town setting dates for his talent, Ritz brothers, et al. He's at Eden Roc, where another of his acts, Peter Lind Hayes and Mary Healy, have a February date.

Jackie Miles played at press-corps dinner for President Eisenhower in Key West, marking his second such date. He performed for Harry Truman several years ago. Elaine Gordon and Charlie Farrell also were on same bill.

Zanuck Status

Continued from page 1

trative detail while Buddy Adler presumably would take care of production. Adler himself in Manhattan last week said he had no knowledge whatever of impending changes.

There are those in New York who say that if Zanuck steps down or up, his successor wouldn't necessarily be Adler.

Zanuck, 20th's largest stockholder at the moment, is in Europe and this has started rumors that his new status at the studio already has gone into effect. He is understood to be wanting to produce three or four indie pix a year retaining headquarters in Europe.

20th puts him down for personal producership of "Man with the Grey Flannel Suit," which is the company's Easter release, and "The Sun Also Rises," the Ernest Hemingway novel. Latter might well be made in Europe. Report is that Zanuck will extend his current stay on the Continent for four months and will then return to take on studio supervision. Others say that he wants to run the studio from Europe, an idea which the 20th leadership finds impractical.

U.S. Suburbs

Continued from page 1

the J. Walter Thompson Agency shows that, between 1940 and 1955, the population in the suburbs has increased fully 59%, or 15,900,000. The overall population increase in the country during the same 15 year period was 23%.

In 1940, with a total population of 131,700,000, 61,300,000 people lived outside the metropolitan areas, 42,400,000 in 162 metropolitan areas (192 cities) and 27,000,000 in the suburbs. By 1955, the picture had changed radically. Farm population had gone up only 6,400,000, to 67,700,000 out of a total population of 162,600,000. The metropolitan areas were enlarged to 62,000,000, and the suburbs held 42,900,000.

Explain TV Blurbs

Continued from page 2

in New York with James DiGangi as producer.

Tagged "Date With Dizzy," the short features the music of Dizzy Gillespie, who has worked several Storyboard dates along with such modern jazz figures as Shorty Rogers, Shelly Manne and Oscar Peterson. Incorporated within the short are several of the prize-winning teleblurbs which the firm has turned out thus far.

Story line of the short concerns a recording date for background music for a new client — Instant Rope Ladder Company.

Tape Bootlegging

Continued from page 1

stro Wilhelm Furtwaengler and pianist Walter Gieseking.

The Urania platters were made up from tapes of radio performances bought from Radio East Berlin. The judgments were against Urania and its French affiliate, Thalie Disques. Awards of 3,500,000 francs were made to the orch, 1,000,000 francs to the late conductor and 700,000 francs to Gieseking.

Hollywood

Ed Fishman hospitalized with heart trouble.

Bette Davis laid up with a broken bone in her foot.

George Jessel will officiate at the Friars' Roastmaster Dinner for Eddie Fisher.

National Theatres declared usual quarterly dividend of 12½c per share on common, payable Feb. 1.

Tony Martin awarded 1955 Humanitarian Citation by the American Medical Center, L. A. Auxiliary.

Ira Gershwin left for Moscow and Russian opening of "Porgy and Bess" by an American company.

Stella Roach installed as new president of the Hollywood Women's Press Club, with Barbara Berg as veepee; Dee Phillips, treasurer, Bettina Kelly, recording secretary, and Betty Voight, corresponding secretary.

Moss Hart and George Seaton have joined the four-man board of judges for the second annual Samuel Goldwyn Creative Writing Award at the University of California at Los Angeles. F. Hugh Herbert, national chairman of the Writers Guild of America, and Professor Kenneth Macgowan of the UCLA Theater Arts Department continue as judges.

Pittsburgh

By Hal V. Cohen

Elicia Miller, local dancer, now in the line at the N.Y. Copa.

Buster Crabbe flying in this weekend for Variety Club's charity telethon.

Jackie Heller sails Friday for Nassau and a week's date at Emerald Beach Hotel.

Lucille Ball and Desi Arnaz coming here Feb. 2 to plug their picture, "Forever Darling."

Don Taylor brought his two daughters here from Hollywood to spend a week with their grandparents.

Ed Young, business manager of summer opera company, and his wife celebrated their 27th wedding anni.

Bob Finkel flew his family back to the Coast from here after directing NBC's New Year's Spectacular.

Local 3 of stagehands union tossing testimonial dinner Feb. 21 to Phil Doyle, its business agent for over 25 years.

Minneapolis

By Les Rees

Don Evans Dixieland Band into Vic's nitery.

Singer Lu Ann Simms into Hotel Radisson Flame Room.

Edyth Bush Little Theatre presenting "Night of Jan. 16."

St. Paul Civic Opera offering "Kiss Me Kate" this week.

Sauter-Finegan orch set for concert at Lyceum here Jan. 14.

"Grand Ole Opry" played fifth recent Minneapolis and St. Paul engagements.

Prom Ballroom had Four Freshmen, Pee Wee King, Eddy Howard and Les Elgart for one-nighters.

For first time, "The Mikado" presented as a Minneapolis Symphony orchestra Sunday concert with complete production.

Bennie Berger's Schiek's cafe and nitery undergoing remodeling to permit unobstructed view of stage from all parts of main room.

George Hormel, former West coast band leader, now an Austin, Minn., resident, joining Dick and Dan Maw, sons of Metro's district manager here, in record venture under Zephyr label.

With "Lunatics and Lovers" cancelled and with "Can Can" on Jan. 29 and "The Girl Friend" later just possibilities, only definite remaining Lyceum legit bookings here are "Anniversary Waltz" on Feb. 21, "Bad Seed" April 16 and "Teahouse of August Moon" on May 14.

Omaha

By Glenn Trump

Wilder Bros. into Don Hammond's Seven Seas nitery.

Ak-Sar-Ben general manager Jake Isaacson reelected as a director of Thoroughbred Racing Assn.

Noreene Sullivan, Omaha gal who formerly captained "Ice Capades" skating line, accepted pr's job at new Kansas City, Mo. rink.

Washington

Original manuscript of "Bridges of Toko-ri" and portions of the original manuscript of "Tales of the South Pacific" from which the musical, "South Pacific" was made have been presented to the Library of Congress by James A. Michener. He has given the library more than 65 manuscripts of his writings. ●

Obituaries

Continued from page 70

works. During the early years of the Moscow Theatre, he also wrote incidental music for its productions, and it was there in 1903, that his first opera was produced.

ROBERT T. WILLS

Robert T. Wills, 68, retired vaude performer and pianist, died in St. Louis Dec. 21 after a long illness. He played old vaude circuits and on radio in St. Louis, and was a member of the team of "Art and Bob" for 25 years. He retired seven years ago following the death of his partner, Art Mistler.

His wife survives.

ORSON KILBORN

Orson Kilborn, 66, former theatrical producer, associated with theatrical enterprises in this country and in Paris in the 1920's and '30s, died Jan. 7 in Southport, Conn. He was also a past president of the Circus Saints and Sinners Club.

Surviving are his wife and mother.

JACOB FLAMM

Jacob Flamm, 83, associated with the Shubert organization in various production capacities for some 35 years, died Jan. 8 in New York following a fall at his home several weeks ago. His last post was with the "Chalk Garden" at the Ethel Barrymore Theatre, N. Y.

Surviving are his wife, daughter and a sister.

SEVERO ULIVERRI

Severo Uliverri, 78, celebrated baritone who was a familiar figure to theatregoers in Latino countries, died recently in Madrid. Starting in the chorus of the Royal Opera House, Madrid, he later sang in operettas, zarzuelas and revues.

His wife and three sons survive.

KMAR

Curtis Leslie, 58, astrologer and mentalist known professionally as Kmar died Dec. 30 in Philadelphia. With wife Carole as partner in mind reading act, he worked many Philly nightclubs, last appearing at the Capri.

His wife survives.

CARLE E. ROLLINS

Carle E. Rollins, 65, secretary and accounts executive with J. M. Mathes, Inc., New York advertising agency, died Jan. 3 in N. Y. Prior to 1933 he was account exec with N. W. Ayer & Son.

Wife, two sons and mother survive.

WYNN HOLCOMB

Wynn Holcomb, 58, former stage designer, died Dec. 31 in New York. He did sets for productions of Ziegfeld. Earl Carroll and Billy Rose, as well as for the Ringling Bros. Circus and Universal Pictures.

His daughter and sister survive.

GEORGE HILLMAN

George Hillman, 89, vet vaudeville performer, died Jan. 3 in Wilkes-Barre, Pa. He was the male half of "The Hillmans," a song and dance team.

Three sons and a sister survive.

Ernestine Rosa Cooke, 86, circus performer, and eldest daughter of John Henry Cooke, circus proprietor, died at Edinburgh, Scotland, Dec. 12, after a long illness. Her husband, James Valdo, of the clowning Valdo Bros. (2), died in 1938.

Patrick Pryor, 72, retired maitre d' of the Hotel Woodstock, N. Y., and father of Thomas M. Pryor, head of The New York Times Hollywood Bureau, died Dec. 29 in Flushing, Queens. Another son and four daughters survive.

Mrs. Rosa W. Charnas, sister of Harry, Jack and Albert Warner and wife of Harry L. Charnas, former managing director of Warner theatres on Broadway, died in Hollywood on Dec. 26.

Eugen Papst, 69, German conductor, who rewrote much of the medieval music for the Oberammergau Passion Play, died Jan. 2 in Germany.

Norman Gaskill, 37, Philadelphia office manager of Columbia Pictures, died of a heart attack Jan. 6 in that city. Surviving are his wife and son.

Orie Fessenden, 37, manager of the New Mission Theatre, San Francisco, was found dead, an apparent suicide, in his car near his Frisco apartment Jan. 1.

Orian (Ed) Myers, 63, Omaha musician for 35 years and owner of a music store there, died recently in that city. Survived by his wife.

Mother, 89, of William Erichs (Donahue & Coe agency) and Harold Erichs (VARIETY), died Dec. 31 in Hempstead, L. I.

Eric Zardo, a piano soloist on the old Keith & Orpheum vaudeville circuit, died Jan. 8 in New York. A sister survives.

Wife, 72, of Augustus Hoen, retired opera and concert basso, died Jan. 4 in New York. Besides her husband, a sister survives.

Greenleaf Whittier Pickard, inventor and radio engineer, died Jan. 8 in Newton, Mass. Wife, two sons and four daughters survive.

Tommy Wood, stage manager at Bath (Eng.) Palace, and a former vaude artist and musician, died Dec. 21 in Bath.

Robert D. Fairbanks, veteran Altec Service field engineer, died Dec. 25 in Wellesley Hills, Mass. His wife survives.

Ralph I. MacCausland, Manchester, N. H., projectionist for the last 35 years, died Dec. 27 in that city after a short illness.

George E. Stevens, 80, bandleader and longtime member of the Berlin, N. H., Symphony, died recently in Douglas, Mich.

Guillermo Hernandez Mir, 60, Spanish playwright noted for his melodramas, died recently in Madrid.

Mrs. Ann Catherine White, wife of Republic associate producer Edward J. White, died Jan. 1 in Santa Monica, Cal.

Helen Campbell, 82, radio writer, died in hospital at Aberdeen, Scotland, Dec. 19.

Mother, 72, of Gilbert Golden, Warner Bros. advertising manager, died Dec. 25 in New York.

Eduardo Ugarte y Pages, 47, Spanish film director, died Dec. 30 in Mexico City.

In Memory of Our Beloved
Friend and Manager

FRANCES FOSTER

Whiz, Don and Frank

In Memory of Our Beloved Brother

WILLIE HOWARD

January 12, 1949

EUGENE, SAM, CELIA

MARRIAGES

Marnie Hutchinson to Channing Hadlock, La Jolla, Cal., Jan. 2. Bride is an L.A. fashion copywriter; he's a N.Y. radio-tv exec.

Peggy Lobin to A. J. Pocock, St. Louis, Jan. 5. Bride was a cast member and he stage manager of "Lunatics and Lovers" which recently closed in that city.

Fran Helms to Bob Mitchell, Dallas, Dec. 30. He's a KGKO deejay there.

Madelyn Pugh to Quinn Martin, Hollywood, Dec. 2. Bride's a television writer; he's a sound executive at Ziv.

Suzanne Pooley to Frederick E. Tippens, Burlington, Vt., Dec. 23. Bride is moderator of Maine U. tv program.

Lei Becker to Jack Annon, Honolulu, Dec. 31. Bride is a singer; he's producer-director with KGMB-TV, Honolulu.

Patty Yeats to Charles Grayson, Las Vegas, Dec. 30. He's a screen writer.

Betty George to Harvey A. Calhoon, Pittsburgh, Dec. 31. Bride's with Bill Beal, Pitt tv packager-producer.

Janet Ness to Leonard Kramer, New York, Dec. 30. Bride's assistant to Nat Lefkowitz, William Morris Agency treasurer; he's in the video department of that office.

Evelyn Diamond to Robert Firestone, New York, Jan. 1. Bride is with Famous Studio's animation department; he's a film editor at Transfilm, N. Y.

Darlene Nelson to Ed Force, Omaha, Jan. 7. Bride is with Warner Bros. Pictures there; he's manager of the RKO Brandeis Theatre in Omaha.

Emmy Gallagher to Edward Delmage, Brooklyn, Jan. 8. Bride is with VARIETY.

Julie Wilson to Harvey Bernhard, Las Vegas, Dec. 29. Bride is cafe-legit singer.

Monica Lewis to Jennings Lang, Beverly Hills, Jan. 1. Bride is a singer; he's an actor's agent.

Mary Capozzi to Lou King, Philadelphia, Dec. 29. He's a nitery comic.

Lynda Byers to Ving Merlin, Louisville, Dec. 31. She's violinist with, and he's musical director of Merlin Violin Beauties.

BIRTHS

Mr. and Mrs. Jerry D'Ablemont, daughter New Rochelle, N. Y., recently. Father is with NBC network sales dept.

Mr. and Mrs. William Pierson, daughter, Summit, N. J., Dec. 29. Father was formerly with Metropolitan Opera Co. and road company of "Oklahoma."

Mr. and Mrs. Robert J. Drew, son, New York, Dec. 18. Father is an actor appearing in the Theatre Guild production, "Time Limit," due at the Booth, N. Y., next week.

Mr. and Mrs. Larry Penzell, daughter, New York, Dec. 23. Father is a publicist.

Mr. and Mrs. Larry Margolin, daughter, New York, Jan. 1. Father is with Warner Bros.' home-office publicity department.

Major and Mrs. Marvin Perskie, son, Philadelphia, Dec. 30. Mother is the daughter of Mort Blumenstock, Warner Bros. pub-ad v.p.

Mr. and Mrs. Skip Horwits, son, Hollywood, Dec. 30. Father is a publicist. Grandfather is Al Horwits, studio publicity director at Columbia.

Mr. and Mrs. Ralph Ferrin, daughter, Hollywood, Dec. 26. Father is associate producer with Frank Ferrin Co.

Mr. and Mrs. Wayne Muller, daughter, Santa Monica, Cal., Jan. 3. Father is national sales manager for KBIG.

Mr. and Mrs. Ivan Tors, son, Beverly Hills, Dec. 28. Mother is a film actress; he's a film producer.

Mr. and Mrs. John Strauss, son, New York, Dec. 28. Mother is comedienne Charlotte Ray; father is composer-arranger for CBS-TV.

Mr. and Mrs. Phil Sheridan, daughter, Philadelphia, Dec. 28. Father is WFIL-TV weatherman.

Mr. and Mrs. John Toutkaldjian, daughter, Philadelphia, Dec. 28. Father is WFIL-TV lighting chief.

Mr. and Mrs. Jerry Liebman, son, Cleveland, Dec. 30. He's a WTAM-WNBK announcer.

Mr. and Mrs. Blaine Littell, daughter, New York, Jan. 8. Father is manager of the WCBS-TV, N. Y., news bureau.

Mr. and Mrs. Joseph Curtis, daughter, Jan. 5, N.Y. Father is secretary and production assistant to legit-film author-director-producer Joshua Logan; mother is former actress Jean McCloskey.

Mr. and Mrs. Leonard Wolf, daughter, New York, Dec. 28. Father is a promotion representative for recording artists.

Mr. and Mrs. Joe Harris, son, New York, Jan. 3. Mother is Geraldine Delaney, a member of the cast of the Broadway production of "Silk Stockings"; father is company manager of the musical.

Palm Beach Woos Hoi Polloi

Continued from page 2

fact that NBC's "Wide Wide World" will, by Jan. 22, have done three remotes (the most from any one spot to date) from this palm-laden beach is an indication of how much local gentry with an eye for the dollar want that gratis video exploitation. Already on two Sundays this winter, "WWW" has been invited to pipe around the U. S. Palm Beach originators—one of a boat off to Nassau and the other of a fashion show placed in the locale of the ritzy Biltmore hostelry. On the 22d, the NBC vehicle will do a remote on Helen Hayes and Tennessee Williams prior to her opening in his play at the Palm Beach Playhouse.

Exit the Plush Home

Tax economics and the servant problem have forced industry's magnates to break up or sell their palaces; Palm Beach hotels in some instances boast lower prices than many of the best on Miami Beach's Collins Ave. Though the reaction is more marked and the resistance greater, the P. B. change parallels Miami's in the beginning. Even use of network stars and showcasings (beginning big with Arthur Godrey) traces Miami's path, and if P. B. ahd the coaxial as early as its competitor, some here think that the push for web emanations would have begun even sooner.

A principal behind the amenable attitude toward tv in this town is Ted Granik, the lawyer who part-owns WJNO-TV, the NBC affil down here, and who lately was brought to headline as producer of "The York City Story," which became an inflammable political item up north. He, naturally wants the prestige for his tele station, but he also wants to make room for a popular-priced housing project of his and to popularize the Parisien creations of Lanvin. (He's now setting up Palm Beach as its first home this side of the Atlantic.)

With ties at NBC, he's got Sid Caesar coming down to o.o. the possibilities of a remote and he's pitching for Martha Raye to do the same in the near future. Also on the agenda are talks with the network about getting into the "Today"-"Home"-"Tonight" act. Granik and cohorts have no intention of losing P. B.'s snob appeal through any of this. As a matter of fact, most of the local enterpreneurs want their publicity to smack of the 400 while their prices smack of the 140,000,000. And as price for the big-name talent P. B. is ready to offer a plush free vacation in lieu of highly taxable income.

Eye Vidfilms

Also afoot here are plans to attract more biz by way of establishing the resort as an ideal vidfilm location. A couple of the money men say that the weather is generally good, the scenery always excellent (and a change-of-pace from the usual telefilm locales) and that enough of Hollywood's satchmos make their winter jaunts to P. B. to make it an all around attractive deal. (Not that P. B. minds, but the Coast production team of Solow and Morgan has independently jumped the gun, with plans to produce a number of half-hour films here. The stories are based on the late Joseph Hergesheimer tales and he used P. B. as the background for many of them.)

Though Palm Beach is out to compete directly with Miami Beach, one attraction for the crowds it doesn't have and the latter does is the breadth of after-dark doings. Palm Beachers are aware of this alright, but they also are aware that the history of niteries in the market shows a depressingly small number of successes. As a result, the majority of the hotels, which have certainly a major stake in this town's future, are taking up the slack with varying degrees of popular entertainment. They don't often figure on it making them money, since the liquor tabs hardly cover the expenses, but it's hoped that the policy will ultimately materialize into fuller hotels for more months of the year. Entertainment angles differ. Mort Sunshine, boss of the Palm Beach Hotel, for example, is working out for moderately popular out-of-town entertainers a couple of times weekly, and manager Larry Borstin of the staid Whitehall intertwines amateur nights with a couple of name acts of his own.

Because it's so new to them and because it may mean relinquishing a modicum of their accustomed refinement, there are still those hoteliers who frown upon the change, hence it's by no means easy to complete. But most feel it is inevitable. Some of the richest oldtimers in town, Horace Dodge and Benson Ford, are reported backing Bob Straley's Alibi Club in a popular price policy, along with Arthur Godfrey's man Tony Marvin. Incidentally, some locally view with hope a chance that Godfrey will plug Palm Beach's virtues on his stanzas since he's expected down sometime in March strictly for a rest.

One aim of this "let's make Palm Beach popular" crusade is obviously to get a flock of people to pay what the bluebloods no longer support themselves. Part of the same aim is to extend the three-and-a-half month season (middle January through April) to at least the length of Miami's five-to-six month run. There are already slight signs of an extension in the front end P. B. season.

Emphasizing the static gentility of P. B. over the years are the 1950 census figures, which showed an increase in permanent population of slightly over 100 people from the sacred strip's 3,886 citizens in 1940. West Palm Beach, across Lake Worth, fared better. It went from 33,693 in '40 to 43,162 in 10 years. The combined population of the two cities is more lately estimated at over 75,000, although without another census the true jump can't be measured. There are innumerable others who come for short vacations as opposed to the season-long stays of the oldtimers. And the population increase of 30,000 in the last six years is considered doubly impressive in light of the fact that the once - substantial Negro servant class has dwindled to a handful.

Palm Beach is readying itself for the day when, as Capt. Eddie Rickenbacker predicts, jets will carry vacationers to Palm Beach from distances as far away as New York in under two hours. Even the stuffier residents, who continue to seek their comfort, look forward to that.

20th's $ Ratio

Continued from page 1

houses abroad. However, only actual rentals are included in the total, and a 20th exec explained that, because 20th has no exclusivity in its houses, "we have to deal with our own houses at arm's length. The rentals we got from them are the same as other companies get."

Domestic billings of 20th in 1955 should reach about $59,000,000. The last announced figure was $42,324,000 for the first 39 weeks of the year.

20th's foreign take in 1954 ran to $41,000,000 so that the year saw an improvement of $12,000,000. It's figured that, of the $53,000,000, the New York share (dollars potentially remittable to New York) runs to about $36,000,000. This is after local expenses, but doesn't represent clear profit since there are deductions for prints, etc.

20th in 1955 collected about $30,000,000 in actual dollars in New York. This, however, doesn't necessarily include coin earned in that year only. While the N. Y. share may run to $36,000,000, in several countries there are remittance restrictions, so that the money may come out a year or two later.

According to available information, the $53,000,000 in 20th foreign billings last year represent a record for any company. It was accomplished with a limited number of pictures and CinemaScope-equipped houses. The latest C'Scope count abroad runs to 15,478 situations, taking in most of the world's first runs.

The 20th ratio of foreign to domestic earnings in 1955 is above the industry average, but not very much so. Eric Johnston, Motion Picture Export Assn. prez, said on the Coast recently that the industry now obtained close to 50% of its income from abroad. It is a trend which, while welcomed in the light of shrinking domestic revenue, causes concern among some execs who would rather not see the industry rely so heavily on the vascillating fortunes of the overseas market.

"Brilliantly entertaining..."

"Rang the gong all the way..."

"Mimi Benzell sets the pattern for what it means to properly produce a new act.

Whether the Paris potpourri, whether the Stage Door Johnnies medley with its surefire yesteryear excerpts ("Gaby Glide" Fritzi Scheff impression with "Kiss Me Again" or "Merry Widow") or whatever else, it RANG THE GONG ALL THE WAY." ***Abel***

VARIETY
Sept. 28, 1955

"Miss Benzell captured the Matador Room's sophisticated first nighters."

Billboard

"Triumphant is Miss Benzell's portion . . .

. . . will entertain you mightily whatever your taste may be."

New York World-Telegram and Sun
Sept. 23, 1955

Mimi Benzell

Thanks

to the Hotel Pierre and Stanley Melba — for the season's opening engagement.

—Cotillion Room,
New York

" 'B' for Brilliant.
It's BRILLIANTLY ENTERTAINING with samples of just about every type of vocal and dance performance."

Miami Herald
Dec. 28, 1955

"Miss Benzell oozes class . . . can sing to us for hours."

Miami Daily News
Dec. 22, 1955

Thanks

to the Hotel Seville and Charles Reader for the privilege of the premiere engagement.

—Miami Beach, Florida.

"The finest voice in the smart supper clubs . . .
I AM HERE TO TELL THAT MIMI BENZELL RINGS THE BELL! BRAVISSIMO!"

New York Journal-American
Sept. 22, 1955

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FILMS RADIO VIDEO MUSIC STAGE

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THIS WILL GIVE SEX A BAD NAME

Priest Drags In Films, Stage, TV During Funeral of Psycho's Victim

London, Ont., Jan. 17.

Television, stage and film interests defended themselves last week from an attack by a Roman Catholic priest, who asked laws against their "crudities." Rev. Wilfred O'Rourke spoke at the funeral here of five-year-old Susan Cadieux, abducted and raped by an unknown man.

Canadian Broadcasting Corp.'s publicity director, Ron Fraser, said that while its video programs aren't actually censored, "if something isn't in good taste it gets the axe."

Ontario Board of Censors said, "We doubt seriously if any film which has appeared in Ontario could be classed as indecent."

Ernest M. Rawley, manager of the Royal Alexandra Theatre, Toronto, doubted that legit "contributes to obscenity," but thought pocket books and "magazines with half-dressed girls" might.

Father O'Rourke also said, "Literature devoted to licentiousness is one of the most diabolical schools for the education of sex perverts." But no one got a comment from the publishers.

Canada Moving Toward National Film Censorship

Ottawa, Jan. 17.

Formation of a single censorship board for motion pictures in western Canada as a forerunner to a national board is being mulled by provincial government officials in the Canadian prairies. Idea originated with C. L. Shuttleworth, Manitoba's minister in charge of that province's censorship board, who is going ahead with promoting the Prairie Provinces censorship set-up in the hope that it will lead to the appointment of a national body to censor films.

Currently, Manitoba's board censors films for northwestern Ontario and provides viewing facilities for the Saskatchewan board which now covers part of Alberta as well.

IF CITY IS 'PROMOTER,' NO TAX DUE ON TERPS

Washington, Jan. 17.

Dancing facilities operated by a city as part of its regular recreational program are exempt from the Federal admissions tax, even though there is an admission charge, the Internal Revenue has just ruled.

If, Revenue explained, "The City sponsors weekly community dances

(Continued on page 75)

Censor Changes Plot!

When Ireland's censor viewed 20th-Fox's "Love Is a Many Splendored Thing," in which William Holden talks to Jennifer Jones (whom he loves) about leaving his wife, his Irish dander was up and he cut out of the film every reference to Holden's wife and all talk of divorce and made him appear a single man.

More: the film's climax was scissored so as to make it appear that, before his death, Holden had married Miss Jones.

Unlike Britain's Margaret, Grace Kelly's a Princess Who Can Be Ballyhooed

Grace Kelly's plighted troth with the reigning prince, Rainier III, of Monaco has all sorts of amusing or arresting showbiz side-angles. Among them:

(1) Paramount will reissue and expects a bonanza for its Hitchcock film, "To Catch a Thief" co-starring Miss Kelly and Cary Grant and filmed in Monaco.

(2) Metro expects its own bonanza with the release of "The Swan" wherein Miss Kelly plays a princess and marries a prince played by Alec Guinness.

(3) More royalty themes, Zendaesque or Graustarkian, are under contemplation at the studios.

(4) It is pointed out that "To Catch a Thief" is a better break for Paramount than was the Princess Margaret-Capt. Peter Townsend romance which, while paralleled in "Roman Holiday," could not be exploited at the boxoffice out of regard for sensitivities of our British allies.

Japanese Latin Quarter Touring Malayan Towns

Singapore, Jan. 17.

From Tokyo the Don Yada Latin Quarter Revue of 27 girls and eight men has just completed a 17-day run at the Pavillion Theatre in Kuala Lumpur, capital of Malaya. Unit has now split into two companies to play Ipoh and Penang.

For the divided dates the revue is augmented by Caesar Velasco 20-piece orchestra flown in from Manila, the Wong Brothers, who combine acrobatics and magic and Miss Chang Loo, an oriental chantoosie flown in from Hong Kong.

This is the first Japanese revue to play the interior although the Shochiku Troupe from Tokyo played Singapore itself a year ago. All bookings were in the theatres of the Cathay Organization, headquartered here.

REPORT HE-SHE NOT TOP TOPIC

By MIKE KAPLAN

Hollywood, Jan. 17.

Survival and security—but not sex—are the subject matter most appealing to the world's reading public. More concentration on this type of "long-selling" as against "best-selling" fiction might do much to lure back to film theatres the so-called "lost audience." Also the biggest readers of books are the same age bracket, 16-35, long rated the best patronage segment for motion pictures.

The above is part of the lesson provided by a survey, possibly the first ever made by either the film or book industries, of readership taste in a number of nations. Survey was completed for and on orders of Columbia Pictures production chief, Jerry Wald.

After discarding some 800 book titles that have been filmed, Wald had over 3,000 hardy perennial fiction favorites, none filmed since silent days. He's keeping this list confidential but believes it represents a gold mine of popular appeal stuff.

Idea for the survey came during a chance visit to the Beverly Hills Public Library where Wald became involved in a conversation with a librarian who listed several books which are in consistent demand. Intrigued, Wald sent out 4,000 letters to public and private libraries in the U. S., Canada, England, Mexico, Italy, France and Germany. Explaining his purpose, Wald asked: *"Would it be possible for you to send us a list of those books-of-the-past which are most consistently in demand by your readers?"*

Query received a "surprisingly enthusiastic" response, Wald reports, with librarians submitting

(Continued on page 6)

Rise of Intimeries in N. Y. Nite Life; Star-Making Potential Is Marked

New York is becoming a city of small cafes and intimeries. The economics of night clubs are such that the postage-stamp sized rooms are a feasible development in the present era. Large rooms, it's felt, have become a victim of their own particular brand of economics. The public apparently cannot support more than three in the style to which the large spots have become accustomed. Many regard the present time as an era of shrinkage in niteries and therefore the small spots have a better chance of catching on.

In the forefront of the small room development are The Blue Angel, Le Ruban Bleu and the Bon Soir, which are prosperous operations. In the past few months, a number of rooms, including the Beverly Club, Cameo, Valentine, Red Carpet, Polka Dot, and others have come along. There are a number of smallies in the east side of town that have been making good quietly. In the past season or so, Le Cupidon has blossomed from a

(Continued on page 60)

Theatres & Chilblains

Minneapolis, Jan. 17.

The unusually cold winter is making it difficult for some of this territory's small-town theatres to keep their patrons comfortably warm. In a newspaper ad, the new Grand, Grand Rapids, Minn., for example, apologized to patrons for failure to provide enough heat and promised that henceforth there'd be "no more cold feet" in the house.

At Portage, Wis., the Portage Theatre closed temporarily to permit the uninterrupted installation of new heating equipment when it was found that the old system wasn't filling the bill.

Berlin-Kaufman-Behrman Got Mary Martin on Mind As Broadway Show Shapes

Having been preceded by his personal piano, Irving Berlin departs Manhattan tomorrow (Thurs.) to take up residence in a rented hacienda five miles outside Palm Beach, where he'll remain with his wife and family until April. He has as his immediate job the completion of the songs for the Broadway musical comedy for which George S. Kaufman and S. N. Behrman are doing the libretto, based on the late Alva Johnston's book, "The Legendary Mizners." It's aimed for production next fall.

Berlin and his collaborators spontaneously see the vehicle shaping up as a natural for Mary Martin but will wait until it's further developed before pitching it

(Continued on page 6)

Berlin Dotes on Jazz

[*Said Hitler: 'Decadent Noise'*]

Berlin, Jan. 17.

Jazz, it's been said over and over again, has been the most popular cultural contribution the Yanks brought to postwar Berlin. Practically forbidden during the Nazi era (the Nazis called this type of music "decadent capitalistic noise") jazz has become a commonplace in the young Berliner's life. A German orchestra, Kurt Edelhagen, has become one of Europe's best jazz ensembles. Edelhagen has—via his progressive (Stan Kenton) style—also fascinated European-stationed Americans. Lionel Hampton is the most popular American jazz musician in town. For him Berliners stomp and scream and pound the beat. Hampton classics, such as "The Mess Is Here," "Boogie," "Flying Home" or "Airmail Special," have long become bestsellers on the local record sale lists.

Negro musicians appear to out-pull their white contemporaries. Louis Armstrong, Count Basie, Harold Davison's Jazz Parade (Sarah Vaughn, Illinois Jacquet and Coleman Hawkins) and Ella Fitzgerald, all stirred hysteria beyond the reaction to Stan Kenton, Woody Herman, Gene Krupa, etc.,

The late Kurt Widman, whom Americans called "The German Tommy Dorsey," was one of the very few Teutonic bandleaders who, against the admonitions of Hitler's cultural authorities, continued playing jazz.

Remake and TV Rights Author's In Metro Buy

Story buys by the film companies are taking on some complicated aspects in the light of the looming importance of television and also as publishers want to get the most of the ticups.

Metro last week bought—for $35,000—a novelette by Roderick MacLeish entitled "The Sergeant." To be published in the Satevepost, it's a story backgrounded by last year's floods that hit the New England states and particularly Connecticut.

Under the deal, MacLeish is entitled to an additional 25% of the original purchase price in case of a remake or sequel. Furthermore, the "live" tv and kinescope rights revert to the author three years following release of the picture or five years following signing of the contract, whichever comes first.

COLOR NEWS PHOTOS COMING IN PRESS?

Some of the nation's top newspapers are quietly at work developing a fast method of newsphoto coverage in color to get in ahead of and latch on to widespread regular use of tint in television. Though there are only a comparative handful of color receivers around, NBC, for one, has targeted 1956 as the year for color to "get off the ground,"

(Continued on page 75)

Special Economics of Cinerama May Curtail Number of Towns, Force 3d Film's Broadway Start

Falloff in profit in a number of Cinerama theatres is believed to be prompting Stanley Warner to bring in Lowell Thomas' "Seven Wonders of the World" this spring although the current "Cinerama Holiday" is still chalking up hefty returns in several situations. SW prexy S. H. Fabian tipped the spring opening plan at the annual stockholders meeting in Wilmington, Del., last week.

"Cinerama Holiday," currently in its 49th stanza at the Warner Theatre in New York, is still going strong and could probably run for another year. However, it's felt that the impact of a Gotham opening is needed to stir up interest in the areas which have not been able to sustain as long runs as Broadway, Los Angeles, Chicago, Minneapolis and several others. A similar situation existed with the initial "This Is Cineramma," which was yanked in N. Y. although it was playing to strong business during the third year of its run.

Curious aspect of Cinerama business in many of the 15 domestic situations is that the grosses appear extremely favorable. However, the operating expenses—including the amortization of the theatre renovation and equipment installation costs, the employment of extra projectionists and the use of unionized theatrical boxoffice men and pressagents—are so high that actual profits are nominal. In addition, a number of situations apparently do not have the population to maintain runs of a year or more which are required for the successful operation of Cinerama's roadshow policy.

There are indications that Stanley Warner may decide to close down several Cinerama houses following the run of "Seven Won-

(Continued on page 20)

Drama Workshop In Pre-Tests Of Film Scenario

Hollywood, Jan. 17.

Pre-testing of a product—standard operating procedure in every big industry except pictures—will be tried out by Lew Kerner in an unusual legit-films experiment that gets underway here next month. It's part of the pre-production planning on "Studs Lonigan," which Kerner's indie will make for United Artists release.

"The legitimate theatre has its out-of-town tryout," Kerner declares, "and such industries as the automotive business carefully pretest product before offering it to the public. I hope to do the same thing with my property so that it

(Continued on page 75)

NO SOCIAL SECRETARY, HE

Byoir Hand Sacked — Wouldn't Wrangle Gridiron Invite

Washington, Jan. 17.

Washington newspapers gave a good play last week to an irate release issued by Leo Cullinane, former member of the Washington Bureau of the New York Herald Tribune and until last Friday (13) on the staff of the Washington office of Carl Byoir Associates.

The Cullinane press release announced that he was "fired today for his refusal to try to obtain an invitation to the forthcoming Gridiron dinner for a prominent client of the public relations firm . . .

"Cullinane protested that he was no social secretary, not a member of the Gridiron Club, and didn't even know the client personally. When he persisted in his refusal to wrangle an invitation, he was fired on the spot."

At the Byoir office, it was contended that Cullinane hadn't been satisfied with a raise he received and had said he was cancelling an invitation to the Gridiron dinner which he had already been primised by one of the members.

Autry, Rogers Make Like Saddle Pals—Masquers See It With Own Eyes

By JACK HELLMAN

Hollywood, Jan. 17.

. . . and so they rode off together into the sunset, saddle pals for life. It may have stunned a few hundred Masquers and their guests at the clubhouse last Thursday and Friday (1 a.m. breakup) but there they were, arm in arm and cheek to jowl—Roy Rogers and Gene Autry. And there are pictures to prove it, the late lens watch hanging around for just such a shot and they filled their plates.

"Shucks, we never feuded," said Roy.

"'Course not," chimed in Gene.

Dale (Evans) just stood by and smiled right purty.

It was a night of testimonial to Roy Rogers and Dale Evans, who were given the club's George Spelvin award by Autry, the Masquers harlequin, "for charitable contribution to your fellow man."

The dais was clean as a hound's tooth, there being ladies about, and about the worst that can be said about the eulogistic monologs was toastmaster Pat Buttram's reference to Pat Brady as "second shovel man for Trigger." That's as rough as it got. Everybody was ribbed including NBC's eight comics on last Sunday's "Comedy Hour," and there was a scattering of bon mots that will be appropriated by non-paying comics. Like

(Continued on page 20)

1/18

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Paul Douglas Bequeathed Schoolteacher's Property

Philadelphia, Jan. 17.

Paul Douglas and his wife, Jan Sterling, were named to share in the estate of a former Philadelphia schoolteacher, Katherine Kennedy, who died Jan. 2 at the age of 59.

A former Philadelphian and onetime radio announcer here, Douglas is bequeathed Miss Kennedy's midtown residence and its contents. Miss Sterling was left all the schoolteacher's jewelry.

A codicil to the will stated that Douglas had paid nursing bills for Miss Kennedy last summer in the amount of $1,064. "If I die before I retire," she wrote, "please pay Paul this money as he has been so good to mother and me."

Mimi Benzell 'Shocked'; Offers Candy to Bing

Attorneys for nitery singer Mimi Benzell, former Met Opera soprano, appeared in N.Y. Supreme Court yesterday (Tues.) to answer suit against the chanteuse for use of the "Metropolitan Opera" tag, and asked and received postponement of the case for further study. The Met claims in a suit that Miss Benzell, who sang there from 1945 to 1950, still uses the Met Opera tag, despite their protests, and asks an accounting of her earnings on that basis.

Meantime, Miss Benzell, declaring she was "shocked by the intemperate attack on me by (general manager) Rudolf Bing," claimed the Met charges "are completely without foundation." Instead of singing just one leading role, as stated, she's done several, she claims. In her first season she did Queen of the Night in "Magic Flute," Philine in "Mignon," Gilda in "Rigoletto" and Musetta in "La Boheme," and repeated the Musetta in the Met's recording of "Boheme" for Columbia.

Singer also claims she hasn't willingly used the Met Opera tag. "All publicity over which I have control either ignores my past association with the Metropolitan, or refers to it as 'former,'" she states. In regard to a Loft's candy ad on which the Met is demanding an accounting, Miss Benzell denies asking for a Met tagline. "The

(Continued on page 75)

63 Ike Salutes Via Wired-TV

Widespread implications leading to the extended use of closed-circuit television for political purposes is seen stemming from the "Salute to Eisenhower" dinners on Friday (20). Dinners, serving as a kick-off for the Republican party's election year campaign fund, will be linked by closed-circuit television in 63 gathering places in some 50 cities. The hookup was arranged by Nate Halpern's Theatre Network Television at a reported cost to the GOP of $250,000.

Since the political party's objective is to reach a selected audience of party workers and leaders for a pep rally rather than to pitch candidates to a mass audience, the closed-circuit medium appeared more appropriate for its purpose. This method of political

(Continued on page 6)

Tuesday Tops Monday In Boxoffice Mourning; Pix Blame '$64,000 Question'

Minneapolis, Jan. 17.

On the average, Mondays, with stores open, used to be the week's worst boxoffice night here. But now, exhibitors say, Tuesdays are usually worse than Mondays.

Getting the local industry's blame for the Tuesday drop and fall-off is the tv show "The $64,000 Question," which comes through here at 9 p.m. "Too many former Tuesday patrons are now refusing to miss it and staying home to catch it," the boys declare.

Genesis of Paris' Undraped Chassis

Paris, Jan. 17.

It is part of the average American tourist's stereotyped concept of Paris that all showgirls parade undraped. If scholarship may have its moment; the nude came into her own only in 1893. Prior to that flashes of flesh in the ubiquitous can-can was about as far as stripping went. France, too, had blue leaws which were mocked at the rabid Quatz Arts ball of 1893.

On this occasion two models got into an argument over who had the best legs. One hopped on a table and showed hers and suddenly it got out of hand as various parts of the anatomy were compared. Finally one of them, Mona, was stripped to the flesh to wild applause from the students. However, the emancipation was not born right then for it took some trial and political fighting to free pulchritude from encumbering costumes and usher in the two undraped chassis.

Senator Berenger, a lugubrious moralist, looked askance at this affair and, as head of the League Against Licentiousness, had Mona hauled into court. She was let off with a slight fine but the students were riled and began burning Berenger in effigy. Many violent mob scenes followed culminating in the fatal wounding of a student. This put a damper on things but a victory had been won. Berenger was out and modern attitude towards the nude was born.

Parisian showmen were quick to inaugurate side shows and sundry come-ons such as "The Bath of Nina," "Yvette's Bedtime," etc. The best known entry was Angele Herard who did a sort of strip while literally looking for ants in her pants. She did a tour of Europe and in Berlin was allowed to take off her corset, had to keep it on in Vienna; Munich forbid her to scratch above the knees and Budapest allowed it. Soon the nude broke into the full-fledged revue and has evolved to its high points, excuse the sun, at the Folies-Bergere and the Casino De Paris.

Levant Will Tell Truth—About Others

Pianist-Actor Says He's One of World's Great Neurotics—Will Write Another Book to Prove It

Hollywood, Jan. 17.

Oscar Levant, who did "A Smattering of Ignorance" some years ago, is going to write a book about showbiz, a book filled with "my witty remarks," and about "the interesting men I have known and the incredible and indescribable things which have happened," he reports. Simon & Schuster's Jack Goodman is due here this week for talks with Levant, but latter said no commitment has been made, and that another publishing company is interested.

Levant said he has been reluctant to undertake the venture, but that Columbia exec producer Jerry Wald "prodded me" and contacted S&S. "Outside of a hysterical interest, Wald has no legal claim," he added.

In his tome, Levant will tell "some truth about my friends and some lies about myself." Concert pianist explained "any reluctance is on my part, but I think I'll overcome it. I'm a neurotic—I'm one of the greatest neurotics in the world. It's not a question whether I'm a neurotic—it's now a question of whether I'm a psychotic. That's dangerous!

"Memoirs of a man suffering from amnesia" is to be the name of one of the chapters in the tome, but Levant hasn't decided yet on the book's title. He will write about himself, show biz, the people he's known and the book will contain "some of my witty remarks. I've made more than anyone else, and I've never had a press agent."

Levant gloomily said show biz is described to laymen far out of proportion, that while there is a certain magic connected with it, but the only people who survive are non-creative. "The creative and interpretive people don't survive," he added.

Pianist, who pointed out he was the No. 1 draw on the concert circuit for 12 years, philosophized "I never loved everybody and everybody never loved me. I don't go to analysts anymore. They don't need me—I used to help them out. I was a baffling case. I think there was a mutual sign of relief when I stopped seeing them."

Other Kinds of Fun

Washington, Jan. 17.

Treasury estimates of tax yields for fiscal 1957 include these:

Coin operated games and gambling devices: $14,000,000.

Bowling alley, billiard parlor taxes: $3,000,000.

Ike Urges Info Agency Budget Up $47,500,000

Washington, Jan. 17.

A record $135,000,000 budget for the U. S. Information Agency for fiscal 1957 (starting July 1, 1956) was asked yesterday (16) by President Eisenhower. Amount is $47,500,000 over what the agency got for the current year.

The President urged a beefing up of the entire overseas program. He would increase the amount for motion pictures to $12,883,000, in contrast to the $4,467,000 being spent this year. Voice of America's overseas radio and television service would get $24,148,000. This year, its appropriation is about $17,500,000.

A year ago Congress was under some pressure to clip Info budget because of Eugene W. Castle's several appearancs and his book "Billions, Blunders & Baloney," which sold some 35,000 copies at the time, hitting the bestseller list a couple of weeks.

ACTORS SEEK PAY FOR MAKE-UP REMOVAL TIME

Hollywood, Jan. 17.

Substantial hikes in all minima will be among the key demands when Screen Actors Guild begins negotiations for a new pact with the majors this week. Union also plans to discuss "excessive" make-up removal time.

Protection on screen credits and identification of character portrayed; extension of geographical jurisdiction, tightened overtime provisions for all actors, holiday pay for day players and problems relating to such special groups as singers, stunt men and narrators are also on agenda.

BUSTER KEATON BIOPIC

Hollywood, Jan. 17.

Donald O'Connor will star in "The Buster Keaton Story" at Paramount in June.

Robert Smith and Sidney Sheldon are co-producers of Keaton biopic.

British to See Oscar Hollywood Ceremonies Via Video Kinescope

England's televiewing public this year is to see the Academy Awards ceremony for the first time. Deal is about wrapped up for a kinescope of the Oscar ritual to be sent to commercial tv interests in London for aired unreeling.

Plan was afoot for the BBC to be given a kine of Hollywood's big night last year but clearances for the Oldsmobile-sponsored show couldn't be obtained.

STARS FALL ON THEMSELVES

Nick Schenck Tops Execs in Holdings

Arthur Loew's Option on 40,000 Shares Revealed—Dore Schary's Salary Highest in Loew's, Inc.

Board chairman Nicholas M. Schenck, with 11,227 shares, holds more Loew's Inc. stock than any other officer or director, according to corporate data concerning the company's past fiscal year. Arthur Loew, the new president, holds no part of the issue.

Loew, son of founder Marcus Loew, in past hadn't been called upon to reveal the amount of his holdings, if any. In the absence of official information, it was thought in the trade that he owned a sizeable block of common shares. Loew in January, 1952, was given an option to buy 40,000 shares at slightly over $16 per share at the rate of one-sixth of the total for each year over a six-year span. As of the closing of the fiscal year, he hadn't exercised any part of the option.

The corporate facts and figures were prepared in advance of the shortly-due full-year financial report, proxy statement to stockholders and the stockholders' annual meeting.

The material discloses that production chief Dore Schary headed the salary list with remuneration of $200,000. Schenck, while serving as chief exec, received $171,786.

Others: Benjamin Thau, studio exec, $177,210; Charles C. Moskowitz, v.p.-treasurer, $156,429; Howard Dietz, ad-pub v.p., $104,286; Charles M. Reagan, distribution v.p., $91,250. Benjamin Melniker, counsel, $39,100; Eugene W. Leake, chairman of the retirement, plan and audit and finance committees, $30,000, and all officers and directors as a group, $1,516,850. Payoff to Arthur Loew was not listed.

Investment Syndicate Pools 500,000 Shares For 'In' on Loew Board

Group of outside investors in Loew's Inc. has expanded to the point where their joint holdings now exceed 500,000 shares, or enough to vote themselves onto the corporation's directorate at the annual meeting of stockholders Feb. 23. But whether this will be enough to satisfy them remains to be seen.

Syndicate includes Judge Louis Goldstein and attorney Saul Rogers, both of whom appeared at last year's meeting with Goldstein, particularly, then extremely critical of Loew's policies. Associated with the outsiders is Howard Stein, senior partner in Dreyfus & Co., Wall Street brokerage house. He's married to the niece of Jules Stein, Music Corp. of America, board chairman, suggesting the possibility that the agency also might be in on the maneuvers.

(Continued on page 22)

20TH DOWNS STUDIO OVERHEAD TO 30%

Studio overhead at 20th-Fox has been cut to 30% from a level of close to 50%, according to one of the producers on the lot. He said that, with the sharply increased sked of 34 productions in 1956, overhead might be cut even further, possibly down to 25%.

While 30% is still quite high, it compares favorably with the overhead of some of the other large studios which ranges up to 45% in some instances. Overhead is a charge added on to the negative cost of a film to help defray studio administrative and other costs. If the studio's output increases, overhead comes down since it's distributed over a larger number of films.

While production abroad is, as a rule, still less costly than filmmaking on the Coast, studio overhead is still written off against pictures made by a major company overseas. Thus some of the advantages of producing abroad are dissipated.

Richard Wilson Pushes 'Management Training'

Hollywood, Jan. 17.

An industry-wide campaign to develop new executive and "behind-the-camera" talent along the lines of the management training programs of other industries has been suggested by producer-director-writer Richard Wilson. Scheme, now being documented for presentation to the Motion Picture Association, the Academy of Motion Picture Arts and Sciences, and several of the key craft unions, is based on a lengthy study of current conditions.

"Everybody talks about new faces," Wilson declares, "but they're always talking about acting talent. Nothing has really been

(Continued on page 24)

Paramount Stock Sag an Oddity

Paramount common stock on the New York Stock Exchange has depreciated $10 per share as the result, in part, of a rumor. That's the verdict of some veteran Wall Streeters, who are shaking their heads with amazement with the way the Par issue has fallen in trading price.

Par was up to $44.62½ per share on the big board last year, meaning a new high since the domestic theatre divorcement of Jan. 1, 1950. It's now down to the $34 level.

Word had been circulated that an increased dividend, or, perhaps, an extra divvy, was forthcoming and this served to jack up the quotations. But nothing beyond the regular $2 annual rate of payoff to investors was voted by the board with the result that bids for the stock have slackened.

Company a short time ago sold its backlog of short subjects for $3,000,000, meaning that amount of coin in extra income and, presumably, subject to only capital gains taxation. But even this failed to stimulate stock-buying interest.

GEORGE GLASS JOINS HECHT-LANCASTER

Hollywood, Jan. 17.

George Glass moves over from Columbia to Hecht-Lancaster this week, joining executive staff to fill "especially created post covering both production, merchandising of pictures." Deal calls for his services in production of top features well as exploitation of indie's program.

Former veepee, associate producer of Stanley Kramer Co. of which he was co-founder, Glass joined Columbia a few months ago as exec producer of Columbia subsidiary S-G-S Corp. which was reactivated to produce number exploitation pix. S-G-S will continue functioning with producer Wallace MacDonald at head.

Ed Sullivan's Biopic Off Warners Schedule

Deal for Ed Sullivan to make a picture based on his life for Warner Bros. has been called off. Film company, at Sullivan's request, has agreed to release him from his commitment "to make the picture this season."

According to the film company, Sullivan asked for a release from the agreement because he could not arrange his tv program and other activities to absent himself from New York for the eight weeks required for the production of the picture.

TOO MANY FILMS OUT SAME TIME

With many of the top screen personalities freelancing or producing independently for different studios, a distribution evil that can be harmful to the boxoffice has developed with the simultaneous release of two and perhaps more pictures starring the same performer. This conclusion was reached by Edward L. Hyman, American Broadcasting Paramount Theatres v.p., in his analysis of distribution problems:

"Our boxoffices have told us," said Hyman, "that this is not the wisest method of release." The AB-PT executive is backed in his view by Universal's sales chief Charles Feldman who feels that attempts made for the orderly distribution of product should include an effort to avoid a conflict of stars.

Hyman's report on the orderly distribution of product notes the desirability of spacing pictures with the same star and points up the release of "The Spirit of St. Louis" by Warner Bros. and "The Man Who Knew Too Much," both starring James Stewart. With Stewart freelancing, Hyman notes, it may well be that there will be one or more additional pictures with him starring ready for release during the same period.

On Broadway recently, there were three pictures playing simultaneously, all of which had Frank Sinatra in starring roles—"The Tender Trap," "Guys and Dolls," and "The Man With the Golden Arm." "Tender Trap" has moved into nabe runs, but the other two films are still on Broadway.

Woes of Fred MacMurray

Pittsburgh, Jan. 17.

Some of the disadvantages of being a freelance were detailed here last week by Fred MacMurray, here to plug his new Allied Artists picture, "At Gunpoint," in which he owns a big percentage. He found this baby of his in competition with two other MacMurray vehicles. One of them, 20th-Fox's "Rains of Ranchipur," was closing out a three-week stand at the Fulton the day that "At Gunpoint" opened at the Stanley but the other, UI's "There's Always

(Continued on page 20)

Another New Screen-Air Link: 20th Releases Terry Cartoons Owned by Columbia Broadcasting

Despite the purchase of Paul Terry's Terrytoon setup by the Columbia Broadcasting System 20th-Fox will continue to release the cartoons theatrically, making it the first known instance of a major film company releasing product turned out by a tv-owned outfit.

"We have a contract with Terrytoon and it continues for another two years," Spyros P. Skouras, 20th-Fox prez, said last week. "We expect to continue releasing the shorts."

Terrytoon studios in New Rochelle will keep turning out the regular quota of cartoons for the theatres. Following playoff, the shorts will go on the air. Col also acquired the considerable Terrytoon library running into many hundreds of shorts.

Lindsley Parsons Ups Budget to $500,000

Hollywood, Jan. 17.

Mounting costs have forced producer Lindsley Parsons to double his average budget again and future productions for Allied Artists release will be in the $500,000 class. Parsons upped his budgets to $250,000-$300,000 last year.

Three years ago, his average budget was $100,000.

New $500,000 allocation, he said, will enable him to reach for better material and in line with that aim, Parsons is shooting for five pictures for this year against three in 1955. Chemical Bank of New York, which has financed him for years, has okayed the increase.

New Program will be launched with "The Intruder," Literary Guild selection by Helen Fowler, whose purchase was made possible by the higher allocation.

Free Bally Ride Via British TV

American film companies are muffing unusual opportunities to plug their product for free on British television. They ought to get with it, pronto.

That's the substance of a report given foreign reps of the Yank companies by Fayette W. Allport, Motion Picture Assn. of America's foreign manager who headquarters in London. At an MPAA meeting in New York last Friday (13) Allport said that the advent of commercialization has had the result of sending all telecasters in England on the prowl for programming material. This to the extent that they'll air clips from theatrical productions, filmed interviews with players and like matter that

(Continued on page 22)

National Boxoffice Survey

Trade Shapes Stout; 'Dolls' Again Champ, 'Heaven' 2d, 'Holiday' 3d, 'Skirts' 4th, 'Mitchell' 5th

Trade at key cities over the country covered by VARIETY has squared away following the dip of last week, with signs of steadiness or a pick up in many locations. Long periods of rain and snow cut into trade in some sectors but few of bigger pix had much difficulty.

"Guys and Dolls" (M-G) again is champ by a healthy margin although it is now on extended-runs in virtually every city where playing. The Goldwyn pic looks to top $300,000 in VARIETY keys. In numerous situations this film is now in or has passed its fourth week.

"All That Heaven Allows" (U) is capturing second place although out this session for first time to any extent. Playing in some 12 key cities, it will gross close to $200,000. "Cinerama Holiday" (Indie) is capturing third position, same as last week.

"Lieut. Wore Skirts" (20th), which showed promise last round, is taking fourth money. "Billy Mitchell" (WB) is winding up fifth. It was fourth a week ago. "At Gunpoint" (AA), another new entry, is managing to capture sixth spot with some 17 playdates.

"Artists and Models" (Par), with fewer engagements than last week, is winding in seventh location. "Second Greatest Sex" (U) is finishing in eighth place.

"The Spoilers" (U) rounds out the Big Nine list. "Diabolique" (UMPO) and "Littlest Outlaw" (BV) are the two runner-up pix.

New crop of productions is spotty. "I'll Cry Tomorrow" (M-G) again is showing strong to big in three keys, including a lusty opening week at N.Y. Music Hall. "Diane," from same distrib, is anything but promising, predicated on current showing.

"There's Always Tomorrow" (U) looms solid in Pitt and fancy in Cleveland. Picture is about marital problems, and Universal is using a legit marriage counselor to aid in exploiting. "Three Bad Sisters" (UA), also new, is rated fine in Philly and Seattle.

"Glory" (RKO) shapes as a potential winner based on current showings. Good in Cincy, it is sock in Louisville, strong in Indianapolis but not up to par in Cleveland. "Ransom" (M-G), also new, is fair in Buffalo, mild in Indianapolis, modest in Pitt and okay in Cleveland.

"Indian Fighter" (UA), boffo in Detroit, is okay in N.Y. and Cleveland. "Lease of Life" (IFE) still is solid in Boston on longrun.

"I Am Camera" (DCA), okay in Detroit, is virtually capacity in Boston. "Oklahoma" (Magna) continues torrid in Chi, N.Y. and L.A.

"Tarantula" (U) looms socko in Chi. "Deep Blue Sea" (20th) is good in Toronto, St. Louis and Chi.

(Complete Boxoffice Reports on Pages 8 9)

U. S. Film Men Mystified At British Opposition To Jap Sterling Deal

American film industry execs were at a loss this week to understand British film industry objections to the remittance—in sterling—of a good chunk of American film earnings in Japan.

British Film Producers Assn. was reported fearful that the drain on the Japanese sterling reserves available for amusements would hurt the position of the British industry.

It was pointed out in New York that the British, late in 1955, remitted some $500,000 in sterling from Japan, thus cleaning out most of their available funds. Only nine or 10 British pix get into Japan each year. They're handled there now by Columbia Pictures.

The Americans agreed to the remittance of a part of their authorized $5,000,000 transfer

(Continued on page 6)

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INDEX

Bills 64
Chatter 74
Concert Opera 72
Films Reviews 6
House Reviews 64
Ice Show Reviews 63
Inside Music 58
Inside Pictures 24
Inside Radio-TV 50
International 16
Legitimate 65
Literati 73
Music 51
New Acts 63
Night Club Reviews 62
Obituaries 75
Pictures 3
Radio Reviews 44
Radio-Television 27
Record Reviews 52
Frank Scully 73
Television Reviews 33
TV Films 37
Vaudeville 59
Wall Street 24

DAILY VARIETY
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Trend to Mammoth Productions With Specialized Administrators, As Per Several Recent Hirings

Taking definitive shape is the pattern of an industry within an industry, namely a sort of spectacular film operation that's to be run within the framework of the everyday picture business. Previous events and announcements have foreshadowed it, of course, and there have been one-shot evidences of it such as in the the case of "Oklahoma" in Todd-AO.

Now, though, executive appointments and specific production blueprinting have "films as the rich man's entertainment" assuming trend proportions. Magna Theatres Corp., under whose aegis "Oklahoma" was made, has plans to have a total of four "epic" productions ready within the next two years. All to be roadshown on two-a-day with the admission scale presumably matching the $3.50 top set for the Rodgers-Hammerstein entry. Further, E. K. (Ted) O'Shea, a distribution exec of "weight," has been taken on to supervise worldwide sales.

Charles Boasberg, who quit as DCA's global distribution chief to join Paramount last year, has been assigned to call the turns on the sale of only two pictures, "War and Peace" and "Ten Commandments." The Tolstoy classic and Cecil B. DeMille's Decalog production are Par's contenders in the luxury sweepstakes and the company firmly believes the two will equal a full year's lineup of ordinary pictures in terms of gross business. That kind of thinking would have been unrealistic a few years ago. But now it fits into the pattern of epic budgets, mammoth production values and admission prices well above the poor man's class for a few pictures from each of various film-makers.

At 20th-Fox, the big talk for some time has been about "Carousel" and "King and I." That these will be given the upper-strata treatment is further reflected in the fact that Perry Lieber, until recently RKO's ad-pub director,

(Continued on page 24)

'Disappointing,' Admits Loew's Fiscal Report

As has been rumored on Wall Street for several weeks, Loew's Inc. earnings for the fiscal year ending August, 1955, experienced a decline, the net profit for the period being $1,265,578 less than the previous year. Consolidated net profit after taxes was $5,311,733, equivalent to $1.03 per share, as compared with $6,577,311, equivalent to $1.28 per share, in the preceding year.

Financial report, issued yesterday (Tues.), frankly states there was a decided drop in operating revenue in last quarter of the '55 fiscal stanza "resulting largely from disappointing boxoffice returns on pictures distributed during that quarter . . . " The earnings in the first three quarters of the '55 stanza, the report states, were approximately the same as the corresponding periods of 1954.

The decline in operating revenue, which started in the fourth quarter of the '55 financial period, continued into the first quarter of the current fiscal year. Statement for the first 12 weeks ended Nov. 24, 1955, reveals a net profit after all taxes and charges (subject to year-end adjustment) of $248,161, equivalent to 5c per share, as compared with $1,521,349 or 30c per share for the corresponding stanza a year ago.

Annual report, first issued under the signature of prexy Arthur M. Loew who succeeded Nicholas M. Schenck (elected board chairman) in December, says the net earnings might have approximated 16c a share if $1,072,000 of Japanese remittances could have been included. It is pointed out that because of exchange restrictions, Loew's entered an agree-

(Continued on page 70)

Dec. Recovery (Latex?) Of November Quarter Drop Seen By Stanley's Fabian

Wilmington, Del., Jan. 17.

Stanley Warner experienced a decline of $299,600 in operating profits for the quater ended in Nov., 1955, compared with the same period the preceding year, "but based on our estimated operating profit for the month of December, the major portion of such decrease has been recouped," prexy S. H. Fabian told stockholders at the annual meeting here Thursday (12). The latter reference is believed to be to Christmas shopping of Latex products.

Net profit after all charges was $810,500, equivalent to 37c. per share on the 2,194,563 shares outstanding. Figure compares with a net profit a year ago of $1,110,100, equivalent to 50c. per share. Gross income for the quarter was $23,926,500 as compared with $23,320,400 for the same stanza last year.

Profit after the deduction of amortization and depreciation of $1,226,000 but not including income tax provisions amounted to $2,035,500 as compared with $2,335,100 earned the prior year with amortization and depreciation totaling $1,105,100.

About 84% of the outstanding stock was represented in person or by proxy at the meeting, Harry M. Kalmine, Dr. Charles F. McKhann, and Maurice A. Silver were reelected directors of the company.

The board of directors is scheduled to meet on Jan. 24, at which time a dividend of 25c. per share is expected to be declared.

THAT JOB GOES BEGGING

Theatre Owners Still Lack Needed Exec Director

Theatre Owners of America "is very much in need of an executive director" but hasn't been able to come up with the right man yet, prexy Myron Blank stated last week.

TOA, Blank said, was exploring all possibilities and "if the quality man were found, he would not necessarily have to be a member of the industry." He said the organization was looking for a man who can fill "all the requirements of a trade association" and who can be "charged with the duty of providing the leadership and guidance."

Commenting on the TOA-sponsored Exhibitors Film Finance Committee, Blank said that it was definitely "not dead" and that it was awaiting the participation of circuits and others in the industry.

Foreign Exhib Spokesmen At TOA in 1956

Theatre Owners of America has approached Motion Picture Assn. of America prexy Eric Johnston relating to the possibility of inviting officials of foreign exhibitor associations to (1) attend TOA's 1956 convention in New York and (2) visit the Hollywood production studios. TOA prexy Myron Blank revealed last week that he had already spoken to Johnston and that it was his understanding that some members of foreign exhibitor groups will attend the TOA conclave.

1956 convention will be held at the New York City Colosseum Sept. 19-25, with TOA aiming for international participation as well as full cooperation from all segments of the U.S. industry.

Naturama, Republic's Anamorphic Process, Requires No New Gear Investment by Exhibitors

Republic will introduce its own anamorphic process this spring and plans to launch it with an extensive publicity and advertising campaign. Trademarked Naturama, the new widescreen technique was developed by Republic studio engineers in collaboration with Consolidated Film Industries' engineering department.

System has same aspect ratio of CinemaScope and is also compatible with other current anamorphic processes. It is stressed that no additional investment is required on the part of the exhibitor to project pictures photographed in Naturama. Features of Naturama are said to include sharpness of image, both in foreground and background, complete lack of distortion regardless of where the picture is viewed in a theatre, depth of image, and lack of grain.

First picture to be released in Naturama will be "The Maverick Queen," Barbara Stanwyck-Barry Sullivan starrer, scheduled for distribution in May. The second Naturama film, "Lisbon," starring Ray Milland, Maureen O'Hara, and Claude Rains, is planned for June release. Other pictures scheduled for filming in the new process include "Annie Jordan" and "The Little Lady of the Big House."

Wherever Films Unspool, There Metro Plans to Be Week of Feb. 5 to 12

Metro is determined not to leave a single section of the non-Iron Curtain earth untouched in its effort to place M-G-M footage—a feature, short, or newsreel—in every place where pictures are shown during the designated sales week, Feb. 5 to 12.

Besides the customary bookings in theatres—with half of the 38 Metro branches in the U. S. and Canada reporting dates in 100% of the houses in their territories—the film company claims to have placed films with the American and French antarctic expeditions, with U. S. Army bases throughout the world, and with more than 500 ships at sea, including freighters, oil tankers, and luxury liners. In addition, it's said that 16m situations are joining the tribute, with narrow gauge houses in northern Finland, well above the Arctic Circle, already committed to play M-G product.

The sales week will coincide with the International Conference Week, at which 100 international and homeoffice representatives of the company will convene at the Culver City studio. Prexy Arthur M. Loew will preside.

With three weeks to go, Metro is optimistic about achieving its aim. Many domestic and foreign offices have reported 80% to 99% bookings in their territories. South Africa and Israel were the first foreign territories to record 100% in bookings.

Man, Mouse or Corporation?

Theatrical leadership in support of the tax-spreading Curtis Bill has thus far been weak-to-vague in Washington although the Authors League of America and the Screen Actors Guild are supplying some kindling. Part of the inertia is apparently due to this type of legislation being hard to understand and perhaps impossible to dramatize but many believe show people, and all who freelance, or who invest talent and brains in the hope of a big bonanza, are blind to their own self-interest in not taking up the cry.

Those who favor the Curtis Bill point to the growing and glaring disparity under tax law of the flesh-and-blood human being as against the corporation, a legal myth invented by attorneys. Can a man look around for a woman with a big loss carry-forward, marry her, and apply her losses to offset his current liquid profits? Obviously not. Such shenanigans are for corporations (though now somewhat curtailed following grievious abuse).

The scandal of companies openly advertising themselves for sale and citing as their great charm a solid history of deficit and bad management is only one sidelight to the twin concepts of tax exemption, the jolly one for corporations and the gloomy one for the everyday Joe.

Not that Congressman Curtis is the discoverer of inequities in the tax structure of the United States. What Ernest D. Loewenwarter, a Manhattan C.P.A., calls "the well-recognized faults" in the tax predicament of the individual in a country touting rugged individualism and free enterprise has received plenty of attention for many years, both technical attention and political. Both sides of the problem must be coped with. "We see the need long before we may possess the realistic means to solve these tangled problems," declares Loewenwarter.

John S. Cowing of Main & Co., Philadelphia, dwelled at length in the Nov. 1952 Journal of Accountancy on the dilemma of fitting individual income into a time period less rigid than the single calendar or accrual year. Cowing stirred much reaction among auditors around the country by suggesting that the individual taxpayer's life might be broken into a youth cycle, a training cycle, a maximum production cycle and a retirement cycle.

The cozy fulsome deductions, turn-around, infinite variety of juggling tricks permitted to, or inherent in the nature of corporations but sternly forbidden the individual citizen has been under discussion for 30 years—the Income Tax Law passed in 1913 having in the interim been amended some 40-odd times—and still nobody yet has a completely surefire "system for accomplishing the purpose of the social critic's complaints," again in Loewenwarter language.

Jack Rubens, a tax counsellor long associated with British show business, recalled last week while on a business trip to Manhattan that he incorporated writer Hannen Swaffer in London over 30 years ago. Up until World War II Rubens was constantly crossing the Atlantic in the interest of British talent who set up Delaware corporations to which they would sell their future U.S. earnings for a lump sum (a procedure since outlawed).

Reminding Americans that the British income tax flatly rejects all medical expenses (a veteran without legs cannot take a shilling off for his motorized chair without which he could not hold a job, and so on) Rubens declared that there was just one advantage in Britain tax-wise, namely, capital appreciation went free.

In the States the capital gain tax of 26% is considered a great boon for investors and manipulators. Indeed capital gains, depletion allowances and real estate equities (92% loss allowed on a flop, 26% tax if a click) have become the holy trinity of American gentry.

In fairness, American tax is sympathetically administered—a point frequently enunciated by the late J. K. Lasser, a prolific writer on tax subjects. The American taxpayer can oppose an official interpretation, appeal to and sometimes secure a reversal in the U.S. Tax Court. This is a privilege lacking in other countries.

Actually no country with an income tax escapes acute popular dissatisfaction with same. Greece and France are notoriously tax-dodging countries. An Italian millionaire who once fully reported his income was deemed (1) by some insane, ready for forcible feeding and (2) by others, a candidate for elevation to the altar of sainthood.

So nobody thinks, nor does VARIETY, that equalizing the bleeding private citizen and the disembodied corporation is easy of accomplishment. Nonetheless Rep. Curtis, a man from Missouri, seems to have shown one way. Theatrical folk ought to support his bill. Actors surely. Writers indubitably. So talent-capitalists and brain-capitalists, rally round! Write somebody, holler, raise your voice! *Land.*

L. A. to N. Y.

Samuel Arkoff
Joan Bennett
Ernest Borgnine
Marlon Brando
G. Ralph Branton
Frederick Brisson
Jackie Cooper
Jerome Cowan
Sammy Davis Jr.
Don DeFore
John C. Flinn
Jack Gregson
John Houseman
Trevor Howard
Charles Joffe
Peggy King
Walter Kronkite
Pinky Lee
Virginia Leith
Tom Lewis
Bob Longnecker
Jeanette MacDonald
Gary Merrill
Harold J. Mirisch
Duke Murray
James H. Nicholson
Margaret O'Brien
Robert Paige
Gene Raymond
Hal Roach
Barbara Ruick
Loren Ryder
Rod Sterling
Tome Freebairn-Smith
Jeri Southern
Walter Wanger
Barbara Whiting
Margaret Whiting
Herman Wouk
William Wyler

N. Y. to Europe

Fayette W. Allport
Fred Feldkamp
Alec Guinness
William A. Harper
Lydia Joel
Barry Jones
Edward L. Kingsley
Stanley Kramer
Paul N. Lazarus
Brenda Lewis
Ed Miller
Jim Moran
Joe Stein
John Taras

Europe to N. Y.

Sir Thomas Beecham
Steve Cochran
Joan Crawford
Stephen Mitchell
Ramon Novarro
Jerry Pickman
Terence Rattigan
Alfred N. Steele

N. Y. to L. A.

Marion Brash
Emmett Callahan
Jim Ferguson
David Golding
Martin Goodman
Abel Green
Grace Green
Susan Hayward
John Kerr
Tyrone Power
Zachary Scott
Barnard Straus

MAGS, SUPPS FILM ADS UP 28%

Magazines & Sunday Supplements

During the first 11 months of 1955, nine U. S. film companies spent a combined total of $3,412,231 on consumer magazine and Sunday newspaper supplement advertising. The contrasting figures for 1954 must be read as 12 months against 11.

(1)

CONSUMER MAGAZINES

	1955	1954
Columbia	$222,600	$177,459
Disney	63,380	—
Metro	703,847	803,904
Paramount	378,595	328,655
RKO	246,955	197,828
20th-Fox	184,942	207,194
United Artists	291,086	53,425
Universal	605,628	575,062
Warner Bros.	156,313	271,005
	$2,853,346	$2,614,532

(2)

SUNDAY NEWSPAPER SUPPLEMENTS

	1955	1954
Columbia	$ 48,780	$ 600
Disney	8,525	—
Metro	144,305	49,385
Paramount	37,530	30,152
RKO	170,840	44,405
20th-Fox	51,555	72,355
United Artists	43,975	15,860
Universal	53,675	88,485
Warner Bros.	—	26,952
	$558,885	$328,194

2d Thoughts on Rank's N. Y. Times Ad

Turns Out 'Purple Plain' Had 12,000 (Very Big) U.S. Playdates Though $1,300,000 Gross Only Fair

Examining the figures on J. Arthur Rank films which, according to a recent fullpage ad in the New York Times, have had limited circulation in the States, American industry execs are becoming increasingly convinced that the ad was meant primarily for home (British) consumption.

Ad cited four pix—"Cruel Sea," "Genevieve," "Purple Plain" and "Simba" — and heralded that millions of Americans would never get to see these films, partly due to U.S. exhib reluctance to book them.

It now becomes known that "The Purple Plain" alone, starring Gregory Peck, played no fewer than 12,000 dates in the U.S. and grossed $1,300,000. United Artists, the distributor, thought this a rather disappointing performance, but not in terms of bookings. People just didn't seem very interested in seeing the film.

Rank's implied contention was that if only exhibitors would book "Purple Plain" and other attractions, millions of Americans would be happy to see them.

"Cruel Sea," released by Universal, grossed around $600,000 in between 5,300 and 5,400 dates and "Genevieve," also handled by U, racked up a satisfactory $560,000 in 3,300 dates.

American distribution execs say

(Continued on page 20)

Big Spark-Up Of 20th's 'Carousel'

With 55m CinemaScope as the peg, 20th-Fox is going on a nationwide $1,200,000 advertising spree for its "Carousel." Film unveils at the Roxy Theatre, N.Y., Feb. 16. Reaching out for largescale space and time buys on all media, company expects to make a record 1,000,000,000 audience impressions prior to general release of the Rodgers & Hammerstein musical.

"Carousel" campaign, according to Charles Einfeld, 20th v.p., is the biggest since the distrib launched its initial CinemaScoper, "The Robe." It's figured that, with holdover week advertising, it may hit the $2,000,000 mark.

Ad-pub drive is anchored in what 20th execs maintain is an unprecedented radio time buy on the CBS AM web, with personal endorse-

(Continued on page 20)

Own Pay A Grievance, Business Agent Quits On Eve of Negotiations

Hollywood, Jan. 17.

Clyde W. Shuey, re-elected last month as business agent for Motion Picture Projectionists, Local 150, IATSE, departs the post Feb. 1 as a result of a salary beef. Consequently, the local is faced with the prospect of an election to find a business agent on the very day that its contract with independent theatres in this area expires.

It's known that Shuey was reluctant to run for re-election because the salary didn't compare favorably with pay for a first class operator in a top theatre. He was persuaded to run amid indications the salary would be adjusted. It wasn't, so he resigned.

BRIEF BALLYHOO PERIOD MENACES

By FRED HIFT

Eight major film companies in 1955 spent an estimated $3,800,000 on advertising in magazines and Sunday newspaper supplements, an improvement of some 28% over 1954 when their total outlay was $2,949,966.

The 1955 total, while showing that the distribs are once again bolstering their mag ad budgets and are generally willing to sell on the national level, is still more than $500,000 shy of the 1950 expenditure by the same eight companies of $4,356,911.

A VARIETY compilation of monthly figures supplied by Publishers Information Bureau last week showed that nine companies (including Disney) during the first 11 months of 1955 spent a total of $3,412,231 in the mags and for Sunday supplement ballyhoo. Total breaks down into $2,853,346 for the mags and $558,885 for supplements.

Latter during the past year have shown a striking improvement in terms of film advertising, running over 52% for the first 11 months compared with the same period in 1954. Mags snagged a 7 percent increase.

In the January to December, 1954, period, the outlay of nine outfits in the mags accumulated to $2,614,532, while the supplements got $328,194. It was up considerably before that, in 1950, when the mags snared $3,967,577 and the supps $389,339. Back in prewar days, in 1941, the records show an expenditure of $1,632,859 on the same media for seven companies. Comparable outfits in 1955 paid out $2,689,291 in 11 months and $4,241,572 for the full year period in 1950.

For the 11 months 1955 period, all but three of eight companies showed an increase in their mag ads. Up were Columbia, Paramount, RKO, United Artists and Universal. Down were Metro, 20th-Fox and Warner Bros. Universal still rated as the strongest mag user, with an 11-months outlay of $605,628 compared to $575,062 for the full year of 1954.

Metro Reduction

There were three surprise reductions. Metro cut down in the mags from $803,904 in 1954 to $703,847 for the 11 months of 1955. On the other hand, it sharply increased its use of Sunday supplements, going from $49,385 in

(Continued on page 22)

'Who's Minding the Store?' Hick Quality Behind Trade Secrecy; Fear of Facts Tho Well Known

Slower But Cheaper In European Studios, Reports Andre Hakim

It takes longer but is generally less expensive to shoot a picture in Europe, Andre Hakim, producer of "The Who Never Was" for 20th-Fox, said in Manhattan last week. The difference, Hakim explained, was due to lower technical costs abroad.

Hakim, who left last week for Paris, said he planned to make two more C'Scope pix in Britain this year. One is "Sea Wyf and Biscuit," from a suspense novel by J. M. Scott; the other "The Black Wings," a tv original by Joseph Schull, preemed originally on NBC. American stars will be sought for both films.

As for "The Man Who Never Was," Hakim said both the British and Spanish governments gave full support in the production of the film. It deals with a corpse used by British intelligence as a ruse to mislead the Germans as to British strategy. Ronald Neame directed. Pic is due for domestic release in February and preems abroad in March.

Hakim said his deal with 20th calls for worldwide distribution of his films for which 20th supplies the bulk of the financing.

$100,000 INCENTIVE IN REPUBLIC DRIVE

Republic Pictures has set up a $100,000 bonus to be split among winners of its newly launched drive honoring worldwide sales director Richard Altschuler. Branch managers, salesmen and bookers will compete for their share of the melon.

Prexy Herbert J. Yates, who disclosed the bonus incentive this week, also noted that the company has a six-month release slate readied. It includes such pix as "Come Next Spring," an Anne Sheridan starrer, and "Doctor at Sea," a J. Arthur Rank presentation.

Drive, which is labeled "Republic's 1956 Salute to Dick Altschuler," is being coordinated by Walter L. Titus Jr. Meanwhile,

Lack of film biz statistics, almost a tradition in the industry, is beginning to irk some industryites who feel that it is harmful in terms of public relations.

Indirectly, this refusal to make available facts and figures pertaining to the industry and to the vacillations of the boxoffice is held responsible for the reaction to the statement by Eric Johnston, Motion Picture Assn. of America topper, that domestic business was down while foreign revenues were up, but not sufficiently to offset the domestic decline.

Johnston is represented at the MPAA as feeling that:

(1) While he wasn't misquoted, at least press reports didn't bother to carry his amplifying remarks.

(2) He was asked a direct question by a reporter and, short of deliberately telling an untruth, didn't have much choice but to give a direct answer corresponding to the facts.

Since Johnston had his powwow with the press on the Coast, considerable criticism has been voiced of his failure to "mask" the harsh truth. Several in the industry feel that it's almost better to give no answer at all, than to admit that business is down.

This view isn't unanimous by any means. "It's time the industry grew up and realized it isn't doing business around the corner any more," noted one exec. "We are big business now. It's time we acted it."

He referred to the fact that, not long ago, the president of General Motors made a flat prediction that car sales in 1956 would drop. "No one accused him of trying to wreck the auto business," was the comment. "That's because the automo-

(Continued on page 20)

Spain Against U.S. Film Profit

Tax problems in Spain and Belgium occupied the attention of the Motion Picture Export Assn. tax committee last week.

Spain is by far the more serious one and, if ultimately realized, would force the U. S. distribs out of the market. Spaniards not only want to tax the entire income of the American local companies, including the New York share, but in addition want to slap on a 20% turnover tax. So far only two companies have been assessed for part of a year.

In Belgium, the government has moved to enlarge the range of taxable American film revenue by including funds spent for making prints.

Film relations between the U.S. and Spain are currently broken off, with no Hollywood pix being shipped to Madrid. It's hoped that, if and when there's a settlement of overall difficulties, the tax issue may be resolved also. If not, the American Government may be asked to take a hand.

BREACH SUIT SETTLED

Hollywood Enterprises Inc. Sued Martin & Lewis

A $250,000 breach of contract action brought by Hollywood Enterprises Inc. against Dean Martin and Jerry Lewis was settled and discontinued last week according to papers filed in N. Y. Federal Court. Terms of the settlement were undisclosed.

Hollywood Enterprises claims it inked the comics on June 7, 1950, to an exclusive representation pact under which it was to use their names for advertising, publicity and commercial purposes over a 16-month period. But, the suit charges, Martin & Lewis refused to go through with the deal.

20TH BACKLOG SALE TO TV AWAITS '57; MAJORS NO LONGER FEAR EXHIB IRE

Paced by Columbia, which recently became the first studio to "lease" rather than sell its older films to television, other companies are ready to follow the same pattern of tv trading via elimination of the middle man.

Spyros P. Skouras, 20th-Fox president, revealed in Gotham last week that 20th planned to set up its own company to peddle its new series of telefilms to the stations. This company will, eventually, also handle the sale of part of 20th's 2-D library to video.

According to Skouras, 20th has no immediate intentions of release its older product to tv. He acknowledged, however, that thought had been given to the idea and indicated that there were likely to be developments in that respect in early 1957. He said 20th at this moment had no plans for selling anything to tv other than its various tv series.

Skouras said 20th's tv subsid on the Coast had raised its sights and was now planning to make as many as six or seven tv series in 1956. Irving Asher, who heads up 20th's tv production unit, is in New York at the moment, huddling on plans for this expanded activity.

Regarding the sale of old features to video, Skouras repeated what he had said two years ago, i.e. that 20th would sell to tv "when the world's theatres are all equipped for CinemaScope." While this seemed like a fond dream back in 1954, it's now become almost a reality. Certainly, in the U.S., the number of equipped houses, taking in most first and subsequent runs, would justify the view that the country is coming close to S'Scope saturation.

Two months ago, 20th definitely was discussing a deal under which all or part of its shorts library would have gone to tv. Nothing came of the talks, and Skouras indicated last week that the idea had been temporarily abandoned.

In setting up its own tv sales organization, 20th is following in the footsteps of Columbia, which has been operating Screen Gems for some time. In releasing to tv a batch of 104 of its older features recently, Col said that, for the first time, it would retain all rights, and this would gain the full profit of any station or network deal. A week ago, Republic also threw on the market a group of its "A" features, but said they would be "leased" to tv rather than sold to an intermediary.

Don't Fear Exhibs

Moves are significant in that they indicate that the film companies have more or less lost their fear of counter-action by the exhibitors. One of the reasons why, in the past, companies would deal with tv at arm's length was concern over possible retaliatory action by the theatremen. Theatre Owners of America board last week tongue-whipped distribs selling theatrical film to tv.

While most of the majors are still holding off selling theatrical product to tv (RKO, of course, being the one outstanding exception), there is a feeling that the general situation may force them to act, at least in a limited way, to protect their interests. Every week, more celluloid is crowding into the market, including the British product. Automatically, the price goes down. Thus, it's thought that even those companies that want to hold out for a while may not have a choice but will have to grab while the grabbing is still good.

There's Always Tomorrow

Father - praising lightweight domestic triangle with tension omitted. Outlook so-so.

Hollywood, Jan. 12.

Universal release of Ross Hunter production. Stars Barbara Stanwyck, Fred MacMurray, Joan Bennett; costars William Reynolds, Pat Crowley, Gigi Perreau; features Jane Darwell, Race Gentry, Myrna Hansen, Judy Nugent, Paul Smith, Helen Kleeb. Directed by Douglas Sirk. Screenplay, Bernard C. Schoenfeld; story, Ursula Parrott; camera, Russell Metty; editor, William M. Morgan; music, Herman Stein, Heinz Roemheld. Previewed Jan. 9, '56. Running time, 88 MINS.

Norma	Barbara Stanwyck
Clifford Groves	Fred MacMurray
Marion Groves	Joan Bennett
Vinnie	William Reynolds
Ann	Pat Crowley
Ellen	Gigi Perreau
Mrs. Rogers	Jane Darwell
Bob	Race Gentry
Ruth	Myrna Hansen
Frankie	Judy Nugent
Bellboy	Paul Smith
Miss Walker	Helen Kleeb
Flower Girl	Jane Howard
Ruth Doren	Frances Mercer
Woman From Pasadena	Sheila Bromley
Sales Manager	Dorothy Bruce
Tourist's Wife	Hermine Sterler
Tourist	Fred Nurney
Bartender	Hal Smith

Neglected kids, mothers and wives have been variously explored in films. Now "There's Always Tomorrow" gives dad his turn at bat, but during his rebellion against playing second-fiddle to family this pop never gets into any real trouble, nor do his wife and kids learn any lasting lesson. That's the key to the pic's general lack of dramatic excitement. Prospects are spotty.

Fred MacMurray, successful toy manufacturer, is the father who rates a secondary spot in the activities of his wife, Joan Bennett, and their offspring, William Reynolds, Cigi Perreau and Judy Nugent. Along comes Barbara Stanwyck, an old flame of 20 years back, and pop begins to feel younger. The tepid renewal of old feelings reaches the point where MacMurray is willing to throw everything over for Miss Stanwyck. In the nick of time, she has a visit from pop's teenage children and decides to leave dad with his family. Through it all, Miss Bennett is serenely unaware of pop's problem, so things take up again just as they were without anything ever having happened.

The even-paced, almost placid scripting of the Ursual Parrott story by Bernard C. Schoenfeld gives the Douglas Sirk direction very little on which to hang some dramatic punch. Nearest thing to conflict is the wrong interpretation placed on early meetings between the wouldbe middleaged lovers by dad's teenage son, Reynolds. In casting and general supervision, Ross Hunter's production capitalizes on the basic soap opera values, without adding any distinctive thing to help put the show over. The three older stars perform smoothly, if unexcitingly, while the costarring younger trio of Reynolds, Pat Crowley, his friend, and Miss Perreau, along with little Miss Nugent, are competent in pointing up youth's tendency to dramatize trifles. Others have little footage.

Russell Metty's lensing is good, as are the art direction and settings. Score is of the hearts-and-flowers variety as cleffed by Herman Stein and Heinz Roemheld.

Brog.

Fury at Gunsight Pass

Good western drama for program action market.

Hollywood, Jan. 13.

Columbia release of Wallace MacDonald production. Stars David Brian, Neville Brand, Richard Long; features Lisa Davis, Katharine Warren, Percy Helton, Morris Ankrum, Addison Richards, Joe Forte, Wally Vernon. Directed by Fred F. Sears. Story and screenplay, David Lang; camera, Fred Jackman Jr.; editor, Saul Goodkind; music, Mischa Bakaleinikoff. Previewed Jan. 9, '56. Running time, 66 MINS.

Whitey Turner	David Brian
Dirk Hogan	Neville Brand
Roy Hanford	Richard Long
Kathy Phillips	Lina Davis
Mrs. Boggs	Katharine Warren
Boggs	Percy Helton
Doc Phillips	Morris Ankrum
Charles Hanford	Addison Richards
Andrew Ferguson	Joe Forte
Okay, Okay	Wally Vernon
Squint	Paul E. Burns
Sheriff Meeker	Frank Fenton
O'Neil	James Anderson
Daley	George Keymas
Sam Morris	Robert Anderson
Spencer	Fred Coby
Forrest	John Lehmann
Hammond	Guy Teague

As a character study of what happens to a small town when some bank holdup loot gets misplaced, "Fury At Gunsight Pass" attempts rather too much for its budget and the 66-minute running time. However, amidst all the complex plot lines and characterizations, it still achieves a good pace and shapes up as acceptable western drama for the program action market.

Director Fred F. Sears does a rather satisfactory job of handling the varied ramifications in the David Lang screen story, leaving few angles dangling at the windup. Pic starts off as a robber doublecross, with David Brian out to hold up a bank before the time set by gang leader Neville Brand. In the shuffle the loot gets lost, having been purloined by Percy Helton, town undertaker. When he's killed by a stray bullet, his widow, Katharine Warren, recovers the money, planning to sneak off with it in the excitement of a town search being conducted by the outlaws. There are quite a few other plot angles, too, before the money finds its way back to the bank and the robbers and town crooks meet justice.

The above named players do right well at their chores, with performance assists coming from Richard Long, banker's son who aids the roundup of the killers of his dad. Addison Richards; Lisa Davis, his fiancee; Joe Forte, partner in the bank; Wally Vernon, doing well as a comedy robber, and others. Casting and thesping in the Wallace MacDonald production is above average for this type budget film.

Fred Jackman Jr.'s camera work also is above average and the other technical contributions good.

Brog.

Adorable Creatures
(FRENCH)

Continental Distributing release of Roitfeld-Sirius-C. V. C. production. Stars Martine Carol, Edwige Feuillere, Danielle Darrieux; Antonella Lualdi, Daniel Gelin; features Renee Faure, Marilyn Bufferd, Daniel Lecourtois, Louis Seigner. Directed by Christian-Jaque; screenplay and adaptation, Christian-Jaque, Charles Spaak, Jacques Companeez; camera, Christian Matras; music, de Van Parys. Previewed Jan. 5, '55. Running time, 108 MINS.

Andre	Daniel Gelin
Catherine	Antonella Lualdi
Christiane	Danielle Darrieux
Minouche	Martine Carol
Denise	Edwige Feuillere
Alice	Renee Faure
Evelyn	Marilyn Bufferd
Jacques	Daniel Lecourtois
M. Dubreuil	Louis Seigner
Catherine's Mother	Marie Glory
Catherine's Father	Georges Chamarat
Pianist	Jean-Marc Tennberg

(In French; English Titles)

"Adorable Creatures" is probably the kind of French film Americans hope to see when they go to see a French film. This is not to say that it's particularly good, that it will win any prizes or, for that matter, that it is done in good taste. But the fact remains that it is one of the sexiest concoctions dished up by the French in quite some time and director Christian-Jaque has imbued it with a light touch that, at points, is thoroughly diverting.

Its satirical tone makes (or saves) this lightweight import. It isn't something to be taken serious and consequently its grave lapses of taste are less likely to attract harsh criticism. Vaguely suggesting Clare Boothe Luce's "The Women," except that there is at least one prominent male involved — Daniel Gelin — and there literally isn't one ordinary female on the premises. They're all either nutty, or scheming, or sex crazy. And this again, regardless of what the critics and the censors are going to say, smells suspiciously of box-office.

Story of "Adorable Creatures" is really not much more than an excuse for Gelin to engage in some sexy shenanigans, including one undressing scene with Danielle Darrieux which comes close to being vulgar and offensive. Gelin tells his bride, Antonella Lualdi, that he's never loved anyone but her, and in turn is called a liar by the offscreen commentator who proceeds to recreate Gelin's life and his women.

Latter include Miss Darrieux as the married woman enjoying an affair; Martine Carol as a shapely golddigger; the tomboyish Miss Lualdi; Edwige Feuillere as a flirtatious widow who is a patron of the arts and makes proteges of artists (who become her "houseguests"); Renee Faure, as a reformed thief and Marilyn Bufferd as a tramp. One of the characters plays a cigar-smoking lesbian and Continental Distributing would be well advised to trim these scenes to the absolute minimum as they are offensive and completely unnecessary.

Gelin is perfect as the brooding young man with the active love life and director Christian-Jaque kids the character enough to take him out of the feeling of reality. Miss Carol goes into her usual undressing act, but looks good; Miss Faure is outstanding as Alice, the petty thief; Miss Feuillere overplays badly as the widow; Louis Seigner is excellent as the sugar-daddy character and Georges Chamarat excels in a character part.

Script by Chrstian-Jaque, Charles Spaak and Jacques Companeez doggedly makes the point that sex and its byplays can be taken lightly. Most of the time, they succeed.

Hift.

Two-Gun Lady

Okay filler fare predominated by heroine heroics.

Hollywood, Jan. 2.

Associated Film Releasing Corporation release of a Richard H. Bartlett production. Stars Peggy Castle, William Talman, Marie Windsor; features Earle Lyon, Joe Besser, Robert Lowery. Directed by Bartlett. Screenplay, Norman Jolley; from story by Jolley and Bartlett; camera, Guy Roe; editor, Carl Pierson; music, Leon Klatzkin. Reviewed Jan. 11, '56. Running time, 76 MINS.

Kate Masters	Peggy Castle
Dan Corbin	William Talman
Bess	Marie Windsor
Ben Ivers	Earle Lyon
Doc M'Ginnis	Joe Besser
"Big Mike" Dougherty	Robert Lowery
Jenny Ivers	Barbara Turner
Jud Ivers	Ian MacDonald
Gruber	Norman Jolley

"Two-Gun Lady" stacks up as adequate outdoor program fare, mixing up heroine heroics and standard western action gimmicks in such a way as probably to please the not-too-demanding devotee of this type of picture.

Screenplay by Norman Jolley, from an original he wrote in collaboration with Richard Bartlett, brings Peggy Castle, the lady of the title, back to a one-hoss town to revenge the death of her parents, murdered years previous by the outlaw son of the town's crooked boss. With help from William Talman, a U.S. Marshal posing as a drifter, the baddies are all rounded up and headed for justice at the wind-up, while Miss Castle and Talman are headed for the preacher.

Miss Castle totes her guns in good fashion and manages to be convincing in the title role. Talman is okay as male lead and Marie Windsor, also starred, gets by as a barroom hussy. The heavies are played adequately by Earle Lyon (who's also exec producer of the film), Ian MacDonald (the associate producer), and Norman Jolley (who co-authored the original and wrote the screenplay). Turning in a noticeable stint is young and personable Barbara Turner.

Richard H. Bartlett functions capably as both producer and director. The musical score by Leon Klatzkin is good, the other technical contributions stock.

Neal.

I Killed Wild Bill Hickok
(COLOR)

Weak western for least discriminating market.

Hollywood, Jan. 12.

Wheeler Co. presentation of John Carpenter production. Stars John Forbes, Helen Westcott; features Tom Brown, Virginia Gibson, Denver Pyle, Frank "Red" Carpenter, Stan Jolley, R. J. Thomas, Ray Canada, Harvey Dunn. Directed by Richard Talmadge. Screenplay, John Carpenter; camera, Virgil Miller; editor, Marvin Wright. Reviewed Jan. 11, '56. Running time, 63 MINS.

Johnny Rebel	John Forbes
Bell Longtree	Helen Westcott
Wild Bill Hickok	Tom Brown
Ann James	Virginia Gibson
Jim Bailey	Denver Pyle
Ring Pardo	Frank "Red" Carpenter
Henry Longtree	Stan Jolley
Tommy	R. J. Thomas
Nato	Ray Canade
Doc Reid	Harvey Dunn
Tex	Bill Chaney
Arizona Kid	Bron Delar
Poncho	Phil Barton
Dan	Bill Mims
Bronco	Billy Dean
Kate	Lee Sheldon

Good exploitation title but otherwise misses on every count. Picture is handicapped by lack of story substance and continuity, unrealistic performances and unusually poor technical work.

Wild Bill Hickok is the heavy hero, in on cheating the U.S. Government in a horse deal for the cavalry, while sporting his sheriff's star. Hero is a former gunman, who rounds up wild horses for cavalry and who shoots it out with Wild Bill on the street in an unexciting climax.

John Carpenter, who both wrote and produced, draws heavily on unmatched color stock footage for number of sequences, while starring under name of John Forbes as man who killed Hickok. Tom Brown plays Hickok like an old-fashioned villain, and director Richard Talmadge has an impossible task with script, which he never assists.

Whit.

Guitars of Love
(GERMAN-MUSIC-COLOR)

United German Film Enterprises release of Willy Zeyn production. Stars Vico Torriani, Elma Karlowa, Topsy Kuppers. Directed by Werner Jacobs. Camera (Eastmancolor), Oskar Schnirch; music, Willy Mattes. Tradeshown in N.Y., Jan. 12, '56. Running time, 92 MINS.

Roberto Trenti	Vico Torriani
Enrico Mantovani	Annunzio Montavani
Ilona Mirko	Elma Karlowa
Gisa	Topsy Kuppers
Fred Jaques	Ralph Lothar
Walter	Harald Juhnke
Tom	Gerd Vespermann
Paul	Horst Uhse
Bernardo	Hermann Pfeiffer

and
Mantovani and his orchestra

(In German; English titles)

"Guitars of Love" is one of the better German musicals to come over to the U.S. since the war. With Vico Torriani, Elma Karlowa and Topsy Kuppers in the principal roles and Ralph Lothar and Hermann Pfeiffer as strong support, this one plays a lot more smoothly than its innocuous plot might indicate. Pic is strong enough to get American bookings outside of German-language houses, and is surefire for Teutonic lingo spots.

Basically, this is a yarn about an aspiring young male singer (Torriani, Italian tenor), who finds that his skill as a mechanic does not pay much. Finally he takes the plunge and heads for Rome to make a vocal career. Oddly, the plot has a name orch of the Italian capital seeking him at about the time he has decided to cast his lot with a "Hot Four" a musical combo of traveling musicians. However, the femme warbler with w.k. Mantovani orchestra, who is leaving her job, persuades him to step into her shoes. But, she falls in love with him before Torriani, as the unknown singer, finally quits his instrumental foursome for the name orch.

Topflight direction by Werner Jacobs, excellent camera work (Eastmancolor) by Oscar Schnirch and uniformly fine performances make this familiar story jell.

Torriani not only has a fine voice but also adds a sparkling personality to his performance as the aspiring young vocalist Miss Karlowa, as the name-band warbler, makes her characterization fit admirably into the context of the story, and fitting into the love story with realism. Miss Kuppers, the femme instrumentalist and clown with the "Hot Four," is excellent. Photographed properly, she looms as a Hollywood bet.

Lothar makes the band tour manager sufficiently villainous to make him thoroughly detested. Annunzio Mantovani, maestro of the Mantovani orch, portrays himself, and does amazingly well. Pfeiffer as a manager is a likeable character, easily topping the support.

Music by Willy Mattes is worth remembering with the several numbers by the Mantovani band neatly interwoven into the story for superb returns. Harald Juhnke, Gerd Vespermann and Horst Uhse are the other three members of the "Hot Four," and better instrumentalists than actors.

Wear.

Ike Via TNT

Continued from page 3

communication is seen as enabling the party brass and leading candidates to present the group's plans and strategy in a speedy manner via face-to-face talks with their audience. It's felt, too, that it can hasten campaign collections since it eliminates the necessity of teams of prominent speakers visiting each city for rallies or one top functionary attending dinners in city after city.

Each dinner Friday night will be a local rally, but all will be joined in a closed-circuit network, the first for a political meeting. At each of the meeting places—in hotels, armories, arenas, or auditoriums—one or more large-screen projectors will bring to the rally leading Republicans as well as events at other rallies. The telecast will consist of 11 remote pickups from major regions in the country, with 25 inter-city switches scheduled during a 28-minute period.

The New York rally will be staged at Madison Square Garden where four large-screen (24'x34') projectors will be set up in a boxed arrangement. Hollywood's George Murphy is serving as producer for the Republican National Committee. Stanton Osgood is in charge of production for TNT and Dick Schneider, director of NBC's "Wide Wide World," is at the directorial helm.

Irving Berlin

Continued from page 1

her way. Once the new musical is in good order, Berlin has three different projects on the back burner as future screen properties. He's not done a picture since "White Christmas" and "No Business Like Show Business."

On the agenda for some time now is his pet concept, a history of his Music Box Theatre, N. Y. This would be derived from four of his old revues that played there in the 1920's, and would bear the title, "Say It With Music." Another future film package is "Miss Liberty," the 1949-50 musical that Berlin wrote with the late Robert E. Sherwood. The composer acquired the screen rights to the show about a year ago.

Sex's Bad Name

Continued from page 1

lists of anywhere from 10 to 100 books.

When Wald saw the regularity with which "The Harder They Fall," popped up on the lists from librarians, he made a deal to buy it from Howard Hughes. Similarly, on the strength of the returns from around the free world, he purchased D. H. Lawrence's "Sons and Lovers" and two of Faulkner's novels, "Soldier's Pay" and "The Sound and the Fury."

"The Lawrence property," Wald points out, "is an example of what I mean by something unique. After I bought it, I completed a treatment and sent it to Montgomery Clift—and he agreed to do it immediately as his first film since 'Eternity'."

After compiling the list of titles, cross-indexed by authors, Wald began a careful examination of the results of the survey. "I discovered many important things in the list," Wald says. "In the first place, there was no claptrap. These were all good books, books which dealt with basic human emotions. People are most concerned with the basic problems of living."

Wald ran into one wealthy Pasadena matron who some years ago bought all rights to a "near-classic" and has jealously guarded it since. She wouldn't sell. He also met with other disappointments in trying to acquire properties on the list. The books of Willa Cather show up frequently on lists from all parts of the world. But the late writer, annoyed at the film treatment of one of her early novels, left explicit instructions in her will that none of the books could ever be sold to pictures.

He has discovered, among other things, that the public is still devoting considerable time to reading books. Also, Wald reports, "among book readers, the largest age group falls into the teen-age-to-thirty class—which is also the largest age group attending the movies regularly."

The books on the list, he emphasizes, are those which have withstood the test of time. And while literary critics may not place them in the category of classics, the great majority are hardy.

Male Mag Concurs

True Magazine, 20 years old Jan. 19, "consistently treats women in a cavalier manner, abuses them roundly" and as a result, declare the editors (naturally rugged) "reaps a bonus of 1,500,000 women readers who snitch their husband's copies."

Further, declares the Fawcett boys, "Experience has shown True that sex doesn't pay off nearly as well as a broadly based publication."

Lead article in anni issue: "Who the Hell Is Hemingway?"

U.S. Film Men

Continued from page 3

from Japan (in the wake of the loan to the Japanese government) in sterling since they have been overdrawn on their accounts in London for some time and, according to available estimates, to the tune of over $2,000,000. This is the result of generous remittances plus expenses and production activity in Britain.

As industry execs in Manhattan see it, the British ought to be grateful for the arrangement since it brings "spending money" into their country. It's felt that the Japanese sterling position is such that the British industry has really nothing to worry about in terms of not being able to get its money out of Japan.

Situation in Britain today is such that most American outfits are actually short of sterling to meet their regular remittance quota. They have been borrowing from one another—notably from Paramount—but have still run short. At one point they tried to borrow from Australia, but the Australians nixed the plan.

Under last September's supplementary agreement, U. S. companies were allowed to transfer sterling to London from the U.K. There have been about four such transfers already amounting to around $600,000 in addition to the Jap remittance.

ENGINEERING FLOW OF FILM

NO SLUFF TIMES, OTHER TARGETS

In presenting a program for the orderly distribution of top films on an equitable basis throughout the year, Edward L. Hyman, American Broadcasting-Paramount Theatres veepee, lists nine other objectives which he feels are necessary "in order to achieve the greatest potential out of the wonderful array of product we anticipate in 1956."

TV Ad Rates

(1) Equalization of advertising rates and contracts between television and theatres. Noting that tv advertisers have become more aggressive, Hyman says it is "highly important to check the tv advertising rates in various areas to see how they compare with the theatre linage rates." It is also important, he stresses, to make certain that film advertising is equally effective and not overshadowed by tv.

Trailers

(2) Trailers. Effectiveness of trailers has been debated for many years. Some are too long, some reveal too much, some do not contain the proper ingredients. United Artists seems to be doing something about trailers with its special "featurettes" giving a backstage story on how a particular portion of a picture is made. This technique should be enlarged not only for tv but also for theatres. National Screen and distributors who issue their own trailers will be invited to help solve the problem.

Women Patrons

(3) Recapture women's audience through better public relations. Plan, proposed by AB-PT prexy Leonard Goldenson, has won support of Council of Motion Picture Organizations. Committee has been appointed to submit ideas.

Youngsters

(4) Concentrate on increasing attendance. Instill film-going habit in nation's youngsters since they are the patrons of tomorrow. Exhibitors will be urged "to open their bag of tricks to make their theatres the focal point of amusement in their communities."

New Talent

(5) Develop new faces and new talent. Development of new faces serves two-fold purpose. It can eliminate the shortage of boxoffice names by intelligent promotion and use of these new faces and it can enhance the film interest of teenagers with young faces to attract them. Current situation wherein about a dozen stars virtually control the industry by demanding exorbitant sums for each picture with resulting increasing costs for everybody involved would be alleviated by the appearance of fresh personalities.

Better Newspaper Ties

(6) Better publicity coverage for Hollywood and theatres. Significant tv events are heralded by columnists and newspapers whereas important film stories are brushed off.

Audience Awards

(7) Keep Audience Awards alive with better supervision. Recent project was worthwhile and successful. It should be continued each year so that it will become "a very valuable asset to our industry."

Spring Festival

(8) Support projects like Elmer C. Rhoden's spring festival program. Festival will be launched in every theatre in U.S. and will be timed with the Motion Picture Forum in Hollywood.

Showmanship

(9) Rebirth of showmanship. All data with respect to the AB-PT program will be sent to all producers, distributors, and exhibitors to "stress to them the far-reaching potentials of these ideas and the absolute necessity for carrying them out."

Strong Product for "Orphan" Periods

Exhibition has received assurance that the major film companies will make every effort to provide a steady flow of top product throughout the year rather than bunch the outstanding attractions for four major holiday periods—Easter, Fourth of July, Labor Day and Christmas. The commitments were obtained by American Broadcasting-Paramount Theatres which has long waged an aggressive campaign for the "orderly distribution of quality product" and the elimination of the so-called "orphan" periods—pre-Easter, May and June, and the post-Thanksgiving to December stanza.

The results of lengthy talks with the distribution companies were outlined by AB-PT prexy Leonard Goldenson and veepee Edward L. Hyman at a luncheon meeting in New York last week. Hyman, who has vigorously fought for the end of the concentration on special holiday releases, distributed a detailed listing of the pictures the film companies plan to release throughout 1956 which, Goldenson said, could result in the most prosperous year in the industry's history.

The custom of holding the best pictures for the holiday periods alone, Hyman said, "must be diluted and a plan for the orderly distribution of quality product throughout the year be devised and consummated." He pointed out that business in 1955 was good throughout the summer months. The last quarter, he noted, especially the period from Thanksgiving to Christmas, was not good and was behind the same period of 1954. "The difference a few quality pictures would have made," he declared, "in the May and June and September through Christmas periods just defies the imagination and this could have been easily accomplished with a more orderly distribution."

In discussing the May and June period, Hyman said this is just the time for the film companies to come forward with their best product rather than withhold them because it's the season when the top television shows have just gone off the air. The lull right after last September, Hyman maintained, was due to a combination of circumstances—the drop in quality product and the tremendous fanfare and advertising with which the tv shows came back on the air.

He emphasized that the department stores do not rest on their laurels right after Christmas but come back immediately with tremendous January white sales. "We must also follow our biggest season with our own 'white sales'," he declared.

Orphan Periods

The "orphan" periods, according to Hyman, cause many patrons to lose the film-going habit. "As a result," he said, "even a good picture which follows these poor periods does not do as well as it should and there is no question but that both exhibition and distribution suffer."

The blame for the lull, Hyman stressed, cannot be placed on one segment of the industry alone. He noted that production and distribution cannot be asked to assume all the risks, that exhibition must also gamble, and all three segments of the industry must cooperate to the fullest extent.

Exhibition, he asserted, must be ready to guarantee the maximum playing time and the best film terms so that the return to the distributor would warrant the release of quality pictures during the so-called off season. The pictures played during those periods, he stressed, must be backed by hefty advertising and exploitation campaigns by theatres, personal appearances, and national and territorial campaigns by producers and distributors.

Both Hyman and Goldenson strongly urged that other aggressive measures also be taken to "set fire to the industry" and develop a "forward look" for 1956. They urged better publicity coverage for Hollywood and theatres to get the industry back on the front page of women's and children's audiences, newspapers, the recapturing of the development of new talent and new faces, and the rebirth of industry showmanship. Goldenson said that AB-PT would make efforts to enlist the aid of the Council of Motion Picture Organizations and the various exhibitor organizations to support the various projects which would reawaken the industry.

New Irwin Shaw Novel Escalates Over $400,000 In Hecht-Lancaster Buy

Hollywood, Jan. 17.

Harold Hecht and Burt Lancaster have paid what appears to be a record price for an unpublished book.

Indie unit acquired Irwin Shaw's "Lucy Crown," for $400,000 plus an escalator clause calling for increased coin in the event the book sale goes over a stipulated figure. Tome will be published by Random House in March.

Story, covering a 20-year span, is the saga of an American marriage. It will star Lancaster and a top femme name.

TOP ECHELON CONFERS AT METRO STUDIO

Hollywood, Jan. 17.

With the arrival of prexy Arthur M. Loew and board chairman Nicholas M. Schenck, top level production confabs have started at the Metro studio. Homeoffice chiefs and the studio executive committee, headed by production topper Dore Schary, are seeking means to bolster the company's output in light of the poor showing of the studio's pictures during the fourth quarter of the 1955 fiscal period and the first quarter of the current stanza.

It's understood that changes will be made in the production setup. An increase in participation arrangements, such as the deal given producer Arthur Freed, is under consideration for other top producers on the lot. In addition, Loew is expected to outline plans for more deals with outside producers and production units, with Metro providing the financing.

'Union' for House Mgrs. Proves Bit Mysterioso

An attempt to organize theatre managers and assistant managers by an organization known as the National Assn. of Motion Picture Theatre Directors, Assistants & Treasurers suffered a setback when it was disclosed that the proposed union did not have the backing of the AFL-CIO as it had claimed. Organizing attempt was made in an unsigned letter sent out to prospective members recently. Return

(Continued on page 63)

CROSBY ON THE TELEPHONE

Groaner Gags Up 'Anything Goes' Via Closed Circuit

Paramount had Bing Crosby doing a person-to-person with the audience at a special screening of "Anything Goes" at Loew's 72d Street Theatre Friday night (13). With the arrival of film execs and show business personalities, Herb Steinberg, Par's exploitation director, telephoned Crosby at Pebble Beach to tip him on those present. Crosby then went on, his voice amplified via the theatre's public address system.

The actor acknowledged Adolph Zukor, "who gave me my first film job"; Barney Balaban, "this call won't be long, Barney will want to keep expenses down"; the N. Y. Times' Bosley Crowther, "I hope you have a pleasant evening and get pretty expansive about this thing"; Dorothy Kilgallen, "I understand you were confused by my son Gary on 'What's My Line'—I've been confused by him for years"; bulky innkeeper Toots Shor, "I understand you're sitting in two seats"; Spyros and George Skouras, "I'm happy you came in to see what the opposition is doing"; Saturday Evening Post biographer Pete Martin, "Hello, Mister Inside Everybody"; Kay Thompson, who's hair was pulled back and tied, "I understand you came in with a bun on."

Closed channel A.T.&T. radio line was used for the gimmick, which came as a surprise to nearly everyone at the house.

17-YEAR OLD'S $1,000 FOR KNOWING FILMS

Kansas City, Jan. 17.

Judy Jones, 17, Minneapolis, Kans., won the $1,000 prize (and a trip to Kansas City) offered by the Kansas City Exchange Committee of the Audience Awards Poll in a contest coincidental with the recent balloting. She collected from Senn Lawler, Fox Midwest division manager, at a luncheon at the Hotel Muehlebach last week.

The winner was selected from among several whose ballots tallied correctly with the winning slate. These wrote an additional 25 words or less on their choices, and Miss Jones won out in this heat.

Film Exhibitors Protest RKO, Columbia Backlog Sale to Competitor, TV

Although Theatre Owners of America has officially acknowledged that it is "gravely concerned" about the decision of RKO and Columbia to release backlog pictures to television, the protest is regarded in industry quarters as only a token gesture. It's pointed out the RKO and Col moves have broken the logjam and there is little that exhibitors can do to stop it.

TOA's beef, issued by prexy Myron Blank, outlined the consequences of the RKO and Col steps, but offered theatremen no suggestions as to what could be done to prevent the further release of pictures to tv. "The move must harm the boxoffice today," Blank said. "We realize that the distributors are within their rights in making this move, but we feel that it represents poor economic judgment. The effect of these moves, and others pending that we have heard about, must and will shrink the potential return on pic-

(Continued on page 60)

BILLBOARD & PARKING TAXES BAD FOR PICS

Minneapolis, Jan. 17.

S. D. Kane, North Central Allied executive counsel, is marshaling forces to combat two new city taxes that have been recommended to the city planning commission by a bipartisan charter committee of local aldermen.

The one proposal is for a tax of $1 per square foot per year on billboards of which there are about 2,700 here and on which the city collected $8,293 in 1954 maintenance inspection fees. Such a tax, it's pointed out, undoubtedly would cause a boost in parking fees downtown. That, says Kane, would be harmful to loop theatres.

'Golden Arm' Into World, Mineapolis 400-Seater

Minneapolis, Jan. 17.

Ted Mann has booked Otto Preminger's "Man With the Golden Arm" (UA) for his 400-seat World here. It'll follow Alec Guinness' "The Prisoner."

World also had the previous Preminger non-Seal picture, "The Moon Is Blue." It ran for 15 weeks.

332 FEATURES DUE FOR '56 RELEASE

Information gathered by American Broadcasting-Paramount Theatres in its campaign to obtain the orderly distribution of top product throughout the year indicates that a minimum of 332 pictures will be released during 1956, according to AB-PT v.p. Edward L. Hyman. The theatre executive said "we understand 80 will be of triple 'A' quality. If this is true, we can only say that this number of quality pictures exceeds the number of triple 'A' pictures released in any one year that we have ever seen."

Acknowledging that the shortage of product is "a very serious problem" especially in theatres with multiple-run policies, Hyman declared "there is no longer any question but that numbers in pictures mean nothing and that only quality pictures—pictures that are better than good—are really saleable and of the greatest help to the most."

In a company-by-company rundown of 1956 product and distributor plans to overcome the so-called "orphan" periods of pre-Easter, May and June, post-Labor Day, and post-Thanksgiving to December, Hyman issued the following information as obtained from each company by AB-PT:

Warner Bros. — "The Spirit of St. Louis" has been set for release June 2, "The Searchers" or "Giant" for September, and one of nine of the company's top production for the Thanksgiving period.

Paramount — Has endorsed the program of an orderly flow of outstanding product throughout the year. Approval has been obtained for an outstanding Par release for Thanksgiving 1956, with AB-PT advocating that the Thanksgiving picture be Alfred Hitchcock's "The Man Who Knew Too Much." Par distribution chief George Weltner is leaving for the Coast shortly and upon his return definite information will be obtained on the company's releases for the summer and fall. Par has an impressive lineup of releases after Easter, "from which those of the calibre we are seeking can be chosen for the orphan periods."

20th-Fox—Endorses the program and has announced plans for increased production during 1956. At the request of the company's field sales staff, "Bus Stop" and "Anastasia," originally scheduled for release during the third quarter of 1956, may be spotted for May and June distribution. In March, which includes the pre-Easter period, 20th will release "The Man in the Grey Flannel Suit," in May "The Proud Ones" and "The Sixth of June," in September "The King and I," and in November "Island in the Sun" and possibly "Heaven Knows Mr. Allison."

Columbia — Subscribes to the program and notes that it does not withhold product at any time, releasing pictures about two months after they are completed. For example, the $4,000,000 "Picnic" will be released in mid-February despite the possibility of poor weather conditions which could conceivably hurt the boxoffice. "The Eddie Duchin Story" will be released early in June, "The Harder They Fall" in April or May, and "Solid Gold Cadillac" and "Autumn Leaves" as soon after completion as the campaigns can be set.

United Artists—Will release 40 pictures in 1956, of which 12 are expected to be of triple-A calibre and will be released at the rate of one a month. "Alexander the Great" will be prereleased in April, with most regular engagements in May and June, "A Kiss Before Dying" in June, and "Trapeze" in July. Three pictures—"Johnny Concho," "The Ambassador's Daughter" and "12 Angry Men"—(from which one will be selected)—are UA's offerings for the Thanksgiving to Christmas period.

Metro—Have endorsed the plan

(Continued on page 22)

L. A. Still OK; 'Skirts' Medium 17G, 'Gunpoint' Modest 58G, 12 Spots, 'Oklahoma' Fancy 52G, 'Holiday' 38G

Los Angeles, Jan. 17.

Over-all film boxoffice setup continues to hold on the good side despite a number of weak new entries which are contributing little currently. Strength is mostly from sturdy extended-runs. "Lieut. Wore Skirts" looks to get a medium $17,000 in initial Chinese week.

Rock-'n'-Roll" stage bill is boosting "I Killed Wild Bill Hickok" to a stoutish $30,000 or near at Downtown Paramount. "At Gunpoint," best regular-price opener, looks middling $18,000 in three theatres plus $40,000 in one nabe and eight ozoners. "Second Greatest Sex," "Diane" and "Deep Blue Sea" are all mild to thin.

Fancy $52,000 is seen for "Oklahoma" while "Cinerama Holiday" is hefty $38,000 for ninth week. "Guys and Dolls," "I'll Cry Tomorrow," "Golden Arm" and "Rose Tattoo" are other longrun leaders.

Estimates for This Week

Chinese (FWC) (1,908; $1-$2) — "Lieut. Wore Skirts" (20th). Medium $17,000. Last week, "Rains Ranchipur" (20th) (4th wk), $10,400.

Downtown Paramount (ABPT) (3,300; $1.10-$1.75)—"I Killed Wild Bill Hickok" (Indie), with Gene Norman Rock 'n' Roll Show onstage. Stoutish $30,000. Last week, with New Fox, "Flame of Islands" (Rep) and "Twinkle God's Eye" (Rep), $8,500.

Orpheum, Pantages, Uptown (Metropolitan-RKO) 2,213; 2,812; 1,715; 80-$1.50)—"At Gunpoint" (AA) and "Toughest Man Alive" (AA). Middling $18,000. Last week, Orpheum with Vogue, "Artists and Models" (Par) and "Top Gun" (UA) (3d wk), $11,300.

Los Angeles, Vogue, Ritz, Loyola (FWC) (2,097; 885; 1,363; 1,248; 90-$1.50)—"Deep Blue Sea" (20th) and "Laura" (20th) (reissue). Slow $16,000. Last week, with Iris, excluding Vogue, "Pompey's Head" (20th) and "Shadow of Eagle" (UA), $22,400.

State, Hawaii (UATC-G&S) 2,404; 1,106; 90-$1.50)—"Diane" (M-G). Dull $12,000. Last week, Hawaii, "Kismet" (M-G) (3d wk-6 days), $4,000.

Hillstreet, Wiltern, New Fox (RKO-SW-FWC) (2,752; 2,344; 965; 80-$1.50)—"Second Greatest Sex" (U). Small $12,000. Last week, Hillstreet, "Horrorama Week," showing 14 spook reissues, two-a-day, $5,200.

Globe (FWC) (782; 90-$1.25)—"Rock 'n' Roll Jamboree" (Indie) (shorts) and "Paris Follies 1956" (AA). Sad $1,600. The 816-seat Iris went 2d-run after 2 days of this combo. The 1,715-seat Uptown also quit after 2 days. Last week, other units.

Warner Downtown (SW) (1,757; 90-$1.50)—"Square Jungle" (U)

(Continued on page 22)

'Heaven' Mighty $18,000, Leads Denver; 'Skirts' Snappy 13G, 'Dolls' 15G

Denver, Jan. 17.

"All That Heaven Allows" is topping the city currently with a smash session at Paramount. It stays on. "Lieut. Wore Skirts" shapes fairly good at the Center. "Artists and Models" looks good in fourth Denham stanza. "Guys and Dolls" is doing so well in fourth Orpheum round that it holds a fifth.

Estimates for This Week

Aladdin (Fox) (1,400; 60-85)—"Littlest Outlaw" (BV) (4th wk). Okay $2,500. Last week, $3,500.

Centre (Fox) (1,247; 60-$1)—"Lieut. Wore Skirts" (20th). Fairly good $13,000. Stays. Last week, "Rains Ranchipur" (20th) (3d wk), $12,000.

Denham (Cockrill) (1,750; 60-$1)—"Artists and Models" (Par) (4th wk). Good $8,000 or close. Last week, $10,000.

Denver (Fox) (2,525; 60-$1)—"Last Frontier" (Col) and "Footsteps in Fog" (Col). Fair $13,000. Last week, "Kismet" (M-G), $12,000.

Esquire (Fox) (742; 75-$1)—"Folly to Be Wise" (Indie). Mild $2,000. Last week, "Cocktails Kitchen" (Indie), $2,000.

Orpheum (RKO) (2,600; $1-$1.50)—"Guys and Dolls" (M-G) (4th wk). Fine $15,000 or close. Stays. Last week, $20,000.

Paramount (Wolfberg) (2,200; 60-$1)—"All That Heaven Allows" (U). Sockeroo $18,000. Holds on. Last week, "Spoilers" (U), $15,500.

Broadway Grosses

Estimated Total Gross
This Week $587,400
(Based on 23 theatres.)
Last Year $530,200
(Based on 21 theatres.)

'Heaven' Smash $14,000 in Pitt

Pittsburgh, Jan. 17.

Biggest thing downtown this week is "All That Heaven Allows" at Fulton, where a holdover is a cinch. Fred MacMurray's personal is giving a lift to "At Gunpoint" at Stanley but it still is not big. "Ransom" is disappointing at Penn. "There's Always Tomorrow" shapes good at the Harris. Both "Sheep Has 5 Legs" at Guild and "African Lion" at Squirrel Hill, arty entries, still are doing nicely.

Estimates for This Week

Fulton (Shea) (1,700; 75-$1.10)—"All Heaven Allows" (U). Woman's picture packed them in over weekend and looks set for a run. Can hardly miss doing great $14,000 opening stanza. Holds, of course. Last week, "Rains Ranchipur" (20th) (3d wk), $6,500.

Harris (Harris) (2,165; 65-$1)—"There's Always Tomorrow" (U). Not bad notices and nice marquee draft lifting this to good $9,000. Last week, "Last Frontier" (Col), ditto.

Guild (Green) (500; 65-$1) — "Sheep Has 5 Legs" (UMPO) (4th wk). Still strong enough to hold again. Fine $2,500. Last week, $3,600.

Penn (UA) (3,300; 65-$1)—"Ransom" (M-G). Good campaign and couple of excellent notices figured to help this. But isn't going anywhere. Some feel that two tv exposures may have stunted its audience. Modest $11,000 or near. Last week, "Diane" (M-G), $8,500 in 6 days.

Squirrel Hill (SW) (900; 65-$1)—"African Lion" (BV) (4th wk). Looks trim $2,600. Last week, $3,100.

Stanley (SW) (3,800; 65-$1)—"At Gunpoint" (AA). Fred MacMurray and his wife, June Haver, in town for plugs, which is helping. Looks like $11,000, not big but much better than recent weeks here. Last week, "Court-Martial Billy Mitchell" (WB) (2d wk-4 days), $4,500, and fine $21,000 for engagement.

Warner (SW) (1,365; $1.25-$2.40)—"Cinerama Holiday" (Indie) (49th wk). Nearing first anni and following much same pattern as "This Is Cinerama" (Indie) which also began to slip about this time of run. Dipping under $9,000. Last week, $9,500. However, showtrains and party bookings should pump some new life into it.

'Ransom' Fair $11,000, Buff.; 'Spoilers' Same

Buffalo, Jan. 17.

"Ransom" looms fair at the Buffalo this week. "The Spoilers" is rated neat at Lafayette, as is "3 Bad Sisters" at Century. "Guys and Dolls" still shapes socko in third session at the tiny Cinema Theatre.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80) — "Ransom" (M-G) and "Storm Fear" (UA). Fair $11,000. Last week, "Indian Fighter" (UA) and "Skabenga" (AA) (2d wk), $10,000.

Paramount (Par) (3,000; 50-80)—"Hell on Frisco Bay" (WB). Modest $13,000. Last week, "Artists and Models" (Par) and "Vanishing American" (Indie) (3d wk-9 days), $13,500.

Center (Par) (2,000; 50-80) — "Lieut. Wore Skirts" (20th) (2d wk). Okay $8,500. Last week, $13,500.

Lafayette (Basil) (3,000; 50-80)—"The Spoilers" (U) and "Cross Channel" (U). Neat $11,000 or over. Last week, "Last Frontier" (Col) and "Hell's Horizon" (Col), $12,000.

Century (Buhawk) (3,000; 60-85)—"3 Bad Sisters" (UA) and "Sudden Danger" (AA). Good $13,000 or near. Last week, "Rains Ranchipur" (20th) (3d wk), $8,500.

Teck (Cinema Product). (1,200; $1.20-$2.40) — "Cinerama" (Indie) (43d wk). Fine $7,500. Last week, $8,000.

Cinema (Cohen) (450; 90-$1.50)—"Guys and Dolls" (M-G) (3d wk). Big $8,500. Last week, $12,000.

'Skirts' Trim 25G, Hub; 'Diane' 21G

Boston, Jan. 17.

Brighter b.o. looms this week following the seven days of rain last stanza which hurt. Expected grosses did not materialize because of the continuous rain and hazardous driving conditions. "Lieut. Wore Skirts" looks hottest of new product at the Memorial. Although the Pilgrim brought in "Seven Bridges to Cross" because of news surrounding capture of Brink gang, to go "Spoilers," it did not help much. "Diane" shapes barely okay at Orpheum and State. "At Gunpoint" looms nice at Paramount and Fenway. "Guys and Dolls" still is hot in 10th week at the Astor.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80) — "Guys and Dolls" (M-G) (10th wk). Nice $14,000. Last week, $13,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25) — "African Lion" (BV) (6th wk). Okay $4,000. Last week, $4,300.

Cinerama (Cinerama Productions) (1,354; $1.20-$1.75-$2.40-$2.65)—"Cinerama Holiday" (Indie) (21st wk). Hot $20,000, helped by school matinees. Last week, $17,000.

Exeter (Indie) (1,300; 60-$1) — "Lease of Life" (IFE) (4th wk). Okay $3,000. Last week, $4,000.

Fenway (NET) (1,373; 60-$1) — "At Gunpoint" (AA) and "Paris Follies of 1956" (AA). Neat $5,000. Last week, "Naked Street" (UA) and "Top Gun" (UA), $7,000.

Kenmore (Indie) (700; 85-$1.25)

(Continued on page 22)

'Fighter' Boff $27,000, Det.; 'Skirts' 17G, 'Heaven' Big 10G, 'Models' 15G

Detroit, Jan. 17.

Downtown biz shapes fairly good this stanza. Of the two newcomers, "Indian Fighter" is socko at the Palms but "Lieut. Wore Skirts" rates only a first glance at the Fox. "Guys and Dolls," into its eighth round at the Adams, and "Artists and Models," going for three at the Michigan, shape strong. "Cinerama Holiday" in its 49th week at Music Hall stays very sturdy. "All That Heaven Allows" is big in third Madison week. Settlement of newspaper strike, which has closed all three dailies since Dec. 1, should perk biz up a bit.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Lieut. Wore Skirts" (20th) and "Storm Fear" (Indie). Oke $17,000 or near. Last week, "Rains Ranchipur" (20th) and "Texas Lady" (RKO) (3d wk), $16,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Artists and Models" (Par) and "Tennessee's Partner" (RKO) (3d wk). Fine $15,000. Last week, $18,000.

Palms (UD) (2,961; $1-$1.25)—"Indian Fighter" (UA) and "Toughest Man Alive" (Lip). Socko $27,000. Last week, "Court-Martial Billy Mitchell" (WB) and "Naked Street" (UA) (3d wk-3 days), $7,000.

Madison (UD) (1,900; $1-$1.25)—"All That Heaven Allows" (U) (4th wk). Big $10,000. Last week, $11,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Last Frontier" (Col) and "Houston Story" (Col) (2d wk). Slowing to $11,000. Last week, $18,000.

Adams (Balaban) (1,700; $1-$1.25)—"Guys and Dolls" (M-G) (8th wk). Strong $15,000. Last week, $17,000.

Music Hall (Cinerama Productions) (1,195; $1-$1.25)—"Cinerama Holiday" (Indie) (49th wk). Staying big at $18,500. Last week, about same.

Krim (Krim) (1,000; $1.25)—"I Am Camera" (DCA) (3d wk). Down to $6,500. Last week, $8,000.

'Heaven' Hefty 14G, Cincy; 'Glory' 10G, 'Thief' Fast 8½G, on Replay

Cincinnati, Jan. 17.

"All That Heaven Allows," the town topper, and "Glory" are wholesome newcomers and contributing to a favorable overall total for this frame. Margaret O'Brien, John Lupton and Byron Palmer personalled with their "Glory" film last Saturday. "Guys and Dolls" continues at a lively pace in fourth stanza at Keith's. "To Catch a Thief," on a return date at the Grand, is plenty pleasing. "Cinerama Holiday" looms fancy in 30th week at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25) — "All That Heaven Allows" (U). Town topper at firm $14,000 clip. Last week, "Rains of Ranchipur" (20th) (2d wk), $11,000.

Capitol (Ohio Cinerama Corp) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (30th wk). Looks fancy $18,500, a shade better than last week's $18,000 and an improvement over year-ago returns.

Grand (RKO) (1,400; 75-$1) — "To Catch Thief" (Par) and "Country Girl" (Par). Encoring to pleasing $8,500. Last week, "Artists and Models" (Par) (m.o.), at 75c-$1.25 scale, $12,500.

Keith's (Shor) (1,500; 75-$1.50)—"Guys and Dolls" (M-G) (4th wk). Still a rolling at $12,500 gait. Holds. Last week, $17,000.

Palace (RKO) (2,600; 75-$1) — "Glory" (RKO). Good $10,000 or close. Last week, "Court-Martial Billy Mitchell" (WB) (2d wk), at $1.25 top, $9,000 after $17,000 bow.

Key City Grosses

Estimated Total Gross
This Week $2,638,300
(Based on 23 cities and 222 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year $2,450,600
(Based on 23 cities and 215 theatres.)

'Glory' Great 14G, L'ville; 'Eden' 7G

Louisville, Jan. 17.

Houses with new pix are in hot stride this week, weather being favorable. Holdover at the Kentucky of "Artists and Models" in fourth week is catching brisk biz. First showing of "Glory," race horse pic, with several scenes of which were shot in the bluegrass area is sock at Rialto. A breakfast for the press steamed up interest as did appearance of trio of featured players from the film.

Estimates for This Week

Kentucky (Switow) (1,100; 65-85)—"Artists and Models" (Par) (4th wk). Good $3,500 after last week's $4,500.

Mary Anderson (People's) (1,000; 55-85)—"East Of Eden" (WB) and "Battle Cry" (WB) (reissues). Fine $7,000 for return dates. Last week, "Court-Martial Billy Mitchell" (WB) (3d wk), $5,500.

Rialto (Fourth Avenue) (3,000; 55-85) — "Glory" (RKO). Strong bally and race horse theme are helping to push this one to sock $14,000. Last week, "Second Greatest Sex" (U), $11,000.

State (Loew's) (3,000; 55-85) — "Diane" (M-G) and "Top Gun" (UA). Good $9,000. Last week, "Last Frontier" (Col) and "Crocked Web" (Col), $8,500.

'Fear' Fancy $10,000 in D.C.; 'Diane' Mild 18G, 'Gunpoint' Sharp 9½G

Washington, Jan. 17.

Despite clear, warmer weather over weekend, mainstem biz is generally off this session. Sole exception is "Wages of Fear," at Trans-Lux, which is off to a fast start, thanks to crix raves. "Diane" at the Capitol shapes mild. "At Gunpoint" at Columbia looks okay. In holdover class, there is a general dip except for "Diabolique," which continues solid in second stanza at Lopert's Dupont as well as "Cinerama," which is suddenly booming again after sloughing off in recent weeks.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1.25)—"Court-Martial Billy Mitchell" (WB) (3d wk-5 days). Good $3,5000. Last week, $8,000.

Capitol (Loew) (3,434; 70-95)—"Diane" (M-G). Mild $18,000. Last week, "Indian Fighter" (UA) (2d wk), $10,000.

Columbia (Loew) (1,174; 70-95)—"At Gunpoint" (AA). Above average $9,500, and goes another stanza. Last week, "Count 3 and Pray" (Col), $6,000.

Dupont (Lopert) (372; 75-$1.10)—"Diabolique" (UMPO) (2d wk). Lofty $7,500 after $8,000 last week. Stays.

Keith's (RKO) (1,939; $1-$1.80)—"Guys and Dolls" (M-G) (9th wk). Great $11,000 after $12,000 in eighth. Holds on.

Metropolitan (SW) (1,200; 75-$1.25) — "Court-Martial Billy Mitchell" (WB) (3d-wk-5 days). Oke $6,000. Last week, $12,500.

Palace (Loew) (2,360; 70-95)—"Lieut. Wore Skirts" (20th) (2d wk). Bright $12,000. Last week, $15,000.

Playhouse (Lopert) (485; 75-$1.10)—"Artists and Models" (Par) (4th wk). So-so $4,500 after $5,000 last week. Continues.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (14th wk). Up to rousing $17,000, after nosediving to $13,000. Stays.

Trans-Lux (T-L) (600; 70-$1.25)—"Wages of Fear" (DCA). Sock $10,000 for French import. Holds on. Last week, "Desperate Hours" (Par) (9th wk), $3,000.

'Skirts' Sturdy $11,000, Prov.; 'Diane' Fair 10G, 'Heaven' Hep 10G, 2d

Providence, Jan. 17.

The coin currently is evenly divided between the State's "Diane" and Majestic's "Lieut. Wore Skirts." However, "Skirts" is making the best all-round showing with a stout total. "All Heaven Will Allow" was socko in second Majestic week.

Estimates for This Week

Albee (RKO) (2,200; 50-80)—"The Spoilers" (U) and "6 Bridges To Cross" (U) (reissue). Opened 3-day stand Sunday (15) to carry over to Wednesday's opening of "Guys and Dolls" (M-G). Last week, "All Heaven Allows" (U) and "Kiss of Fire" (U) (2d wk), socko $10,000.

Majestic (Fay) (2,200; 50-80)—"Lieut. Wore Skirts" (20th) and "Night Freight" (AA). Packing them in for happy $11,000. Last week, "Court Martial Billy Mitchell" (WB) and "24 Hour Alert" (WB) hit sock $15,000 in 10-day run.

State (Loew) (3,200; 50-80)—"Diane" (M-G) and "The Good Die Young" (UA). Slow $10,000 or less. Last week, "Indian Fighter" (UA) and "Naked Street" (M-G) (2d wk), very nice $10,000.

Strand (Silverman) (2,200; 50-80)—"At Gunpoint" (AA) and "Paris Follies of 1956" (AA). Dull $6,500. Last week, "Last Frontier" (Col), mild $5,000.

'GLORY' ROUSING 11G, INDPLS.; 'DOLLS' 14G

Indianapolis, Jan. 17.

New Year upswing continues at most firstrun situations here this stanza. "Guys and Dolls" in fourth week at Keith's still is hot enough to lead city by wide margin. "Glory," sparked by Margaret O'Brien personal appearance opening day, is plenty good at Circle. "Second Greatest Sex" looms okay at the Indiana. "Ransom" is only mild at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Glory" (RKO) and "Sudden Danger" (AA). Strong $11,000. Last week, "Court-Martial Billy Mitchell" (WB) (2d wk), $10,000.

Indiana (C-D) (3,200; 50-85)—"Second Greatest Sex" (U). Firm $9,000. Last week, "Artists and Models" (Par) (2d wk), $12,000.

Keith's (C-D) (1,300; 95-$1.50)—"Guys and Dolls" (M-G) (4th wk). Swell $14,000, with end of run not in sight. Last week, $17,000.

Loew's (Loew) (2,427; 50-80)—"Ransom" (M-G) and "Crooked Web" (Col). Mild $7,000. Feeling here is that double televising of "Ransom" hurt its boxoffice possibilities. Last week, "Indian Fighter" (UA) and "Naked Street" (UA) (2d wk), $5,000 in 4 days.

Chi Fast; 'Mitchell' Big 37G, 'Heaven' Boffo $36,000, 'Tarantula' Tall 14G, 'Gunpoint' Hot 22G, 'Dolls' Sock 31G

Chicago, Jan. 17.

Chi biz is back to normal this round but not very big at many spots. "Court-Martial of Billy Mitchell" looks hotsy $37,000 at the State-Lake. "All That Heaven Allows," also new, shapes strong $36,000 at the Oriental. "At Gunpoint" and "Toughest Man Alive" combo looms nifty $22,000 at the Roosevelt.

"Tarantula" and "Running Wild," likewise newcomers, is sock $14,000 at the Grand. "Man With Golden Arm" continues big in third round at the Woods.

"Oklahoma" is still lofty in third stanza at McVickers. "I'll Cry Tomorrow" shapes sturdy in fourth session at United Artists. "Littlest Outlaw" says nice in same round at the Loop.

"Diabolique" is still big in fourth session at the Ziegfeld. "Sheep Has 5 Legs" is slowing down in ninth week at the Surf. "Guys and Dolls" continues healthy in 10th frame at the Chicago. "Cinerama Holiday" looks staunch in 31st round at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 99-$1.80) —"Guys and Dolls" (M-G) (10th wk). Staunch $31,000. Last week, $37,000.

Grand (Nomikos) (1,200; 98-$1)— "Tarantula" (U) and "Running Wild" (U). Socko $14,000. Last week, "The Spoilers" (U) (3d wk), $5,000.

Loop (Telem't) (606; 90-$1.25)— "Littlest Outlaw" (BV) (4th wk). Sturdy $9,500. Last week, $12,500.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (3d wk). Hotsy $36,000. Last week, $35,000.

Monroe (Indie) (1,000; 67-87)— "Deep Blue Sea" (20th) (2d wk). Good $7,000. Last week, $9,500.

Oriental (Indie) (3,400; 98-$1.25) —"All That Heaven Allows" (U). Terrific $36,000. Last week, "Second Greatest Sex" (U) (3d wk), $15,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (31st wk). Stout $33,000. Last week, $34,600.

Roosevelt (B&K) (1,400; 65-98)— "At Gunpoint" (AA) and "Toughest Man Alive" (AA). Tall $22,000. Last week, "Hell On Frisco Bay" (WB) and "Target Zero" (WB) (2d wk), $16,500.

State-Lake (B&K) (2,400; 65-98) —"Court-Martial Billy Mitchell" (WB). Great $37,000. Last week, "Artists and Models" (Par) (3d wk), $26,000.

Surf (H&E Balaban) (685; 95)— "Sheep Has 5 Legs" (UMPO) (9th wk). Trim $4,300. Last week, $3,900.

United Artists (B&K) (1,700; 65-98)—"I'll Cry Tomorrow" (M-G) (4th wk). Good $22,000. Last week, $27,000.

Woods (Essaness) (1,206; 98-$1.25)—"Golden Arm" (UA) (3d wk). Lofty $37,000. Last week, $45,000.

World (Indie) (430; 98)—"Return of Don Camillo" (IFE). Good $4,000. Last week, "Lover Boy" (20th) (2d wk), $3,000.

Ziegfeld (Davis) (430; 98)—"Diabolique" (UMPO) (4th wk). Fat $7,800. Last week, $8,000.

'Hours' Torrid $19,000, Toronto; 'Gun' Big 13G, 'Dolls' Wow 34G, 4th

Toronto, Jan. 17.

"Desperate Hours" is topping the newcomers, with "Deep Blue Sea" and "Man With Gun" also off to hep starts. However, "Guys and Dolls" is still heading the town to turnaway biz in fourth frame at the Odeon. "The Spoilers" looms okay in second Uptown stanza.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1)—"Doctor at Sea" (Rank) (4th wk). Fine $7,500. Last week, $9,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,057; 955; 696; 694; 975; 40-75)—"Desert Sands" (UA) and "Fort Yuma" (UA). Nice $14,000. Last week, "Flame Islands" (AA) and "The Looters" (U), $13,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"Deep Blue Sea" (20th). Good $12,000. Last week, "Miss Dove" (20th) (3d wk), $8,500.

Imperial (FP) (3,373; 60-$1)— "Desperate Hours" (Par). Hefty

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Jungle' Lush 14G, Frisco; 'Diane' 11G

San Francisco, Jan. 17.

Weekend of heavy rain washed out much of 'Frisco's firstrun film biz, making whole session lower for most part. "Square Jungle" shapes torrid at Golden Gate but other newies are not doing so well. "Diabolique," which hit a new record opening week, still very big at the arty Larkin in third round. "Cinerama Holiday" continues big in 24th stanza at Orpheum. "Guys and Dolls" is rated sock in ninth session at Stagedoor.

Estimate for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Square Jungle" (U) and "African Manhunt" (Rep). Hotsy $14,000 or near. Last week, "All Heaven Allows" (U) and "Naked Dawn" (U) (2d wk), $17,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Lieut. Wore Skirts" (20th) and "Toughest Man Alive" (AA). Modest $15,000 or less. Last week, "Rains Ranchipur" (20th) and "Cross Channel" (Indie) (3d wk), $7,500 for 5 days.

Warfield (Loew) (2,656; 65-90)— "Diane" (M-G). Fair $11,000. Last week, "Kismet" (M-G) (3d wk), $9,500.

Paramount (Par) (2,646; 90-$1)— "Flame of Islands" (Rep) and "Were So Young" (WB). Mild $11,000. Last week, "Last Frontier" (Col) and "Hell's Horizon" (WB), $15,000.

St. Francis (Par) (1,400; $1-$1.25) —"Court-Martial Billy Mitchell" (WB) and "24 Hour Alert" (WB) (4th wk). Okay $4,500 in 4 days. Last week, $12,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (24th wk). Big $18,000. Last week, $24,200.

United Artists (No. Coast) (1,207; 70-$1)—"30 Seconds Over Tokyo" (WB) and "Guy Named Joe" (WB) (reissues). Fairish $7,500. Last week, "Indian Fighter" (UA) and "Killer's Kiss" (UA) (3d wk), $7,000 in 5 days.

Stagedoor (A-R) (400; $1-$1.25) —"Guys and Dolls" (M-G) (9th wk). Sock $13,000. Last week, $16,000.

Larkin (Rosener) (400; $1)— "Diabolique" (Indie) (3d wk). Fast $4,800. Last week, $5,200.

Clay (Rosener) (400; $1)—"Man Who Loved Redheads" (Indie) (3d wk). Good $3,200. Last week, $4,900.

Vogue (S. F. Theatres) (377; $1) —"Chance Meeting" (Indie) (3d wk) and "Bicycle Thief" (Indie) (reissue). Okay $2,300. Last week, "Meeting" (2d wk), $2,200.

Bridge (Reade-Schwarz) (396; $1.25-$1.50)—"Night Number Came Up" (Cont.) (4th wk). Okay $1,800. Last week, $3,000.

Rio (Schwarz) (397; $1)—"The Imposter" (Indie) (2d wk). Fair $1,500. Last week, $3,000.

'Skirts' Snappy 11G, Port.; 'Sex' Hep $8,000

Portland, Ore., Jan. 17.

Biz continues in high gear with nearly all downtown houses having strong product. "Guys and Dolls" heads into lofty fourth frame at the Broadway. "Billy Mitchell" looms socko for third canto at Orpheum. "Lieut. Wore Skirts" shapes lusty for a newcomer at the Fox. "Second Greatest Sex" looks fine at Liberty.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Guys and Dolls" (M-G) (4th wk). Lofty $13,000. Last week, $18,400.

Fox (Evergreen) (1,536; $1-$1.25) —"Lieut. Wore Skirts" (20th) and "Secret Venture" (Rep). Lusty

(Continued on page 22)

'SEX' $13,000 PACES ST. LOO; 'RANSOM' 12G

St. Louis, Jan. 17.

Blast of frigid weather over weekend has sloughed biz at mainstem houses, and with further cold starting this round, grosses are running below normal. "Ransom" shapes as best newcomer but it is only mild at Loew's. "Second Greatest Sex" just finished an okay week at the Fox. "Lieut. Wore Skirts" looms as a nice holdover at the St. Louis. "Guys and Dolls" still is neat playing upped scale in fourth stanza at the indie Esquire. "Cinerama Holiday" is holding its recent smooth pace again this session, its 48th at the Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (48th wk). Nice $10,500 following $10,800 for 47th frame.

Esquire (Indie) (1,500; $1.25-$1.50)—"Guys and Dolls" (M-G) (4th wk). Good $7,500 after $10,500 in third.

Fox (F&M) (5,000; 50-75)—"Gunpoint" (AA) and "Return Jack Slade" (AA). Opened today (Tues.). Last week, "Second Greatest Sex" (U) and "Las Vegas Shakedown" (AA), okay $13,000.

Loew's (Loew) (3,172; 50-85) — "Ransom" (M-G) and "High Society" (AA). Fair $12,000. Last week, "Indian Fighter" (UA) and "Hell's Horizon" (Col) (2d wk), $7,500.

Missouri (F&M) (3,000; 50-75)— Closed down today (Tues.). Last week, "Billy Mitchell" (WB) and "Texas Lady" (RKO), fair $5,500.

Pageant (St. L. Amus.) (1,000; 51-90)—"Lease of Life" (Indie). Good $2,500. Last week, "Deep Blue Sea" (20th) (2d wk), $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"Deep Blue Sea" (20th). Good $3,000. Last week, "Wages of Fear" (Indie) (3d wk), $1,500.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Lieut. Wore Skirts" (20th) and "Twinkle In God's Eyes" (Rep) (2d wk). Neat $8,000 after $11,500 initial frame.

Shady Oak (St. L. Amus.) (800; $1.10)—"Diabloque" (UMPO) (3d wk). Big $3,000. Second stanza was $3,500.

'Heaven' Record $25,000 in Philly

Philadelphia, Jan. 17.

Weekend biz continues very good but weekdays currently are only so-so. Some new product, however, is giving trade a better tone. "All That Heaven Allows" is heading for a record at the 1,000-seat Viking despite brushoff given by most crix. "Last Frontier" is rated light at the Mastbaum but "The Spoilers" looks to hit sock total at the Goldman. "3 Bad Sisters" looms fine at the Stanton. "Guys and Dolls" continues lively in 10th session at Randolph.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40)— "Trial" (M-G) (12th wk). Fair $4,200. Last week, $5,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie) (48th wk). Down to okay $11,000. Last week, $14,000.

Fox (20th) (2,250; 90-$1.40) — "Rains Ranchipur" (20th) (4th wk). Off to good $13,000. Last week, $19,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Spoilers" (U). Stout $14,000. Last week, "Artists and Models" (Par) (3d wk), $14,000.

Mastbaum (SW) (4,370; 99-$1.49) —"Last Frontier" (Col). Light $13,000. Last week, "Indian Fighter" (UA) (3d wk), $15,000.

Midtown (Goldman) (1,000; 75-$1.49)—"Kismet" (M-G) (3d wk). Okay $9.500. Last week, $13.000.

Randolph (Goldman) (2,500; 99-$1.80)—"Guys and Dolls" (M-G) (10th wk). Lively $17,000. Last week, $19,000.

Stanley (SW) (2,900; 74-$1.40)— "Court-Martial Billy Mitchell" (WB) (3d wk-5 days). Fair $10,000. Last week, $20,000.

Stanton (SW) (1,483; 75-99)—"3 Bad Sisters" (UA) and "Headline Hunters" (Rep). Fine $9,000 or near. Last week, "Texas Lady" (RKO) and "Hold Back Tomorrow" (U), $8,000.

Studio (Goldberg) (400; 90-$1.49) —"I Am Camera" (DCA) (8th wk). Mild $3,500. Last week, $3,800.

Trans-Lux (T-L) (500; 99-$1.50) —"Trouble With Harry" (Par) (5th wk). Steady $4,800. Last week, $5,000.

Viking (Sley) (75-$1.40) — "All Heaven Allows" (U). Record $25,000 and terrific for this 1,000-seater. Last week, "Second Greatest Sex" (U) (3d wk), $8,000.

B'way: Skates-'Skirts' Sock 105G, 'Cry' Cheery 152G, 'Diane' Dainty 14G, 'Shack' Short 6G, 'Guys' 34G

Launching of seven new bills this session is compensating in large part for the number of overly-extended longruns on Broadway currently. Wet weather and radio-tv warnings of slippery roads cut into the boxoffice.

Second stageshow at the Roxy is proving a magnet, the combination of Sonja Henie iceshow with "Lieut. Wore Skirts" rounded its first week last night (Tues.) with a sock $105,000.

"I'll Cry Tomorrow" with new stageshow is heading for a big $152,000 opening session at the Music Hall despite having to open in the rain last week. Pix got rolling by Saturday, with Sunday biz hitting an unusually high level. "Adorable Creatures," at arty Baronet, hit sock $10,400 opening week.

"Diane," another newcomer, doesn't look to top light $14,000 opening round at the State. "Shack Out on 101" hit a sluggish $6,000 on initial stanza at the Globe. "Trouble in Store" is unusually low $2.500 initial week at Normandie. "Samaurai" did a very good $9,200 on first week at Little Carnegie.

"Rose Tattoo" wound its fifth frame at the Astor with a great $29.500. "Artists and Models" was fairly good $30,000 in fourth session at the Paramount. "Golden Arm" looks to reach a smash $25,000 in its fifth week at the Victoria. "Guys and Dolls" is headed for big $34,000 in 11th stanza at the Capitol.

"Diabolique" held with socko $11,500 in eighth round at the Fine Arts, and stays on indefinitely. "Indian Fighter" was off to $9,000 in fourth Mayfair week. "Court-Martial of Billy Mitchell" continues okay with $13,000 in prospect this (4th) session at the Criterion.

Estimates for This Week

Astor (City Inv.) (1.300; 75-$1.75) — "Rose Tattoo" (Par) (6th wk). Fifth round ended Monday (16) held at great $29,500. Fourth week. $30.500.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Samurai" (FA) (2d wk). Initial session ended Sunday (15) climbed to very good $9.200.

Baronet (Reade) (432; 90-$1.55) —"Adorable Creatures" (Cont) (2d wk). First week ended Monday (16) hit smash $10,400, third biggest opening week at this bandbox house. Ran through until 2 a.m. for Friday and Saturday night crowds, making this coin possible.

Capitol (Loew's) (4.820; $1-$2.50) — "Guys and Dolls" (M-G) (11th wk). Present stanza ending tomorrow (Thurs.) is headed for fancy $34,000 or near after $37,500, over expectancy, in 10th week. Continues. "Benny Goodman Story" (U) announced as going in sometime in February.

Criterion (Moss) (1,700; 75-$2.20) —"Court-Martial Billy Mitchell" (KB) (4th wk). This week finishing today (Wed.) looks to reach okay $13.000 after $17.000 in third week. Stays. "Helen of Troy" (WB) opens Jan. 26.

Fine Arts (Davis) (468; 90-$1.80) —"Diabolique" (UMPO) (9th wk). The eighth stanza ended Monday (16) held at socko $11,500 after $12,500 in seventh. Stays on indef.

Globe (Brandt) (1,500; 70-$1.50) — "Shack Out on 101" (AA) (2d wk). First week ended Sunday (15) was sluggish $6,000. Likely won't stay over long.

Guild (Guild) (450; $1-$1.75) — "Umberto D" (Indie) (11th wk). The 10th stanza finished Sunday (15) was very good $7,000 after $8,000 in ninth round. "Golden Demon" (Indie) opens Jan. 30.

Mayfair (Brandt) (1,736; 79-$1.80) —"Indian Fighter" (UA) (5th-final wk). The fourth session ended yesterday (Tues.) was barely okay $9,000. Third week was $11,000. "Second Greatest Sex" (U) opens next.

Normandie (Trans-Lux) (592; 95-$1.80)—"Trouble in Store" (Indie). First week ending tomorrow (Thurs.) is heading for slow $2,500, and won't hold long. In ahead, "It's Dog's Life" (M-G) (3d wk-8 days), $2,000. "Fantasia" (RKO) (reissue), is due in shortly.

Palace (RKO) (1,700; 50-$1.60)— "Hell on Frisco Bay" (WB) (2d wk) with vaudeville. Unusual for pic to hold more than a week here, but "Bay" showed enough to warrant h.o. This combo looks like big $18,000 or near in present round ending tomorrow (Thurs.). Last week, "Bay" and vaude, $27,000, over hopes.

Paramount (ABC-Par) (3,664; $1-$2) — "Artists and Models" (Par) (5th wk). Fourth session concluded yesterday (Tues.) was good $30,000 after $41,000 in third. "Court Jester" (Par) comes in Feb. 1.

Paris (Pathe Cinema) (568; 90-$1.80)—"Letters From My Windmill" (Indie) (5th wk). Fourth stanza completed Sunday (15) was big $9,500 after $11,000 in third round. Holds.

Radio iCty Music Hall (Rockefellers) (6,200; 95-$2.75) — "I'll Cry Tomorrow" (M-G) and stageshow. Climbing to big $152,000 or close in initial week ending today (Wed.). Naturally, it holds. Last week, "Kismet" (M-G) and Xmas stage-show (5th wk), $120,000, but drop from $188,000 figure of third and fourth weeks.

Rivoli (UAT) (1,545; $1.50-$3.50) —"Oklahoma" (Magna) (14th wk). Current round winding up today (Wed.) is holding around sturdy $35,000 after $36,000 in 13th week. Seats now selling nine weeks in advance. Extra show on Saturday mornings and "secretary's" performance starting Friday afternoon's at 5 o'clock doing nicely.

Plaza (Brecker) (556; $1.50-$1.80)—"The Prisoner" (Col) (6th wk). Fifth week finished Friday (13) was good $8,900 after $12,500 in fourth round.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Lieut. Wore Skirts" (20th) plus Sonja Henie iceshow onstage (2d wk). Climbed to socko $105,000 in first session finished last night (Tues.). Stays on indef. In ahead, "Rains Ranchipur" (20th) and iceshow onstage (4th wk-6 days), $40,000 but winding up very solid run for first stageshow at house in many months.

State (Loew) (3,450; 78-$1.75)— "Diane" (M-G). First week ending today (Wed.) looks to reach light $14,000 or less. Holding. In ahead, "Man With Gun" (UA) (3d wk), $8,000.

Sutton (R & B) (561; $1-$1.80)— "Night My Number Came Up" (Indie) (5th wk). Fourth stanza finished Sunday (15) was okay $6,000 after $10,300 in third.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Littlest Outlaw" (BV) (4th wk). Third round completed Sunday (15) held at nice $7,000 after $11,000 in second and below hopes. Continues on.

Victoria (City Inv.) (1,060; 50-$1.75)—"Golden Arm" (UA) (5th wk). Present week finishing tomorrow (Thurs.) is heading for smash $25,000 after $29,000 in fourth week. Stays on.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (50th wk). The 49th frame concluded Saturday (14) was big $42,400 after $49,800 in 48th week.

World (Times Film) (500; $1-$1.50)—"Hill 24 Doesn't Answer" (Cont) (12th-final wk). The 11th session ended yesterday (Tues.) held with fair $2,500 after $3,000 in 10th week.

'Sex' Solid $9,000, Mpls.; 'Dolls' Still Tops, Huge 12G, 4th, 'Man' $5,000

Minneapolis, Jan. 17.

There's still a full quota of holdovers here, but current stanza has brought four new bills into the Loop. In order of boxoffice strength, the new entries are "Second Greatest Sex," "A Man Alone," the "Warriors"-"Danger Is My Beat" combo and "Footsteps in Fog." None is too big but "Sex" is rated nice. "Guys and Dolls" promises to lead city for fourth consecutive week. It's the 28th canto for "Cinerama Holiday" and the third and second, respectively, for "Artists and Models" and "Court-Martial of Billy Mitchell."

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (28th wk). Goes into its ninth month with trade still high. Brisk $13,000. Last week, $14,000.

Gopher (Berger) (1,000; 85-$1)— "Man Alone" (Rep). Good $5,000 or near. Last week, "Rains of Ranchipur" (20th) (3d wk), $3,000.

Lyric (Par) (1,000; 85-$1)— "Artists and Models" (Par) (3d wk). Still healthy at $5,000. Last week, $6,000.

Radio City (Par) (4,100; 85-$1)— "Court-Martial Billy Mitchell" (WB) (2d wk). Chalking up an okay $7.500. Last week. $11.500.

RKO Orpheum (RKO) (2,800; $1-$1.50)—"Guys and Dolls" (M-G)

(Continued on page 22)

SECRET CHAPTER FROM THE LIFE OF A STAR

By H. ALLEN SMITH

Early one morning last summer I was wandering around the lobby of the Hotel Blackstone in Chicago, trying to figure some way of cornering the wheat market without hurting anybody's feelings, when I came face to face with an old friend. He was dressed for the trail and was wearing a pair of six-shooters as big as chain-saws.

"Come on up to the room," he said. "Dale's up there autographin' a stack of books and we can have a visit."

The "room" turned out to be an elegant suite. We ordered up some coffee and sat around and talked and laughed, and what we talked and laughed about most was the story I'm about to tell.

A dozen years have gurgled down the drain of history since that July day in 1943 when Life hit the stands with a closeup of Roy Rogers. The biographical sketch of the "King of the Cowboys" was written by me, and the front cover of the magazine was devoted to an impressive photograph of Roy astride his celebrated horse, Trigger.

Within a very few years after the appearance of that article, the bashful young man who grew up on an Ohio pig farm became the top moneymaker of all Hollywood performers. So the question now presents itself: was Life's big splash in any way responsible for Rogers' enormous success?

Writers of the Broadway-Hollywood school love to think that they are personally responsible for the fame of people about whom they've written. Frankly, I'd enjoy thinking that I contributed to the success of Roy Rogers. The truth is, however, that my article almost ruined the young man.

Because of that biographical sketch Rogers developed a sort of psychosis about his posterior. There were times when Art Rush, his personal manager, thought seriously of seizing him and hauling him before a psychoanalyst. For two long years after that article appeared all the people around the famous young man were engaged in a subtle campaign aimed at making him forget about his behind.

The article in Life, after lengthy consideration of the cowboy star's career, concluded with this brief bit:

> *He gets a thousand fan letters a day and 999 of them are complimentary. The greatest compliment ever paid him, however, may not have reached his ears. Wearing his tight-fitting white cowboy suit one evening at a hotel in Hollywood, he was introduced to one of the screen's most glamorous actresses. As he walked away from her she stared after him, sighed, and remarked:*
>
> *"There goes the handsomest behind I ever saw in my life."*

* * *

Six or seven years later I was in Hollywood and one afternoon Roy's manager walked into my hotel room and said:

"That part about the handsome behind—you probably made it up—but if you didn't make it up, would you mind telling me which actress said it?"

"I didn't make it up," I said, and I told him the name of the lady who actually uttered the remark.

"I can laugh about it now," said Art Rush, "but let me tell you, there were times when I'd have enjoyed strangling you." And he told me what had happened.

The day that issue of Life went on sale back in 1943, Roy Rogers opened a personal appearance tour at a large theatre in Chicago. The house management had a huge blowup made of the article and placed it in the lobby where it all but covered an entire wall. The concluding bit, containing the viewpoint of the anonymous actress, appeared by chance at the eye-level of the customers entering the theatre and most of them read it.

Roy came onstage for his first show, splendidly caparisoned in his finest cowboy costume. He played the guitar and sang a couple of songs. Then he began talking about his horse. He arrived at a long pause in his discourse; before he could resume, a cry came from somewhere back in the auditorium:

"Turn around, Roy!"

A roar of laughter billowed up to the stage, and with it came another cry:

"Turn around, Roy, and leave us see it!"

Please keep in mind that Roy Rogers was, at least in those days, perhaps the shyest of all Hollywood stars; the boyish bashfulness that he brought to Hollywood was never a studied pose—it was genuine.

Before that day was over, Roy was having tantrums. He wanted to quit, to cancel his tour. They managed to convince him, however, that this was no more than a one-day phenomenon, that by tomorrow the audience would have forgotten about his hinder parts. But tomorrow came and again it was "Turn around, Roy!" the moment he stepped onstage, and it was "Turn around, Roy!" until he disappeared from view—still walking sideways.

He began altering his clothing. The tailor who fashioned all his costumes reported one day to manager Rush:

"What's got into Roy? He wants me to make his coats longer, so's they almost hang down to his knees. And now he's started telling me to make his pants baggy in the seat. We can't have that. They got to be tight across the seat. Roy says he wants them to droop down. He says he wants his pants made so's they would fit Trigger. I won't do it. It would ruin my reputation."

There were long and bitter conferences on this one matter alone, with everyone trying to convince Roy that he was treating an asset as if it were a liability. He had grown morose about the hateful posterior that Nature had given him. It may even be that he was jealous of it. Sometimes he would speak of it as it if were a ham, given to stealing scenes from him, and sometimes he called it names.

It took a lot of doing and some expert help but they finally brought him around and the tailor resumed the production of tight-fitting pants, and Roy wore them. The cries of "Turn around, Roy!" continued and while they embarrassed and infuriated him still, he got so he could force a grin and then quiet the customers down and sing them another song. In time he found that he no longer had to make his exits in the clumsy sidewise manner and then, after two years, conditions returned to normal.

His manager told me, in fact, that the overall effect of the experience was probably beneficial.

"Today," he said, "if an audience started yelling 'Turn around, Roy!' I think Roy would probably turn around and let them see it."

Hollywood Snobs

Hollywood, Jan. 17.

A guy makes 500 bucks a week and pals out with the other people and even lower brackets. However, as soon as he gets to a "grand" or more, he moves from his friends and neighborhood. He joins a better golf club and seeks out the "G" and-up set.

This rubs off on his wife also and her invitations to the house-warming go to the upper bracket folks.

Let me give you a true example of this. You arrive at the home, the servants take whatever you're not going to wear inside and you're ushered right out to the backyard, where you wish you had the clothes that the servants took away from you. The yard is covered with a tent, the pool is covered by a dance-floor and open-grated small barbeques are strewn about to keep you warm, if the booze does not.

Up to now you're even and can talk to whomever you choose. Then after you've run pool on the hor d' oeuvres, you are told "soups on" and you file to a buffet table. When your plate is loaded (except where your thumb is) you go look for your table with the cute place-card. You're still even, until you find your doily.

Now Bub, you've been cast by the caste. You are sitting with and near your salary bracket. Way over there are the people who top your dough. At this particular party, I was seated way, way over there in that corner with guys who made my kind of dough. So what! We had the same kind of homes and cars as the others, except we owed more on them.

About two second helpings later, the door to the caterer opens (right behind us) and in come waiters with big trays on which were various flavors of icecream in the shape of footballs, but bigger. Well here's one time the smallies get the best of the biggies, we're first for the dessert. But wait a minute, the hostess claps her hands and "traffic cops" the blanc mange to the people in the higher realms. When you're in the bracket we are, you still retain your sense of humor. So instead of beefing, we laugh and come up with an idea.

I was chosen to carry out our impishness and in 10 minutes flat, I returned to our table from the confectioners with an icecream cone for each one of us, double yet. The hostess burned, but we beat the half-melted icecream to our tape by 55 minutes.

P.S.—When she's out of town, we dine with the husband and he lets us have icecream, even before he does, but she'll never invite us back.

—*Benny Rubin.*

Finland Excited, Sees Pix Crashing Alien Markets

By OLAVI LINNUS

Helsinki, Jan. 17.

Finland's film industry is but little suspected, much less known, to the outside world. Yet about 24 features and nearly 300 shorts are produced here annually. This in a country of 4,000,000, with awkward politics and with a language spoken by nobody else (Finns can usually savez Swedish but not vice versa). It is somewhat surprising to know that in 1905, the year of VARIETY's founding, Finland produced newsreels, albeit with the Czar's police looking on.

Capital is a main problem apart from the limited market and lingo barrier. A typical Finnish feature is budgeted around $50,000. Finally there is the anguish of one of the highest amusement tax scales in the world. However, Finnish pictures have on two recent occasions attracted critical acclaim at Festivals, "The White Reindeer" at Cannes in 1952 and "The Doll Merchant" at Berlin in 1955.

There is now hope that Finland will crash through in the international film markets with a picture, just being released here (Dec. 30) called "The Unknown Soldier" and based upon a novel by Vaino Linna which sold 200,000 copies, in Finnish, absolutely without precedent, and is now being translated into Swedish, German, Dutch, French, Spanish and English (for Britain). While still shooting, the picture excited interest and closed a distribution deal in Sweden.

New York should be seeing the Finnish "Unknown Soldier" in 1956.

Swiss Taste Veers Offbeat

By GEORGE MEZOEFI

Zurich, Jan. 17.

Switzerland, theatrically viewed, is influenced primarily by its immediate neighbors, Germany, Austria, France, Italy, and secondarily by the winds blowing from Britain and the United States. Legit offerings lately have strongly reflected Anglo-American authorship, an upcurve, in contrast to the film situation which has been marked by the steady encroachment of European-made features.

During '54-'55 (Sept. '54-Aug. '55), U. S. distributors have garnered 1,004 weeks of playing-time in the five key-cities Zurich, Basle, Berne, Geneva and Lausanne, as against 1,455 weeks racked up by European product.

Among the latter, the French are holding top position with 677 weeks, followed by Germany (353), Italy (193) and Britain (112). Naturally, a major portion of French and German dates stems from showings in French and German Switzerland, respectively.

Metro is leading the parade of American distribs re number of weeks obtained (180). It is followed by 20th (145), Paramount (123), Warner (105), U-I (99), Columbia (89), UA (84), RKO (79) and Republic (20).

In the past two years, an obvious change in public taste has been evident, shifting from so-called "commercial" to offbeat subjects. For example, top-grade documentaries such as Walt Disney's "Living Desert," Britain's "A Queen Is Crowned" and Italy's "Magia Verde" have racked up grosses never before experienced for this type of filmfare. Furthermore, the reissue of Charles Chaplin's "Modern Times" (UA), H. G. Clouzot's shocker "Les Diaboliques" and Germany's highly realistic military satire "'08/15" were among '54-'55 top grossers. The Yanks made their best showings with "Desiree" (20th), "Sabrina" (Par) and "Waterfront" (Col), the latter also considered offbeat in theme and treatment. Another sleeper whose outstanding success in a Zurich artie (13 weeks) is attributed to its novelty values, is the Japanese tinter "Gate of Hell."

But the top moneymakers of the past season were contributed by the Swiss themselves, with two features which, incidentally, were the only ones produced locally during that period: Gloriafilm's "Uli the Servant" and Praesens' "Heidi and Peter," the first Swiss tinter. Former ran for 15 weeks in Zurich alone where it grossed a smash $100,000. The sequel to "Heidi" proved a similar record-breaker in its Zurich, Basle and Berne run totalling 27 weeks. Two new Swiss pix by the same companies are skedded for this season, of which "Uli the Tenant," sequel to "Uli the Servant," is booked for Xmas/New Year and virtually sure to repeat its predecossors's tremendous b.o. hit. The other is a filmization of one of the most popular radio serials, "Policeman Waeckerli."

America's first trump-card of the present season was also offbeat, namely "Marty." It displayed unusual staying-power in one of the city's top houses, had tremendous word-of-mouth and simply wowed the critics.

Belgium—A Dandy Market

No Censorship — Avid Fans — Yanks Popular—Italy Big Hit With Neo-Realism

By MARC TURFKRUYVER

Antwerp, Jan. 17.

Belgium is a great importer but not much of an exporter of motion pictures. In a country of 9,000,000 there are 1,600 theatres for 35 millimeter projection and another 1,000 spots for 16 millimeter. Happily, too, no censorship stops foreign product at the border as is the case in so many countries. But when Belgians have produced features these have invariably been too local in type and situation to compete in the world markets. Belgium's prestige in terms of cinema swings wholly upon its documentaries which illustrate that it has sound studio technicians and good laboratories.

French features have enjoyed an advantage in the southern part of Belgium which speaks French (4,000,000 pop.) but in the Flemish-speaking Walloon sector. (5,000,000 pop.) this washes out. Before World War II the Belgium film exhibition industry was dominated by the United States, France and Germany. The latter's edge was due to a phonetic cousinship between the German and Flemish tongues. During the occupation the Germans exercised a monopoly but after liberation Yankee product, no matter its age or quality, was enthusiastically hailed.

In the subsequent balancing of the market the French have come back, too, and Italian films, with their neo-realism, have been a howling success. British and Mexico product also made some progress. German releases are again becoming more common, language as before counting.

In Belgium, CinemaScope was received with enthusiasm. It fortified the position of the American film, but to the degree other countries are adopting this new technique, CinemaScope seems not of lasting duration.

Everything points to big 1956 expectations. From now on, the agreement respecting Belgium television, which stipulates that none but very old features will go on the air. This chokes off tangible competition. At this moment, there are about 40,000 tv-sets in use in Belgium. Nothing justifies the surmise, that there will be any catastrophical (to theatres) increase of their number in 1956.

Belgium, it should be noted, is the country which, in proportion to her population, has the highest number of theatres in the world.

Germans—Cured But Nervous

By HANS HOEHN

Berlin, Jan. 17.

American films no longer dominate in West Germany as during the early postwar years, but are still very strong Percentagewise most of the films shown here are of U. S. origin, but most of the German playdates (up to 50%) are nevertheless captured by German features.

German statistics clearly reveal the comeback of the German film industry which in 1945 was in complete collapse. In 1946 and 1947, a total of 14 new Teutonic films (seven from West and seven from East Germany) saw release. In 1948, this number rose to 28 (21 from West and seven from East Germany). Now read on:

	West.	*East.*	*Total.*
1949	53	12	65
1950	71	10	81
1951	79	8	87
1952	74	6	80
1953	97	7	104
1954	108	11	119

The year 1955 will mark a record for the German film industry: As of Aug. 15, 124 new German features (107 from West and 17 from East Germany) had seen release,

In 1924, Germany produced 220 films; in 1930, 146; in 1938, 99; in 1944, 58 films.)

As to non-German product imports break-down currently as follows: American, 211, or 47.4%; French, 36, or 8.0%; Italian, 19, or 4.2%; British, 16, or 3.6%; Austrian, 17, or 3.8%; Swedish, 3, or 0.7.

There are currently 77 distributing companies in West Germany and in West Berlin (including district distributors). Fourteen of them peddle mainly new German pix, nine chiefly American features and 27 have a mixed program of new films, while 20 outfits are bringing almost exclusively Teutonic or foreign re-issues. Seven distributors present in the main cultural or juvenile materials.

There were 5,310 cinemas with 216 million seats in West Germany and West Berlin. Add 341 mobile theatres showing films at 3,682 places. In addition, there were a further 32 stationary 16m film theatres with 5,500 seats. West German film theatres had boxoffice receipts of about 730 million Deutsche Marks. It all boils down to a ratio of one cinema seat per 24.0 inhabitants.

Although German films register strongly in the German market, situation is not rosy. The heavy tax load is mainly to blame for aud defeats.

IMPORTANT NEWS

Regarding the New York Demonstrations of

CINEMASCOPE 55

20th IS FORCED BY UNPRECEDENTED DEMAND TO SCHEDULE AN ADVANCE DEMONSTRATION FOR EXHIBITORS AND PRESS AT THE ROXY THEATRE, NEW YORK, ON THURSDAY, JAN. 19

(Stockholders showing will be held, as announced, on Jan. 23)

THIS IS YOUR SCREENING–JANUARY 19
BE SURE TO BE THERE–ROXY THEATRE, N.Y.
TOMORROW MORNING, 9:15 A.M. SHARP!

No admission tickets will be necessary

BRITISH C'SCOPE RUSHES MONOCHROMED, PROMPTING RONALD NEAME'S THEORY

Policy followed by 20th-Fox in insisting that CinemaScope pictures be made in color was deplored in New York this week by Ronald Neame. British producer-director who recently completed megging chores on "The Man Who Never Was" for 20th.

While declaring himself "100% sold" on the CinemaScope process per se, Neame said it was "a pity" that 20th took such an uncompromising stand on color. "The Man Who Never Was" is told in semi-documentary terms and might have been more dramatically effective in black - and - white," commented Neame.

"Color has the effect of romanticizing a story. There are certain films where that is very desirable whereas in others it is not," the director noted. "As far as I am concerned I think black-and-white will always have a place on the screen."

Neame said that British producers couldn't afford to see their rushes in color and therefore were exposed to CinemaScope footage in black-and-white. He said the material was very effective in monochrome on the wide screen. British color effects generally were softer than those in the U. S. Neame noted, adding that the sharpening of the contrasts in Hollywood tinters was deliberate and in line with audience preference.

Humphrey's laboratories in Britain within recent months have been experimenting with a new kind of tint system that tones down the actual color values via injection of black-and-white values. He said the process, tried out in some experimental reels, was most effective when it came to doing semi-documentary films. It would have been tried out on "The Man Who Never Was," but there wasn't enough time.

Neame noted that a bigscale color and CinemaScope film in Britain today couldn't be turned out for much less than £225,000 and that the smaller films cost around £160,000 to £175,000. Latter, he figured, could recoup about £110,000 in Britain with the help of Eady fund coin, leaving another £50,000 to be earned abroad.

Neame's next picture will be "Sea Wyf and Biscuit," a suspense story which will be lensed in Jamaica, West Indies. As in "The Man Who Never Was," he'll be working with Andre Hakim under the Sumar banner. Neame, who's been cameraman, producer and director for British films—he produced "Oliver Twist" and "Great Expectations," was in charge of production of "Brief Encounter" and directed Alec Guinness' "The Promoter"—for a long time was associated with David Lean and Noel Coward ("In Which We Serve" etc.).

After "Sea Wyf," he'll do an indie film, Joyce Carey's "The Horse's Mouth," for which Guinness already has been signed. No release deal for the pic has been set.

PAR HOUSES DICKER TODD'S 'OKLAHOMA'

A number of theatres in American Broadcasting-Paramount Theatres chain may install the Todd-AO process for the presentation of "Oklahoma."

AB-PT prexy Leonard Goldenson revealed last week that several affiliated theatres are negotiating for the film.

Conn, Schmertz Moves

Indianapolis, Jan. 17.

Promotion of Robert L. Conn, 20th Fox branch manager here, to Chicago branch and appointment of Ray Schmertz from Cleveland as his successor was effected at central division sales meeting held in Marott Hotel Friday (13). Schmertz is son of Isador Schmertz, long-time Cleveland branch manager for 20th-Fox.

Glenn Norris, eastern sales manager, attended session, along with branch managers and salesmen from Cincinnati, Cleveland, Detroit and Pittsburgh. Variety Club held cocktail party Wednesday to introduce Schmertz to local film row.

Exploiteering Splurge Due for Pittsburgh

Pittsburgh, Jan. 17.

This town's going to be over-run by filmites out beating the bushes for their pix the first week of next month. Within a space of just a few days, Pittsburgh will be host to Lucille Ball and Desi Arnaz, Danny Kaye and Clayton Moore, the Lone Ranger.

Miss Ball and Arnaz are coming in Feb. 2 to plug their new one for M-G, "Forever Darling," and Kaye follows them in the next day for the opening of Par's "The Court Jester" at the Penn. He's skedded for three stage appearances at the theatre, one in the afternoon and two in the evening. Moore arrives Feb 6, three days before his Lone Ranger picture tees off at the Stanley.

$110,000,000 In Admish Tax Due

Washington, Jan. 17.

The 10% admissions tax still applicable to film admissions over 50c should yield Uncle Sam $110,000,000 for the next fiscal year, President Eisenhower estimated yesterday (16) in his budget submitted to Congress.

The estimate on the admissions bite is slightly above figures for the past two years. In fiscal '55, the yield was $106,086,000. For the current fiscal year, the levy is expected to bring $108,000,000.

35-Min. Advance Sample Of 'Harder They Fall' Precedes Tradeshows

Columbia has prepared a 35-minute trailer for "The Harder They Fall" for exhibitor screening only. Prints of the film, length of which is believed to be unprecedented, has been sent to all exchanges so that exhibs can get an idea of the film before the picture is ready for tradeshowing.

Production executive Jerry Wald appears in the trailer as narrator. It was screened for the first time for exhibitors in New York last week. Short, directed by Richard Wuine, includes several scenes from the film, with the action bridged by the Wald narration. Studio has rushed 50 prints to exchanges for immediate screening to tie in with the current headlines about "fixed" fights and the Government's monopoly charges.

Muehlebach Hotel Buys Orpheum In K.C.

Kansas City, Jan. 17.

Sale of the Orpheum Theatre building to the Trianon Hotel Company, operator of the adjacent Hotel Muehlebach by Fox Midwest Theatres Inc., was revealed Saturday (14) by Richard P. Brous, president of the circuit.

Fox Midwest has a lease agreement and will continue to operate the property. Installation is now underway on the new 55m film process and sound system, and a trade preview is planned for Feb. 9. The circuit has plans to open a run of "Carousel" in the house Feb. 21, Senn Lawler, division manager, pointed out.

The hotel company has no plans for immediate use of the property by the hotel, and the purchase at the present time is considered as an investment, Barney L. Allis, Trianon president explained.

House was opened in 1914, managed by Martin Lehman. Later was managed by his son Lawrence Lehman.

Property was acquired by Fox Midwest in an exchange which gave RKO the Mainstreet Theatre.

Shorter Limit on Cases Brings Supplemental Action Versus Schines

Albany, Jan. 17.

The new federal law making the statute of limitations four years throughout the country caused St. Lawrence Investors Inc., operator of the American in Canton, to file a supplemental antitrust action, seeking $600,000 damages and an injunction, against the Schine theatre interests of Gloversville and eight major distributors, involving the Strand in Ogdensburg.

Plaintiff corporation, headed by Alec Papayanakos, had brought a $1,500,000 damage suit against the same defendants, in 1951. This was scheduled for trial before Judge Stephen W. Brennan and a jury in Albany Monday (16). It was postponed, although not because of the supplemental suit.

New complaint, covering the period from Oct. 19, 1950, to Jan. 5, 1956, was filed in U. S. District Court at Utica by Attorney Leonard L. Rosenthal, of Albany. The federal act, which took effect Jan. 7, makes the statute of limitations four years in U. S. cases. Before, the time was governed by the statute of limitations in various states —New York's is six years.

TAX SCALPER ON TAIL, SHIPPING 90 FILMS

Hollywood, Jan. 17.

Major film studios here are rushing completion and editing of some 90 feature films in order to ship them out and over the California state-line before March 5. On that date the state taxman seeks a special 1.95% levy on all negatives in inventory.

Films involved represent investment of about $85,000,000. List of completed features: Columbia, 18; Universal, 14; Warners, 12; United Artists, 10; Metro, 10; Republic, 9; Allied, 9; Paramount, 5; 20th-Fox, 4; RKO, 2.

East's Cartoonists To Support Coast Freres

Screen Cartoonists, Local 841, International Alliance of Theatrical Stage Employees, New York union of film animators, has pledged to support the Screen Cartoonists Guild of Hollywood in its effort to obtain a new contract with commercial film producers. Coast unit has announced its determination to strike if necessary and has voted a 5% assessment of its membership for that purpose.

Executive board of eastern unit last week reaffirmed its understanding with the Coast group and declared that its members would not work on any picture forwarded to New York for production by a strike-bound Coast studio.

Eastern and western animators have an unwritten understanding which is being formulized into a detailed agreement to provide mutual assistance during contract negotiations.

SUSPICIOUS CHARACTER!

Gumshoe Sleuth Reported Checking Attendance

Columbus, Jan. 17.

Ohio exhibitors are being warned about renewed efforts of the film companies to check flat rental pictures. Warning was issued by Robert A. Wile, executive secretary of the Independent Theatres Owners of Ohio. He told members of police apprehension of a "suspicious character" loitering in front of a theatre in a middle sized Ohio town. The suspect, according to Wile, was identified as an employee of a checking service.

Wile urged ITOO members to call the police "if you see a suspicious character." He stated that if they want to check, they have the right to do so openly and by inspection of your books. If they don't choose to use either of these methods, they must take the risks entailed."

New York Sound Track

"Deal by which RKO would sell 650 pictures to a group eyeing the product for television has been broached by Matty Fox . . . who's now at work on negotiations in Hollywood. Insiders relate that the talks so far have been based on a purchase price of $12,000,000."—VARIETY, Jan. 23, 1952.

Writer-director **Don McGuire** started something in Hollywood when he sounded off that a producer was "just a roadblock between the writer, the wardrobe department and the front office." He said that was why **William Wyler** and **John Huston** had no producers—"nobody's going to tell them what's right or wrong." McGuire also opined that many a producer got billing as such only because he raised the money. "His real title should be fund-raiser." A rebuttal from **Bob Goldstein** (signing himself formerly **Bob O'Shaughnessy**) said of McGuire; "Don, as you no doubt know, was formerly a baseball player who quit the game because he thought that managers and umpires were roadblocks." He added that McGuire was perhaps "hasty" in abolishing producers after writing and directing only one picture. Goldstein's final jibe was, "Furthermore, if Don carries his thesis to its logical conclusion, he will not only have to write, direct and produce his own pictures—he'll also have to see them. And he'll have nobody but himself to blame."

Veteran Metro writer **Leonard Spigelgass**, mentioned as taking over the producer's helm on M-G's tv show, in from the Coast on a weekend quickie . . . **Vivienne Segal** returning to the screen for the first time since 1933 for a role in Metro's "The Opposite Sex" . . . **Alec Guinness** en route to England . . . **Jennifer Jones** and **Sir John Gielgud** signed for Metro's new version of "The Barretts of Wimpole Street." **Norma Shearer**, **Frederic March**, and **Charles Laughton** appeared in the 1934 version . . . **Susan Hayward** changed her mind about staying east and winged back to the Coast last week . . . Warner Bros. will film a special five-reel patriotic feature, "Down Liberty Road," starring **Tex Ritter** as a pioneer Texan and **Marshall Thompson** as the Unknown Soldier of all U. S. wars . . . **Mario Lanza** named honorary motion picture chairman for the 1956 Easter Seals campaign on behalf of crippled children . . . England's **Princess Margaret** has accepted Warners invitation to attend the London premiere of "Helen of Troy" Jan. 26 . . . Annual "Mark of Achievement" luncheon sponsored by Amusement Division of Federation of Jewish Philanthropies scheduled for Jan. 31. Active in arrangements to honor show bizites are **Adolph Schimel**, **Harry Brandt**, and **Oscar Hammerstein 2d.** . . .

Robert Cravenne, secretary general of Unifrance, the French outfit devoted to publicizing French films abroad, arrived yesterday (Tues.). Due in New York later in the month is **Jacques Flaud**, head of the French Centre National du Cinematographie. Flaud goes to Mexico and will return via the U. S. Flaud and Cravenne will meet with **Joseph Maternati**, head of the new French Film Center in N. Y.

Ed Miller, entertainment editor of Seventeen mag, off to London Saturday (17) to see "Alexander the Great" as a guest of United Artists. **Robert Rossen** production is now being edited . . . **Fayette W. Allport**, Motion Picture Export Assn.'s London rep, returned to his headquarters from N. Y. yesterday (Tues.) by air . . . **Barbara Ruick** in from the Coast to help plug "Carousel" for 20th-Fox . . . **Carolyn Jones** of San Francisco in town with a project to review foreign films for out-of-town papers on a syndication basis. She's been a scribe for the S. F. weekly Argonaut . . . Big policy huddle at the MPAA's Washington headquarters Monday (16) . . . **Jack L. Warner** sending letters to the mayors of the 126 cities in 50 countries where "Helen of Troy" is having simultaneous premieres on Jan. 26. Message said that global event, said to be the first ever held for a motion picture, is "a graphic demonstration of what can be done to promote international amity . . . a closer tie among nations" . . . Metro pub-ad chief **Howard Dietz** back from Coast confabs . . . Warners personnel director **Ralph W. Budd** to tell Springfield Mass., Motion Picture Council "What Is a Motion Picture" on Friday (20). Budd has already given his address to 30 different organizations. . . .

John Gilmore, new U contractee, makes his screen debut in "Behind the High Wall," with **Abner Biberman** directing at same studio . . . **Valentine Davies** doubles as writer-director on "Bojangles," life story of the late **Bill Robinson** . . . **Arthur Sheekman** signed by RKO to script "Bundle of Joy" as a starrer for **Debbie Reynolds** and **Eddie Fisher** . . . **Lisa Ferraday** went west for the femme heavy role in **Charles Martin's** indie, "Death of a Scoundrel."

L. E. Rubin who has published local magazines and some phonograph albums in Boston is backing a new supplemental entertainment magazine called Evening Out, originally intended for collegians and offbeat circulation but now broadened. Will appear every month for a while, selling at 25c. Incidentally, note that the Reader's Digest will take ads now up to 20% of total pages—recent ad-page count: 30, 29, 27, 24, 25 . . . **Lester Cowan** and **Ann Ronell** back from Haiti, Dominican Republic and Puerto Rico.

Paramount poured for its departing exec, **E. K. (Ted) O'Shea**, at the homeoffice dining room Thursday (12). All department heads attended the cocktailery occasioned by O'Shea's bowout as eastern sales manager to become worldwide sales head of Magna Theatres. Hosts were **Hugh Owen**, Par's newly-named eastern v.p., and **Sidney Deneau**, who had been O'Shea's assistant and now heads the western division.

Producer **Buddy Adler**, with 20th-Fox's "The Lieutenant Wore Skirts" to his credit, says he's getting too much of the glory. "If the picture is good, it's largely because of the director, **Frank Tashlin**," he wants it known. Tashlin has been handed a new contract by 20th under which he'll direct one a year for five years, with "Lieutenant" as the starter . . . **Yul Brynner** huddling with 20th on the part of the prince in "Anastasia" . . . Universal's **"Benny Goodman Story"** being featured in 22 national mags and Sunday supps with a circulation of 65,000,000 . . . In the Catholic **Legion of Decency's** rating rundown for 1955 (the year ended in October), United Artists leads the "B" (Objectionable in Part for All) list with 19 films. It's followed by 20th-Fox with 16 and Columbia with 12. On the reverse side, Allied Artists is the leader in the A-I category (Unobjectionable for All) with 16 pictures. Columbia and Universal are next with 14 each. The undisputed Legion favorite, however, is Walt Disney's Buena Vista. It scored a bull's eye with four films and four A-I ratings . . . **B. J. Bird** named acting director of public relations and advertising for Technicolor. He comes from the L. A. office of the National Assn. of Manfacturers. Bird's appointment doesn't affect Techni's relations with the **Ettinger** agency which will continue to handle the lab account.

Donahue & Coe, ad agency with amusement industry accounts, introducing an employee profit sharing plan . . . **M. Loewenstein's** "one theatre circuit" (Majestic) in Oklahoma City marked 42d anni Tues. (17) . . . Warner Bros. "Helen of Troy" premiere at Criterion Theatre Jan. 25 in Overseas Press Club tie . . . **Alan Ladd's Jaguar Productions** has signed a new four-year agreement with Warners . . . **James Stewart** will barnstorm in replica of Spirit of St. Louis for picture in which he stars as Charles Lindbergh . . . Yale junior **Dave Rosen**, son of Stanley Warner's exec veep **Samuel Rosen**, named general manager of Ivy Network, chain of radio stations operating on Ivy campuses . . . Grand Imperial Hotel in Silverton, Colo., which has billeted numerous Hollywood location units, being peddled by Previews Inc. . . . Metro's "I'll Cry Tomorrow" will be heralded with ads in 71 Sunday newspapers with circulation totaling 20,668,054 . . . **Pier Angeli** to portray **Mrs. Rocky Graziano** in "Somebody Up There Likes Me." . . . **Doris Day** and her husband, **Marty Melcher**, to produce "If I Can't Have You" for Metro release. It'll be directed by **Andrew L. Stone** from his original story and screenplay . . .

AN IMPORTANT MESSAGE

from

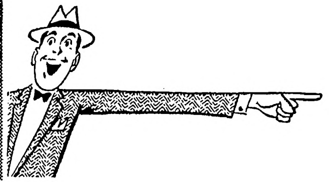
SPYROS P. SKOURAS

President,
20th Century-Fox Film Corporation

TO THE EXHIBITORS WHO WILL ATTEND THE NATIONWIDE DEMONSTRATIONS OF

CINEMASCOPE 55

MORE THAN YOUR EYES HAVE EVER SEEN!



please turn page

I want personally to extend my warmest welcome to each of you who will attend one of the sixty demonstrations of CinemaScope 55 between January 19 and February 21.

Again it is our privilege to introduce something new and wonderful in the development of motion pictures. We feel that the advent of CinemaScope 55 marks another glorious moment in the history of our industry. Not since we launched CinemaScope itself on that historic evening of September 16, 1953, have we of 20th Century-Fox been so proud of a technical achievement.

It is the final fruition of the dreams of men who make and love motion pictures. We are confident the public will reward all of us for our unceasing efforts to bring them something different, something better. And exhibitors will be particularly heartened to know that CinemaScope 55 can be exhibited in regular 35mm projection in theatres equipped for stereophonic sound.

We of 20th Century-Fox appreciate, too, that technical research and advancement in itself is not enough. Our first responsibility is the production of the highest quality motion pictures. When we launched CinemaScope we did so with an immortal subject, **THE ROBE.** Now we embark on CinemaScope 55 and our first attraction is the celebrated and joyous Rodgers and Hammerstein masterwork, **CAROUSEL,** which played 1,016 performances in New York and is beloved round the world.

In these demonstrations you will see for yourself scenes from both this great musical romance **CAROUSEL** and our second important production in CinemaScope 55, Rodgers and Hammerstein's **THE KING AND I,** the magnificent musical play which ran for four years on Broadway and on tour.

Now, just 29 months after the beginning of CinemaScope exhibition, we look forward to the opening of **CAROUSEL** in CinemaScope 55 at the Roxy Theatre, New York,

CINEMASCOPE 55

MORE THAN YOUR EYES HAVE EVER SEEN!

the night of February 16, 1956, to be followed immediately by openings throughout the United States and in all the capitals of the world.

I want to express my eternal obligation to the army of industrious co-workers at our studios whose technical genius and dedicated research brought into being this new milestone of progress. And I wish to reaffirm my gratitude to the exhibitors of America. It is their support which inspires us at 20th Century-Fox to strive constantly to improve conditions in our industry.

Believe me, it is an industry I am proud to be part of and to serve, just as I am so very proud to be a member of the organization that is always planning ahead and moving forward, to an ever brighter future for us all.

Sincerely,

Spyros P. Skouras

President,
20th Century-Fox Film Corporation

Arg. Govt. Determined to Keep Out Of Show Biz, Turns Over Muny House

Buenos Aires, Jan. 17.

The government here is so determined not to interefere in show biz that the management of the rebuilt municipally-owned legit San Martin, which should be ready for opening in May, has been handed to returned exile Arturo Garcia Buhr for management, along with the help of authors Hernan Lavalle Cobo and Jaime Potenze. There are three theatres in this building and one will be available for the 200 Little Theatre companies now grouped in the Federation of Independent Theatres.

During the strawhat season, the Mar del Plata auditorium will be leased freely to legit companies, whereas under Peron it was operated by Press chief Apold mostly for his own profit. The Discepolo Theatre, which Apold had filched from Pascual Carcavallo, has now been restored to the latter's heirs.

Fierce competition between the managements of the Maipo, Comico and El Nacional theatres for talent is sending salaries sky-high. Comedian Jose Ramirez has been offered an 8-month contract at a record high of $1,500 a month, while Pepe Arias has signed with El Nacional for April, May and June as well as September to November at $150 per day.

Ingrid Bergman Set For 'Joan'

The most costly legit project for the year covers six performances by Ingrid Bergman of Paul Claudel's "Joan at the Stake," signed by impresario Cesar de Mendoza, with the Colon before the Peron overthrow. It is doubtful if anything will come of the Maipo's dickers with Italian actress Silvana Mangano, for a four-week contract at $2,500 daily. Devaluation of the peso has stymied importation of several foreign attractions for next year, but Francisco Gallo has signed with Christopher Cotton Cooke and Willie Gainza Paz to produce the U.S. musical "Plain and Fancy," with a local cast.

The "Skating Vanities" show, which played some weeks at the Luna Park Stadium here late last year, will play at the Casino again in March on the return from Chile. L. Pitrelli, who snagged the lease of the Comedia from under the Maipo management's nose, has signed Marcus Bronenberg to produce musicals there throughout 1956, and the latter is reported on the lookout for foreign acts.

Francisco Gallo has signed Delia Garces for the Smart Theatre to open March 8 in "The Sword," by husband Alberto de Zvalia. This complies with the rule that a native play must open, but she plans to produce "Anastasia" later in the season. The Odeon will have an imported Italian attraction in June. Politeama has signed with Italian actor Peppino de Filippo for March.

Legit pair Juan Carlos Thorry and Analia Gade are starting off on a two-year tour abroad, to start at the Infanta Isabel Theatre in Spain, while comedian Luis Sandrini has vowed he will not reappear in local legit for 10 years, as he has already spent 50 years on the stage (he made his bow while a baby).

'Wind' Into 3d Year At 500-Seat Berlin House

Frankfurt, Jan. 10.

The 16-year-old "Gone With the Wind" (M-G), which just started its third year in Berlin's Kurbel Theatre, now ranks as the longest-run film ever to play in Germany, including any pre-war UFA hits. The 580-seat Kurbel sells out nearly every day even with the unusually high scale of 48c to $1.68, nearly double the usual admission prices in Germany.

It is estimated that 250,000 visitors have now seen the film in Berlin, many being people who slipped in from East Germany to see the pic. Film did standout business all over Germany, running for a year in Munich, 363 days in Hamburg, 220 in Cologne, 200 in Dusseldorf and 174 in Frankfurt.

Metro has set an unusual deal on releasing the film in Germany, retaining 70% of the receipts instead of the normal 42-43% for a color pic here.

Latest Arg. Show Biz Chief a College Prof

Buenos Aires, Jan. 10.

Following a brief interval during which Naval Lieut.-Commander de Pino took over the Entertainment Board's top spot, Prof. Antonio Aita, a civilian of the Academy of Decorative Arts, has been appointed as the Board chief.

American distributors are now almost frightened to find life normal. They have no trouble in getting out their coin—though at 36 pesos to the dollar—or in getting their material in at the same rate. Their only snag is that because of government economy, there are too few censors. This slows up approval of all the product they have for release. However, they realize that the cause is not ill will, as under Peron.

$16,000,000 Ready For '56 Mex Pix

Mexico City, Jan. 12.

The film trade's own bank, Banco Nacional Cinematografico, is prepared to finance for around $16,000,000 worth of film production or about 100 feature pix this year. Around half will be tinters. Quality promises to be the highest yet because the bank is demanding the best possible stories, directors and casts.

The prexy Eduardo Garduno said his bank is out to improve Mexican films this year by stressing quality more than ever before and intensifying publicity abroad for these films.

Alameda Films, a new producing company, has set up $1,200,000 for making six tinters and an unspecified number of C'Scope pix in color. Alameda also plans to dub these pix in English, French and Italian so as to give them a wider market.

Film production this year may hit 110, according to the forecast of Mario Zacarias, prexy of Producciones Zacarias, a top producer here, and the recently-elected head of Mexico's National Producers Assn. About 30% of the 1956 crop will be tinters, Zacarias said. His firm will produce six. Jesus Grovas and Mier & Brooks plan six pictures each; Antonio Matouk, five; and Posa Films will produce four.

"Cantinflas" (Mario Moreno), top Mexican box office film comic, is readying his first tinter. It is set to go into work next month.

Old Vic To Top Former House Mark of 45 Wks.

London, Jan. 17.

The extension to July 14 of the season at the Old Vic breaks the house record of 45 weeks. "Othello" comes into the repertory program Feb. 21, with Richard Burton and John Neville alternating the roles of the Moor and Iago. Later in the summer, "Romeo and Juliet" will be staged with Claire Bloom rejoining the company as Juliet.

To celebrate the 100th anni of Bernard Shaw's birth in July, a four-week season will follow the Shakespearean one. On July 16, the Bristol Old Vic production of "Major Barbara" and the Birmingham Repertory Co. offering of "Caesar and Cleopatra" are due in.

Rubio Sets Ibanez Novels for Mex Pix

Mexico City, Jan. 10.

Ollaio Rubio Jr. has made arrangements with the estate of Vincente Blasco Ibanez for the rights to film in (dual versions) Spanish and English, any of the Spanish author's 165 novels. First on slate of Rubio's Moctezuma Films schedule will be "Four Horsemen of the Apocalypse," now being modernized and revised from the original version. Michael Curtiz has been announced as "Four Horsemen" director, with a cast still unassigned.

See Matson Navigation Entering Nitery Field

Honolulu, Jan. 10.

Matson Navigation Co. eventually may emerge as a real circuit for nitery talent, if plans materialize for hotels in Tahiti and Samoa and possibly San Francisco. Edwin K. Hastings, veepee of Matson's hotels division, is back from a three-week survey of Tahiti sites.

Chain books some mainland nitery talent for its four Waikiki hotels, latest being Bob McGrew orch, now at the Royal Hawaiian hotel.

All Aussie TV Films Must Be Passed on By Current Cinema Censor

Sydney, Jan. 10.

Jack Alexander, chief Commonwealth film censor, will be given full rein by the government to reject films (U.S., British and other foreign plus local fare) for television playdates here this year. Alexander, long regarded by the film industry as the most broadminded censor to hold down this post, has rejected some six pix slated for tv dates. Alexander declined to name the films because of appeals pending by distributors.

It is understood that the films nixed over-emphasized sex and brutality.

The censor said that all films entering Australia for cinema playdates also were being classified for tv. Alexander pointed out that the biggest problem in tele classification was the time factor. He said that certain films were okay for viewing after 8 p.m. when youngsters had gone to bed, and his department had to figure product suitability for both adults and minors.

Understood here that the Aussie tv setup will be geared by sponsors from pre-supper span for moppets to the after-supper term for adults in a bid to get selling messages over to all ages.

Check by VARIETY disclosed that the major commercials geared for tv already have a load of celluloid fare on tap suitable for all ages. Most of the pix are from the U.S. and have played around the American tv field. Certain independent film distributors have already tied up with both commercials and the non-commercial Australian Broadcasting Commission for a continuous product supply.

General feeling in the radio world is that censorship for tv will be on an equitable basis and no harsher than that presently used in the cinema field.

SADLER'S WELLS MARKS ITS SILVER JUBILEE

London, Jan. 10.

Still flushed from the success of its recent U. S. tour under Sol Hurok management, Sadler's Wells Ballet is holding forth at the Royal Opera House, Covent Garden, for a six-month season (alternating with opera), that will mark the troupe's Silver Jubilee Year.

On May 5, 1931, a small group of dancers attached to the Old Vic Opera, with Anton Dolin as guest artist, gave its first full evening of ballet at the Old Vic Theatre. Group, then as now, directed by Ninette de Valois, became the present Sadler's Wells Ballet.

Troupe resumed here Dec. 31 and revived its "Cinderella" Jan. 7. Two new ballets are announced for February, "La Peri" by Frederick Ashton to Dukas music, and an untitled work by Kenneth Macmillan to a Humphrey Searle score. A gala performance of "Sleeping Beauty" will be given Feb. 20 to mark the 10th anni of the reopening of the Royal Opera House after the war.

A March prospect is an Alfred Rodrigues version of "Miraculous Mandarin" to the Bartok score. Also in March there'll be another gala, to celebrate the 25th anni of the founding of Sadler's Wells Ballet.

Set Brisson for TV

London, Jan. 10.

Herbert Wilcox announced that Carl Brisson is the first star he has signed up to launch his new tv activities, in the form of a series written by Harold Purcell, "Romance is Where You Find It."

Production is due to start in March.

Caignet Sells 'Tears' To Mex Co. for $20,000

Mexico City, Jan. 10.

Mier and Brooks, local pic production and distribution outfit, has agreed to pay Felix B. Caignet, Cuban author, $20,000 for the film rights to his latest play, "El Collar de Lagrimas" (The Collar of Tears). Scribe is best known throughout Central and South America for his "El Derecho de Nacer" (The Right to Be Born), which got big radio and tv playing time before becoming a film b.o. topper.

Deal with Mier and Brooks, in addition to sale price, is quoted as giving him 7% of profits in Cuba and Venezuela, an author arrangement unheard previously down here.

Korea Film Prod. Hits High In '55

Seoul, Jan. 10.

Korean film production hit a new high in 1955, with the number of feature pix produced hitting the highest point in 10 years. Estimated income from domestic product rose 50% higher than 1954. At the same time, foreign film biz slumped slightly, with a decrease in imports from 1954 and a drop of an estimated 4% in income. Last year, 131 films were imported compared to 1954's 148.

Majority of imported films came from the U. S., the total being 96. The others came from France, Italy, U. K., Formosa and the Philippines. Metro led in U. S. imports with 21 films, closely followed by 20th-Fox with 19.

Korea's rather shaky film industry turned out 26 films last year, average production cost being $14,000 to $20,000. The two biggest productions were "Choonhyangjon" and "Yangsando," which cost $34,000 and $16,000, respectively.

Estimated income of U. S. films shown in Korea last year was $871,700, with European imports grossing around $311,000. Korea has nearly 100 cinemas with a seating capacity of 63,756.

Plan to limit imports to 100 per year in the next fiscal period portends a bleak future for U. S. and other foreign film companies. Move is in line with government efforts to boost domestic industry. Enthused by boxoffice receipts of "Choonhyangjon," which earned about $200,000, the government here plans assists to more big productions in form of tax cuts to exhibitors showing local pix.

2 American Plays Set For Amsterdam in Feb.

Amsterdam, Jan. 10.

The Haagse Comedie will preem two American plays in February. On Feb. 4, Karl Guttmann's production of Faulkner's "Requiem For A Nun" will be presented. Myra Ward, Elizabeth Andersen and Albert van Dalsum will have the main roles

The same company has acquired the rights to "Inherit The Wind." It will be produced with Paul Steenbergen in the role created by Paul Muni in the Broadway production.

Scots Ask Robeson's Passport Restoration

Glasgow, Jan. 17.

Several leading public figures, including four Scot members of the British Parliament, are backing a petition calling for restoration of Paul Robeson's passport. Petition will be handed over by a delegation of leading Scots to the Glasgow consulate of the U. S. Embassy Feb. 12.

Show biz sponsors include actor Duncan Macrae, soprano Joan Alexander, pianist Agnes Walker, and Alex McCrindle, Scot organizer of the British Actors Equity Assn. Others backing the plea are poet Hugh MacDiarmid and William McLellan, publisher.

2 Tired Musicals Top List of New Paris Legits; Both Rated Longruns

Paris, Jan. 17.

Two new musicals opening here this week, both local hits, typify the difference between U.S. and Gallic conceptions of a legit musical, and why the U.S. variety seldom makes a dent in the French legitimate field.

The two new shows "Mediterranee" at the Chatelet and "Les Armours De Don Juan" at the Mogador, continue the tradition of grandiose, stilted spectacle with vintage, obvious books and platitudinous music. And each will probably run three to four years. The recent visit of "Oklahoma," during the U.S. salute to France Week, had Gallic crix citing it as 10 years behind the times, yet only a stone's throw away were the heavyhanded Chatelet and Mogador whose entries seem like 100 years behind the times.

Maurice Lehmann, who directed the present Chatelet entry, back from the U.S. recently told scribes here that musicals in the U.S. were of no interest to France and not worthy of producing here. Then he came up with "Mediterranee," which could not run a week in most American cities. Book by Raymond Vincy and music of Francis Lopez are hoary. Star of the piece, Tino Rossi, is a wooden, romantico tenor who can hardly be heard in the second row, but has been a top disk star for years.

'Don Juan' More Enjoyable

Henri Varna's entry, "Don Juan," is more viewable though just as dated in conception. This concerns the voyages of Don Juan and his comic sidekick to various countries after he is expelled from Spain due to his love peccadilos. Here, costumes are richer, staging more in the lush revue category and dancing more inspired. Some ancient comedy is neatly handled by an ebullient comedian Eddy Rasimi. Music is bright while the book, by Marc Cab, Rene Richard and Varna, at times is clever.

Both shows stress voyages and exotic settings with Chatelet taking people to the Mediterranean for its story of gunrunning and romance, and the Mogador all over the East including a Sultan's harem. Most Parisians claim that these shows are for provincials and for groups which seldom attend the theatre.

Jean-Bouchel Ysaye, of the Empire Theatre, where "Cinerama" is now ensconced for a longrun, for years has been planning to bring over U.S. musicals intact from their London showings for limited runs here. He feels there is a public for them. "Porgy and Bess" had a prestige success and Marcel Achard is now adapting "Pal Joey" for presentation next season with Patachou in the lead and Roland Petit doing the choreography.

Helping To Perk Legit

The New Year seems to be starting out right, with a new crop of legiters which hint quite a few hit potentials among them. Marcel Ayme's "Les Oiseaux De Lune" (Birds of the Moon), at the Atelier, is a whimsical fantasy which concerns a timid young tutor in a boy's school who suddenly finds he can turn people into birds.

It looks in for a run here being well acted and staged.

Michel Duran's "Jose," at the Nouveautes, also shapes up to stay around on its obvious boulevard aspects. Its' about a songwriter who has dedicated all his songs to a youthful love. Though obvious, this has bright pacing and polished characters. It shapes as a hit here.

The American all-Negro revue, "Jazz Train," by Mervyn Nelson, with music by J. C. Johnson, went into the relighted Theatre Apollo for a stopover after its English success. Revue was done in N.Y. in 1950, and later caught on in London. However, here it seems in for a fair run.

E. Berlin May Do C'Scoper

Frankfurt, Jan. 10.

The first CinemaScope film to be made in East Germany will start this spring, produced by DEFA, the Red-controlled pic-making firm in East Berlin.

Film is "Spielbank Affaire" (Affair at the Gambling Casino), written by Hans Oettingen. Artur Pohl directs.

Jack Webb's Angles on Narcotic Ban

Oddity of Situation: His 'Dragnet' on Television Has Treated Subject 13 Times

By DAVE KAUFMAN

Hollywood, Jan. 17.

Jack Webb, the guy who deals in facts, can't understand all the commotion over films delving into narcotics traffic. Seems Sgt. Friday has made 13 such vidpix in his "Dragnet" series and nobody got aroused over them.

However, the producer-director-star firmly agrees with the Production Code ban on films dealing with the subject, and he gives this warning: "It would open the floodgates for promoters, the get-rich-quick boys." Adds Sgt. Friday: "Not that I have anything against get-rich-quick boys, but there must be assurances, guarantees that any picture on dope will be done honestly and truthfully. As it is, there would be no such obligation if the ban were lifted."

Webb said when he made a theatrical film of "Dragnet" at Warner Bros. last year he was going to include narcotics in the picture and discussed it with Code Administrator Geoffrey Shurlock and his aide, Jack Vizzard. "They turned me down. They said that they felt I would do a good job, particularly since I work in co-operation with the Los Angeles Police Department, but that if they let me do such a picture, they would also have to allow others who would come along and who might sensationalize and glorify dope traffic," said Webb.

Webb said public reaction to his vidfilms on dope has been good, and that some are being shown in schools as a warning to juves to keep away from that [illegible] this is a dangerous field if you don't have a careful liasion with a law enforcement agency, and the thing to beware of is that someone else doesn't come along and make a bad and cheap picture about the subject.

Carefully Doped

"We do our narcotics vidfilms with extreme accuracy. They get special treatment, are processed and reprocessed downtown at the Police Department. We are very careful not to create an interest in drugs. That is the big danger. If a person saw one of our pictures and took heroine because of it, I could never sleep with myself. We never show the actual preparation or injection of the drug, nor do we give any detail on how it's administered. But we do show the damaging effects of addiction and its after-effects.

"Once a man is hooked and really hooked, he rarely gets off it. That's the point we make. But we are documentary and instructive as well as entertainment, and we can make the point clear in our series. Where a program isn't properly administered, however, you would have erroneous information, and there would be trouble. We are supervised on such subjects not only by the Police Dept., but by NBC censors.

"The real danger in lifting the code is that a producer might not do a good job, might not go for police supervision, and this is why I am 100% in favor of the Code. I don't favor amendment unless along with it there were provisos for complete assurance producers of such pictures would be properly supervised," said Webb.

Hal Roach Jr. said he will not include any mention of narcotics in his upcoming series, "Code 3," to be made in co-operation with the Sheriff's office, asserting "in a fictionalized presentation, the exposition of the narcotic crime, if not presented honestly, could result in dangerous repercussions and potential disaster."

McLean to Pakistani

Ottawa, Jan. 7.

Ross McLean, film chief for UNESCO in Paris and former head of Canada's National Film Board, goes to Karachi to advise the Pakistan government on documentary film making.

McLean will be on two-year loan from UNESCO to advise Pakistan's federal Education and Information ministries.

Audience Awards Poor Press Hashed Over

Indianapolis, Jan. 17.

Nine directors at large were electel for 1956 by Allied Theatre Owners of Indiana in January meeting here. They are E. L. Ornstein, Bruce Kixmiller, Harold Hargis, Kenneth Law, Forrest Songer, Al Taylor, Joe Cantor, Dr. Marvin Sandorf and Keith Coleman. Ralph Fisher also was elected to board to fill vacancy left by Al Borkenstein, Fort Wayne exhibitor who recently sold out.

Board heard complaints on lack of publicity given first Audience Awards. While city papers had stories on results, press services did not carry them on state wires. Exhibs also claimed awards were not mentioned on Hollywood studios' own radio and tv programs that followed their announcement.

Concensus was that poll itself was good idea, however.

German Market Status Quo To End of 1957

Bonn, Jan. 17.

New film agreement, which in effect would extend the status quo to Dec. 31, 1957, is in the closing stages of negotiation here. It's being worked out on a government-to-government rather than a government-to-industry level.

Pact, which maintains Germany as a free market for the Americans, results from the German cancellation of the General Agreement on Trade and Tariffs' clause on screen quotas. Specifically, it guarantees that the Germans will pass no quota legislation and will not impose any quota limitations on imports. Furthermore, there will be no changes in the tariff position re films.

There is nothing to stop the Germans from introducing legislation applicable to all pictures shown. The American industry agrees to stick to the principle of self-limitation in exports which it has practiced heretofore. More than 200 Hollywood pix go into Germany each year.

There had been some pressure from German production interests to limit foreign film imports. American industry reps are gratified over the apparent German government determination to maintain a free trade policy.

Ballyhooligans

Confucius Say: Appreciate!

Dallas, Jan. 17.

Interstate Theatres, in sending out its 1956 passes, inclosed a note suggesting that word-of-mouth for a good picture is appreciated by the circuit. The note attached to each pass reads:

"That well-known old Chinese wise man said . . . 'A single picture is worth a thousand words.' We believe that is true and, as a valued friend of our theatres, we want to ask of you a favor. When you see one of our pictures which you consider outstanding, won't you please tell your friends about it. No more valuable service can be rendered a motion picture than to have folks like you praise it. And your friends will appreciate it too!"

Oakley For Blood

Morrisville, Vt., Jan. 17.

Tegue Theatre here gave a free ticket to each donor of a pint of blood during a Red Cross event held in the First Congregational Church.

During afternoon 98 won Oakleys.

ROSSEN IN ROME

Bernhard Smith Joins New Indie Producing Firm

Producer-director Robert Rossen, whose indie company plans a production program of two pictures annually over the next five years, this week added Bernhard Smith to his staff as v.p. and producer. He previously was executive assistant to Harold Hecht and Burt Lancaster.

Meantime, Rossen is in Rome conferring with Mario Nascimbene, who's composing the music for the producer's recently completed "Alexander the Great." Film, which will be a United Artists Easter week release in New York, is in the final cutting and scoring stages.

Quel Embarrassment As Code-Less 'Golden Arm' Put Up for An Oscar

In a situation that could prove embarrassing to the Motion Picture Assn. of America, Otto Preminger's "Man With the Golden Arm" has been entered as a contender in the Academy of Motion Picture Arts & Sciences derby. MPAA refused to give "Arm" Production Code approval.

The awards represents the most important boost for a picture of any "best" ballotting in terms of both boxoffice value and intratrade and public prestige. If "Arm" were to grab an Oscar it clearly would put MPAA on the spot, particularly in light of the fact that the voters in large part are associated with the same studios which are members of the MPAA.

Some industry opinion in the east has it that Frank Sinatra, as star of "Arm," figures to rate some recognition in the best-actor division.

HI-FI'S FIRST TEMPLE ALSO SCORING FILMS

Hollywood, Jan. 17.

Additional space for the scoring of independent films will be available next month with the opening of the new Capitol Records tower. Cylindrical building, on which ground was broken in September, 1954, is expected to be in use by the end of February.

Building houses the only studios ever designed and built exclusively for the recording of hi-fi music. One of the studios has been equipped with a projection booth and special equipment, making it possible to screen and score motion picture and television films.

Future Lanky Men

Houston, Jan. 17.

Local theatre operators, besieged during the holidays by firecracker explosions in their houses, launched a drive to minimize such incidents.

Houston Independent Theatre Assn. will request City Council to raise fines for discharging fireworks from $25 to "$200 or $300."

Majors Making Film Directly for TV Increasingly Aware That Broadcast Piety Is Vague, Film Code Tough

Major Hollywood studios now producing programs for television are coming face to face with a kingsized dilemma in the matter of "standards." Specifically, which code of morality and ethics, if any, should be adhered to.

Hollywood's own Production Code governs the content of theatrical films but, of course, this has no force in television. The latter medium has its own set of principles, administered by the NARTB (National Assn. of Radio & Television Broadcasters). But this is regarded by film execs as little more than lip piety scarcely influencing telecasts when compared with the rigid-day-to-day operation of the Production Code. Saturday night's (14) "Blithe Spirit" spectacular of CBS-TV readily demonstrated this; the spoken "hell's" and "damn's" would be frowned upon by the film industry's guardians of morality.

The Coast lots are under no compulsion to subscribe to anything but the NARTB principles, and this only indirectly to the extent television station managements demand it. But the fact is that, under the present set of circumstances, Hollywood producers could turn out material for airing, such as story about illegal use of narcotics, that would not be okayed for theatres.

The rub here, though, is that any film-maker taking such a course would be vulnerable to assertions of inconsistency. For this would be acting on the theory that what's immoral or in bad taste for one medium is not necessarily so for another medium. And yet, the televiewer and theatre-goer often are one and the same.

Film execs feel this is a major problem and have given it many a discussional workout over the recent past. But the solution, so far, has been elusive.

The talks have been private and informal and frequently centered on the possibility of expanding the Production Code to cover programs produced for tv by members of the Motion Picture Assn. of America. If this were to materialize, the tv shows put out by the big studios would be controlled by the Production Code just as are theatrical pictures.

But inherent in this approach is the obstacles of costs and administration. In view of the heavy flow of tv product already prepared by the studios, the Code operation would have to be substantially enlarged. Chances are the film companies will go along with things as they are until the situation sprouts some kind of widely-noticed issue. Then, maybe, action.

Chicago Alderman Sees Police Censoring End

Chicago, Jan. 17.

A Chicago alderman, Leon M. Despres predicted the end of film censorship in Chicago within a year, at an open board meeting of the Illinois division of the American Civil Liberties Union.

Despres had previously opposed appropriation of city funds for the Chicago police censorship board at a City Council Finance Committee meeting last year.

At the ACLU board meeting, Despres listed several alternatives which could end film censorship in Chicago, now under attack at various legislative and judicial levels. He predicted the U.S. District Court here would rule against the city ordinance requiring censor board approval and issuance of a permit prior to showing of a film. Also, Despres touched on the remote possibility that the City Council itself might repeal the censorship ordinance. Despres further saw a battle shaping up in the 1957 state legislature to withdraw film censorship powers from the City of Chicago.

Rank to Set Up Own Exchanges In Latin Lands

The J. Arthur Rank Organization is going ahead with plans to set up its own distribution in Latin America, and Universal, in consequence, will soon cease handling the Rank product in that area.

Rank, dissatisfied with his returns from the market, had approached U with the suggestion that their distribution agreement in Latin America be terminated. U toppers readily agreed. Final talks on the dissolution of that particular phase of the Rank-U contract are now going on.

According to reports in N. Y., Rank plans to transfer to Latin America either C. W. McArthur, currently the Rank topper in Italy, or a man called Murphy, who used to be in Rome but is currently working out of the Rank office in London. The Rank Org will initially concentrate its efforts on two key territories, Argentina and Brazil.

In the past, Rank films in Latin America were handled by U. In fact, in one or two instances, Rank features that weren't distributed by U domestically were nevertheless taken on by U's foreign subsid. Example would be "The Young Lovers." The latest Rank acquisition by U—"Touch and Go"—apparently isn't being picked up by the company's foreign side any more.

Baited by Host, Chief Ducks Narcotics Issue As United Artists' 'Guest'

Washington, Jan. 17.

United Artists cashed in on additional publicity but failed to get a rise out of Harry J. Anslinger, U. S. Commissioner of Narcotics, at a private screening of "Man With the Golden Arm" here last week.

The small, invitation showing featured also a trailer in which Otto Preminger is interviewed by Drew Pearson. Preminger indirectly hit at Anslinger, by attacking the "bias, prejudice and suspicion" of Government officials who oppose films dealing with the narcotics traffic. "We don't help solve problems by playing them down," added Preminger. "I think it is good for people to be warned against the danger of narcotics."

Anslinger, who was in the audience, was asked to comment on the Preminger cracks by a wire service reporter. Anslinger said he was a guest of United Artists and would not comment. Also present and refusing any comment was C. Aubrey Q. Gasque, counsel for the Senate subcommittee which recently issued a report on narcotics addiction in the States. Members of the committee had been invited, but didn't show.

Playdate Hex: Legion 'C' Plus No Code

That's the Unkind Double Cut, DCA Finds Re 'I Am a Camera'

Distributors Corp. of America, now selling "I Am a Camera," figures it has ample evidence supporting the theory that Production Code disapproval will not block a film from playdates but a distributor simply can't overcome the combination of Code nix and Legion of Decency condemnation. "Camera" was given a "C" from the Legion and a "no" from the Code.

The Julie Harris starrer will wind up with about 2,000 bookings in the United States, according to DCA sources. The gross will be close to $1,000,000. Company reps insist that 9,000 dates could have been racked up had it not been for the combined Legion-Code rap.

That a Code thumbs-downing is not necessarily murder on a pic is shown in the present situation involving "Man With the Golden Arm." The Code seal was withheld, the Legion gave it a "B" "Arm" is encountering no exhibitor resistance at all.

Amos Hyatt Scrams Biz

Amos Hyatt, in charge of compensation deals for the Motion Picture Export Assn., has resigned to take a position with a Far East airline.

Hyatt, working out of the New York office, had been with MPEA since Jan. 1, 1955. He handled industry deals aimed at thawing blocked foreign coin.

TIME WAS RUNNING OUT FOR STEVE ROLLINS - AND SO WERE HIS FRIENDS!

Those *were* his fingerprints on t
on his wife! The story of a man
that turned into "HELL ON

LATE FLASH!
FIRST DATES BEGIN—
HOLDOVERS BEGIN.
NATIONALLY THIS WEEK!

Actually filmed on the San

WITH WILLIAM DEMAREST · PAUL STEWART · PERRY LOPEZ · FA

A JAGUAR PRODUCTION · DIRECTED BY

WARNER BROS.
PRESENT

ALAN LADD

A fall-guy who got up...

EDW. G. ROBINSON

Czar of the bay-front...

JOANNE DRU

She went one guy too far...

he gun—those *weren't* his fingerprints
—his pride—his anger—and vengeance

" FRISCO BAY"

Francisco bay-front in CINEMASCOPE and WarnerColor

Y WRAY · SCREEN PLAY BY SYDNEY BOEHM AND MARTIN RACKIN. MUSIC BY MAX STEINER

FRANK TUTTLE · PRESENTED BY WARNER BROS.

Small Towns Beef Long Films Keep Houses Running to Midnight

Running time of recent pictures, with most of the releases from the major companies averaging over 100 minutes, has resulted in loud squawks from exhibitors, particularly the smalltown operators. The situation with respect to long-running pictures is becoming so severe, according to some theatreowners, that they are forced to book pictures according to running time.

Based on the claim that 90% of the theatres in the country operate on a 7 p.m. starting time, exhibitors charge that it's almost impossible to empty the theatre before midnight with the currently available product. In double feature territory, many theatres are foregoing the presentation of the main attraction twice a night. Even single feature situations are complaining that they can't organize a proper program because of the length of the main features.

It's pointed out the nation has become early-minded and most people desire to get home during the midweek by midnight. In many towns, the last buses leave the downtown area by 11:15 p.m. In addition, the extra running time results in overtime costs for the theatre operator.

Exhibitors claim that no smalltown theatre should run later than 11:15 p.m. This, they say, gives the audiences an opportunity to get a snack and get home before midnight. The inability to get audiences out early has resulted in the loss of substantial business, it's charged.

In campaigning for shorter features, theatreowners say that there isn't a picture around that can't be improved by cutting. The film companies, it's noted, must be shooting a tremendous amount of footage to make the pictures as long as they are now. It's felt that considerable savings can be obtained in film and print costs if the pictures were cut down. One theatreowner claimed that he bypassed several pictures because of excessive running time.

Viewed as an ideal program is one consuming 160 to 170 minutes, with main features running 90 minutes and the secondary films about 70 minutes. This schedule, it's claimed, would allow theatres to present two full shows with a 7 p.m. starting time and would also give them a chance to run a five-minute trailer and a five or seven-minute cartoon or short.

Stars Fall

Continued from page 3

Tomorrow," teed off at the Harris just 24 hours after the Allied feature.

MacMurray concentrated in his tv. press and radio interviews on "At Gunpoint" but plugs for "Rains" and especially "Tomorrow," since it was concurrent, kept creeping in, not from the actor himself but out of the natural sequence of events.

Universal states "Tomorrow" had been set for the Harris long before it knew MacMurray was coming to town. Some quarters insist that the booking was premeditated to take advantage of his presence, naturally sound exploitation good practice. MacMurray obviously was none too happy.

He confesses that couldn't happen to an actor making pix exclusively for one company since the releases would be staggered and MacMurray personally thought that career-wise it probably wasn't too good either having the only three films he's made in the last year breaking all at once. That means, he said, since he has nothing else in the can at the moment and no immediate plans for any other picture, that it could well be a year before he's seen on the screen again after "At Gunpoint," "Tomorrow" and "Rains" have made the rounds.

Mac Murray is being accompanied on the multiple city tour for "At Gunpoint" by his wife, exactress June Haver, who is remaining in the background but did turn up at a press luncheon here. Miss Haver told newspaperman she's through with films and will entertain no offers for returning.

Mex Legion of Decency Lauds Disney's Efforts

Mexico City, Jan. 17.

The Mexican Legion of Decency has listed the top pix shown in Mexico during 1955, based on its standards. The best three were "Renegade" (French), "The Judas" (Spanish pic Republic is distributing here) and "On Waterfront" (Col). Prizes were awarded this trio. The Mexican pic, "Man Who Wanted to Be Poor" and the Italian film, "My Friend the Thief" got honorable mention.

Legion named Walt Disney as the producer who provided Mexico with the most films of the highest moral tone and instructive value during 1955 It picked Metro as the top distributor of good pix "in accord with the principles of Christian morals." For the third consecutive year, the swanky first run Cine Roble here copped the Legion's plaque as the firstrun in Mexico that never once during a year played a film that the Legion condemned.

Cinerama

Continued from page 2

ders of the World." These theatres, it's indicated, require a steadier flow of product and under present conditions SW cannot continue to meet the more product demands of these theatres. Following "Seven Wonders," SW does not have another picture ready for placement in the Cinerama theatres So far it has not revealed any additional production plans although Cinerama Inc., the equipment company, has embarked on a production venture of its own.

Theatres that may be eliminated from the Cinerama chain are said to include those in Dallas, Buffalo, Philadelphia (a borderline case), Pittsburgh, and St. Louis. It's doubted that installations will be made on a permanent basis in any other territories, except possibly in Cleveland. SW hopes to service the "less strong" areas with mobile units which can be installed for several weeks or months depending on the boxoffice activity.

2nd Thoughts

Continued from page 5

that, when it comes to British films, the circuits are very much influenced by what a picture might have done in other parts of the country. "If one of these films dies in a couple of spots, it's very difficult to get it booked into the rest," was one comment. "But that's not so different from an exhibitor's reaction to an American film. In the case of 'Genevieve' everyone in the trade who saw it loved it, but the public just would not buy it. If, in the exposure it got, it had done better business, that picture would have played all over the place."

Even with the Alec Guinness pictures, which are among the most popular of the British pix in the U.S., acceptance varies. "Lavender Hill Mob," for instance, played the circuits but didn't do well. "Captain's Paradise," on the other hand, had in excess of 5,000 bookings and racked up over $900,000.

Another Cinema For Metro in W. Germany

Frankfurt, Jan. 10.

Another link is being added to the growing circuit of Metro theatres in Germany with the purchase of a lot here to erect a 1,000-seat theatre at an estimated cost of $408,000.

Metro already has cinemas in the key cities of Berlin and Cologne as well.

Mex Cinema Peace Again Threatened

Mexico City, Jan. 17.

Work peace which the pic trade made with the National Cinematographic Industry Workers Union (STIC) last summer, which was heralded to endure until the middle of 1957, has died in its infancy. STIC, through its Felipe Rayon, in behalf of its Local No. 1, has warned Gabriel Alarcon, prexy of the important Cadena de Oro (Golden Chain) circuit, that unless he bows by Jan. 27 to a "salary increase that is just and to which our members are entitled" a strike will be called. Walkout would be against 87 of Golden Chain's cinemas here and in the provinces.

Rayon dodges questions as to just how much of a pay hike STIC wants. He underscores that the pay tilt must be what STIC regards as "just and fitting for our members." Alarcon is not commenting.

Golden Chain just recently disturbed the trade, particularly its American and other foreign members, by inking to play Mexican pix exclusively for 20 weeks, starting this March 1. Chain's flagship, the Cine Alameda here, is Mexico's pioneer swanky cinema.

Big Spark-Up

Continued from page 5

ments to be delivered by such personalities (on such shows) as Bing Crosby, Amos and Andy, Jack Carson, Galen Drake, Edgar Bergen, Mitch Miller, etc. (For details see radio section). There'll be two closed-circuit broadcasts to sales promotion execs at the CBS affiliates, giving details and urging full cooperation with exhibs.

The national mag ad campaign will use 25 top circulation consumer, fan and Sunday supplements, giving 20th an estimated 269,000,000 impressions. In addition, many of the mags and supplements have set color spreads and stories on "Carousel," which stars Shirley Jones, Gordon MacRae, Cameron Mitchell and Barbara Ruick. Performers will all be in N.Y. plugging the picture appearing on tv, etc.

Tomorrow (Thurs), exhibs and the press will preview "Carousel" and The King and I" scenes in an hourlong demonstration of 55m CinemaScope at the Roxy. Footage they'll see will be in regular 35m reduced from the 55m negative. There'll be similar showing in 59 key cities during the next three weeks.

Tying in with release of the musical is the Capitol Records edition of a soundtrack album on a 12 inch L.P. and also on 45 Extended Play. Record outfit has set a large promotional campaign for the album which has been sent to deejays over the country. CBS affiliates will program musical salutes to Rodgers & Hammerstein and to "Carousel" in advance of local playdates.

'Art' Exhibs Expand Into Distribution; Are They Eligible to Join IMPDA?

Independent Motion Picture Distributors Assn., to which most indie importers and distribs belong, may broaden its membership to take in distribs who are also exhibitors. Outfit, at its next membership powwow, also will be discussing the inclusion of British pictures in its Joseph Burstyn Award for the best foreign film of the year and will take up the retention of a permanent, paid secretary.

Many of the "art" house exhibitors now have also expanded into distribution. Examples would be Richard Brandt at Trans-Lux, Jean Goldwurm at Times Film, Richard Davis at the Fine Arts, etc. Duncan McGregor at the Paris Theatre, the French Pathe rep in the U. S., also is talking in terms of Pathe's own distribution. At one point in IMPDA's history, the membership was reduced via the elimination of exhibitor members, such as the Paris Theatre.

Clips From Film Row

NEW YORK

American Releasing Corp. set saturation booking in Boston and New England area for its dual bill, "Day World Ended" and "Phantom From 10,000 Leagues." Combo slated to open there today (Wed.) in some 100 houses.

K & W Film Service Corp. and RCA Film Recording Studios joined Motion Picture Industry Credit Group.

Jacob Feld, owner of 900-seat Howard Theatre, Howard Beach, Queens, turned over house to Michael Fishman on long-term lease. Deal negotiated through Berk & Krumgold.

PHILADELPHIA

Dr. Bernard Kahn, former house physician at Earle Theatre, making trip to South Africa.

SW Zone Manager Ted Schlanger became a grandfather, courtesy of his son, Claude.

A. R. Boyd Enterprises purchased the Colonial, Lancaster, Pa., from estate of late Charles Widmeyer, long operator of the theatre. Manager Charles R. Koerner remains under new setup.

Susan Hayward, scheduled for visit to plug "Cry Tomorrow" this week, cancelled out and took plane back to Coast.

Irv Blumberg, WB's local press rep, resting in Miami Beach after operation.

Larry Mackay, one-time operator of Arcadia Theatre, in Temple Hospital recovering from serious surgery.

Dave Ballard, 7 foot 7 inch Texan, here as advanceman for UA's "Alexander the Great."

ST. LOUIS

Richard Fitzmaurice, several years manager of downtown Rivoli, and associates, leased and relighted the Holiday, a St. Louis county ozoner, built by the Komm-Jablonow interests and shuttered last Oct. 29.

Joseph M. Keating, manager of the Lindell, serving on St. Louis grand jury.

P. D. Haskins shuttered his ozoner near Malden, Mo., for the season.

The Home, Rantoul, Ill., a unit of Kerasotes Theatres Circuit, Springfield, Ill., heavily damaged by fire several weeks ago, has been relighted.

Francis Davis reopened his State, Hamilton, Ill., ditto for the Joy, Kansas, Ill., operated by Pierce Rardin.

C. Ray Bell relighted his Pix, Blue Mound, Ill. House was dark for several months.

W. L. Davis shuttered his Ohio, Golconda, Ill.

Hall Walsh, Southern Prairie district manager for WB, convalescing in St. Louis hopital following a heart attack.

George Pliakos, co-owner of the Criterion, a St. Louis nabe, in the Jewish hospital here.

Don Bowen, owner-manager of the Don, Erie, Ill., took over operation of the Roxy, Pecatonica, Ill.; will supervise operation of both houses.

CHICAGO

Kermit Russell resigned his booking job with Allied Theatres of Illinois to devote full time to his theatre interests.

Capitol Films head Max Roth discharged from Michael Reese Hospital last week; he had been confined there after serious heart attack last November.

Chi Universal pubber Ben Katz putting on big push for "Benny Goodman Story," to open at Chicago Theatre Feb. 2. In cooperation with the Chicago Daily News and several musical instrument manufacturers, Katz has wrapped up a contest to drumbeat the pic, with $5,000 worth of musical instruments as prizes.

Teitel Films moving from its film row offices to Fine Arts Building on Michigan Ave. Feb. 1. Teitel Films prexy Abe Teitel also operates the World Playhouse in that building.

PITTSBURGH

SW circuit promoted Leopold Satori from manager of the Belmar in Homewood to the Rowland, Wilkinsburg; Reuben Harris from the Strand in Oakland to the Belmar and made John Zugell, a relief man, boss of the Strand. Other changes included Mary Gurowski from assistant of the Memorial in McKeesport to manager of the Victor in that city; Tom Budjanec goes to the Harris in Tarentum from the Washington, Washington, Pa., and Tom Morris from the Harris to the Nittany in State College.

Associated chain, which recently acquired Hippodrome and Bellevue theatres from the the Ike Browarsky estate, named Jack Feifer, formerly with SW at the Enright and Rowland, manager of the Bellevue, and Thomas Leech, who was also with SW, picked manager of the Bellevue.

Ken Hoel, long ad-pub head of Harris Amus. Co., switched from G. Norman Burk ad agency to Edgar E. Eaton's new Gateway Marketing Service. Hoel will also continue to handle field work here for Columbia pix.

Greater Pittsburgh Drive-In is increasing its capacity to 1,800 cars with completion of a second screen.

ALBANY

Reopening the Royal, on lease from the Hellman family, Jules Perlmutter appointed Vincent Fay as manager. Taking over the State in Mechanicville and the Capitol in Whitehall, on lease from Benton Theatres, of Saratoga, Perlmutter retained Mrs. Frances Jeffers as manager of State and Harold Loomis to manage the latter.

Perlmutter also assumes operation of the Capitol, Ballston Spa, on lease from Benton, Jan. 30.

Who's Minding?

Continued from page 5

bile industry doesn't keep its sales a deep dark secret and trends can be openly charted. In our business, one company will tell the other very little and the public nothing."

There have been sporadic attempts to make statistical studies, but most of them foundered on the companies' penchant for secrecy. MPAA at one time employed Robert Chambers as a statistician, but had to drop the department.

Result is that, today, the industry doesn't even know for sure how many customers attend the theatres each week. Nor is there unanimity on how many film houses are operating throughout the country, or what admission price levels are. Some such figures are made available by the Government, but not on a regular basis.

Companies' competitiveness goes so far that, in some instances, they have even refused to supply pertinent facts and figures to the MPAA, their own trade association. "Unlike most other big industries. we seem to go on the assumption that optimistic or boastful statements can and should offset the impact of figures," noted one MPAA exec. There are those who feel that the actual effect of such a policy is merely to confuse and obscure, so that, when an honest statement is made, it comes as a shock to press and public.

Autry

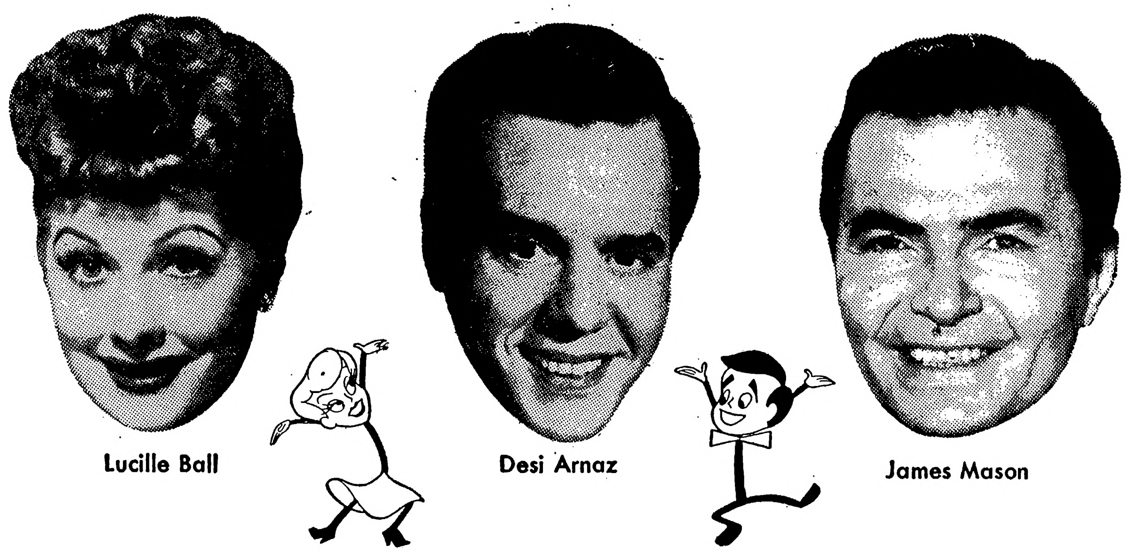
Continued from page 2

Gail Davis' (Annie Oakley) descriptive as "the gal who can shoot a gnat off a poppy seed at 50 yards in smog red," or "Buttram's "we've worked in many westerns and some easterns," Autry's reply to a wire (gag?) from Republic's Herbert Yates, "never mind about that, give us back our pictures," to which Rogers concurred.

John K. West, NBC's western division veepee, said his network had a choice of Rogers or Autry but Pat (Weaver) hates chewing gum." As for NBC's exclusive with Rogers, he said that if the state law didn't restrict employment contracts to seven years their contract would last their lifetime."

When Rogers and Autry got together for the presentation, such endearments as "two swell people," "know how great you are" and "it is with great honor" passed between them and the feud went six-feet under with the Hatfields and the McCoys. Art Rush, for 16 years manager of Rogers, said he was happy with his 10% and 10 handicap at Lakeside. George Gobel wondered what he was doing there other than the fact that he and Rogers are old guitar players.

The evening turned up an emcee in Buttram, whose offbeat relaxed style may lead to higher bids. He didn't need his cracked voice to get laughs.



HOW TO MAKE MONEY!

1. M-G-M's "FOREVER DARLING" will be released February 10th.
2. It is the First Big Comedy of 1956 and stars LUCILLE BALL, DESI ARNAZ, JAMES MASON.
3. Synchronize your playdate to M-G-M's "New Idea" Mass Campaign.
4. Get the press-book. The Quaker Oats tie-up alone with its "free movie ticket for junior with paying adult" is just one of the many new ideas that will reach into every home.
5. Act fast! Call your M-G-M Branch! Join the hundreds of theatres playing this great attraction simultaneously. Capitalize on the unprecedented promotion behind "FOREVER DARLING."

M-G-M presents LUCILLE BALL • DESI ARNAZ • JAMES MASON in "FOREVER DARLING" co-starring Louis Calhern • with John Emery • John Hoyt • Natalie Schafer Screen Story and Screen Play by Helen Deutsch • Photographed in Eastman Color • Print by Technicolor • Directed by Alexander Hall • Produced by Desi Arnaz • Associate Producer Jerry Thorpe • A Zanra Productions, Inc. Picture • Filmed in Hollywood by Desilu

★

M-G-M WEEK—FEB. 5-11 • *"An M-G-M Picture On Every Screen of the World"*

Picture Grosses

BOSTON

(Continued from page 8)

—"I Am Camera" (DCA) (4th wk). Capacity $14,000. Last week, ditto.

Memorial (RKO) (3,000; 60-$1)—"Lieut. Wore Skirts" (20th) and "Lover Boy" (Indie). Sockeroo $25,000. Last week, "All That Heaven Allows" (U) and "Naked Sea" (RKO) (2d wk), $17,000.

Metropolitan (NET) (4,357; 60-$1)—"Rains of Ranchipur" (20th) and "Vanishing American" (Rep) (2d wk). Oke $16,000. Last week, $23,000.

Paramount (NET) (1,700; 60-$1)—"At Gunpoint" (AA) and "Paris Follies of 1956" (AA). Nice $15,000. Last week, "Naked Street" (UA) and "Top Gun" (UA), $13,000.

Pilgrim (ATC) (1,838; 60-75-95)—"Spoilers" (U) and "Seven Bridges To Cross" (U) (reissue). "Bridges" brought in to tieup with capture of Brink gang. Okay $8,000. Last week, "Inside Detroit" (Col) and "Houston Story" (Col), $5,500 in 5 days.

Orpheum (Loew) (3,000; 60-$1)—"Diane" (M-G) and "It's a Dog's Life" (M-G). Good $14,000. Last week, "Indian Fighter" (UA) and "Break to Freedom" (Indie) (2d wk), $12,500.

State (Loew) (3,400; 50-$1)—"Diane" (M-G) and "It's a Dog's Life" (M-G). Mild $7,000. Last week, "Indian Fighter" (UA) and "Break to Freedom" (Indie) (2d wk), $7,000.

'KISMET' HOT $7,000, OMAHA; 'SKIRTS' 12G

Omaha, Jan. 17.

Biz is okay at downtown houses this week with both new entries, "Lieutenant Wore Skirts" and "Kismet," shaping hefty at Orpheum and Omaha, respectively. Of the holdovers, "Guys and Dolls" is smart at the State with admish scale reduced.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Court-Martial Billy Mitchell" (WB) and "Target Zero" (WB) (4th wk). Mild $3,000. Last week, $4,500.

Omaha (Tristates) (2,000; 70-90)—"Kismet" (M-G) and "Bobby Ware Missing" (AA). Big $7,000. Last week, "Queen Bee" (Col) and "Hell's Horizon" (Col), $5,700 in 6 days.

Orpheum (Tristates) (2,890; 75-$1)—"Lieut. Wore Skirts" (20th). Nifty $12,000. Last week, "Rains Ranchipur" (20th) (2d wk-3 days), $3,200.

State (Goldberg) (860; 90-$1.20)—"Guys and Dolls" (M-G) (4th wk). Still strong at $5,000. Last week, $7,000 at $1.25-$1.50 scale.

TORONTO

(Continued from page 9)

$19,000. Last week, "Artists and Models" (Par) (3d wk), $11,000.

International (Taylor) (552; 60-$1)—"Animal Farm" (IFD). So-so $3,000 at this art house. Last week, "African Lion" (BV) (3d wk), $3,500.

Loew's (Loew) (2,090; 60-$1)—"Man With Gun" (UA). Hep $13,000. Last week, "Kismet" (M-G) (2d wk), $9,500 in 5 days.

Odeon (Rank) (2,580; $1-$1.75)—"Guys and Dolls" (M-G) (4th wk). Still nightly turnaway biz, great $34,000. Last week, $38,000.

Shea's (FP) (2,385; 60-$1)—"Rains Ranchipur" (20th) (3d wk-2 days). Two weekend days got $5,000. Last week, $10,000.

Towne (Taylor) (695; 60-$1)—"African Lion" (BV) (4th wk). Big $4,500. Last week, $5,000.

Uptown (Loew) (2,745; 60-$1)—"The Spoilers" (U) (2d wk). Okay $7,500. Last week, $12,000.

PORTLAND, ORE.

(Continued from page 9)

$11,000 or close. Last week, "Rains Ranchipur" (20th) and "Skabenga" (AA) (3d wk-4 days), $5,300.

Guild (Indie) (400; $1)—"Sheep Has 5 Legs" (UMPO). So-so $2,000. Last week, "Man Who Loved Redheads" (UA) (2d wk), $1,200.

Liberty (Hamrick) (1,890; 90-$1.25)—"Second Greatest Sex" (U) and "No Man's Woman" (Rep) Fine $8,000 or near. Last week, "Indian Fighter" (UA) and "Snow Creature" (Indie) (3d wk-5 days), $6,600.

Orpheum (Evergreen) (1,600; $1 $1.25)—"Court-Martial Billy Mitchell" (WB) (3d wk). Tall $7,000. Last week, $10,500.

Paramount (Port-Par) (3,400; 75-$1)—"Square Jungle" (U) and "Deadly Game" (Indie). NSH $7,500. Last week, "Artists and Models" (Par) and "Naked Street" (UA) (3d wk), $7,700.

'SEX' SOUND $13,000, K. C.; 'HARRY' OK 7G

Kansas City, Jan. 17.

Mild week is in store here as holdovers and reissues vie with new pix. Newcomers "Second Greatest Sex" in four Fox Midwest houses shapes okay. "Quentin Durward" at Midland and "Trouble with Harry" at the Paramount are moderate, former being especially slow. "Guys and Dolls" in fourth week at the Roxy continues sock, and holds again. "Guys and Dolls" still is great in fourth Roxy round. Weather continues dry and cool.

Estimates for This Week

Glen (Dickinson) (700; 75-$1)—"Lucrezia Borgia" (Indie). Strong $1,700; holds. Last week, "Holiday for Henrietta," (Indie) (2d wk), $700.

Midland (Loew) (3,500; 60-80)—"Quentin Durward" (M-G) and "Billy Kid" (M-G) (reissue). Slow $7,000. Last week, "Indian Fighter" (UA) and "Top Gun" (UA) (2d wk), $6,000.

Missouri (RKO) (2,585; 65-90)—"East of Eden" (WB) and "Battle Cry" (WB) (reissues). Brought in on strength of Audience Awards showings. So-so $3,000 in 4 days. Last week, "Court-Martial of Billy Mitchell" (WB) and "Target Zero" (WB) (2d wk), $7,000.

Paramount (United Par) (1,900; 70-90)—"Trouble with Harry" (Par). Average $7,000. Last week, "Artists and Models" (Par) (3d wk) $6,500.

Roxy (Durwood) (879; 75, $1.25-$1.50)—"Guys and Dolls" (M-G) (4th wk). Great $7,000. Stays on. Last week, $9,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Second Greatest Sex" (U) and "Long John Silver" (DCA). Oke $13,000. Last week, "Lieut. Wore Skirts" (20th) and "Bobby Ware Missing" (AA) (2d-4 days), $9,000.

Vogue (Golden) (550; 75-$1)—"Dam Busters" (WB) (m.o.). Medium $1,500. Last week, "Adventures of Sadie" (20th) (2d wk), $1,000.

'Sisters' Smart $9,000, Seattle; 'Skirts' 10G

Seattle, Jan. 17.

To plug for "Three Bad Sisters," the Coliseum had Marla English, Sara Shane and Patricia Blake up from Hollywood for publicity tieups, with a fine session resulting. "Guys and Dolls" in fourth week at Blue Mouse still is great. Fifth Avenue's "Lieut. Wore Skirts" shapes smooth. "All That Heaven Allows" is still forte in second round at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1-$1.50)—"Guys & Dolls" (M-G) (4th wk). Great $11,000. Last week, $13,200.

Coliseum (Evergreen) (1,870; 90-$1.25)—"3 Bad Sisters" (UA) and "Laura" (20th). Fine $9,000 or over. Last week, "Last Frontier" (Col) and "Sudden Danger" (AA) (2d wk-5 days), $5,300.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Lieut. Wore Skirts" (20th) and "Houston Story" (Col). Smooth $10,000 or close. Last week, "Ranchipur" (20th) and "Inside Detroit" (Col) (3d wk-5 days), $4,800.

Music Box (Hamrick) (850; 90-$1.25)—"Billy Mitchell" (WB) and "24 Hour Alert" (WB). Big $5,000 for third week downtown. Last week, "Sheep Has 5 Legs" (Indie) (3d wk), $2,800.

Music Hall (Hamrick) (2,200; 90-$1.25)—"All That Heaven Allows" (U) (2d wk. Fancy $9,000 or thereabouts. Last week, $12,000.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Spoilers" (U) and "Hold Back Tomorrow" (U). Modest $7,000. Last week, "Billy Mitchell" (WB) and "24 Hour Alert" (WB) (2d wk-9 days), $9,200.

Paramount (Evergreen) (3,039; 90-$1.25)—"Artists and Models" (Par) and "Two Gun Lady" (Indie) (4th wk-9-days). Light $5,000. Last week, $7,000.

'Tomorrow' Hot $16,000 In Cleve.; 'Dolls' Same

Cleveland, Jan. 17.

After being fog-bound and ice-encased for nearly a week, the big key houses and new product are thawing out the boxoffice a bit this round. "Guys and Dolls," although in fourth session at the Ohio, is running close to the big total being registered by "There's Always Tomorrow" at the Allen. "Lieut. Wore Skirts" is average at Hipp.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"There's Always Tomorrow" (U). Fancy $16,000. Last week, "Court-Martial Billy Mitchell" (WB) (2d wk-4 days), $8,500.

Hipp (Telem't) (3,700; 70-$1)—"Lieut. Wore Skirts" (20th). Average $12,000. Last week, "Last Frontier" (Col), $12,500.

Ohio (Loew) (1,244; $1-$1.50)—"Guys and Dolls" (M-G) (4th-wk). Sockeroo $16,000. Last week, $18,000.

Palace (RKO) (3,286; 70-90)—"Glory" (RKO). Getting disappointing $8,000. Last week, "All That Heaven Allows" (U), $11,500.

State (Loew) (3,500; 70-90)—"Ransom" (M-G). Okay $12,000. Last week, "Indian Fighter" (UA) (2d wk-4 days), $7,000.

Stillman (Loew) (2,700; 70-90)—"Indian Fighter" (UA) (m.o.). Okay $8,500. Last week, "Artists and Models" (Par) (m.o.), $5,500.

LOS ANGELES

(Continued from page 8)

and "Sudden Danger" (AA) (2d wk). Slight $4,000. Last week, with Wiltern, Pantages, $16,300.

"Hollywood (FWC) (756; 80-$1.25)—"Day World Ended" (Indie) and "Phantom 10,000 Leagues" (Indie) (2d wk). Mild $3,700. Last week, with State, Uptown, $22,000.

Fox Beverly (FWC) (1,334; $1.50-$1.75)—"Man Golden Arm" (UA) (3d wk). Thin $7,700. Last week, $14,200.

Four Star (UTAC) (868; $1.25-$1.80)—"Cry Tomorrow" (M-G) (4th wk). Hearty $15,000. Last week, $16,600.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"All Heaven Allows" (U) (4th wk). Into current frame Sunday (15) after mild $7,700 last week.

Fine Arts (FWC) (631; $1-$1.50)—"Littlest Outlaw" (BV) (4th wk). Into current week Sunday (15) after nifty $5,700 last week.

Warner Beverly (SW) (1,612; $1-$1.75)—"Rose Tattoo" (Par) (5th wk). Good $11,000. Last week, $13,000.

Hollywood Paramount (F&M) (1,430; $1.25-$1.80)—"Guys and Dolls" (M-G) (8th wk). Smooth $18,000 or over. Last week, $20,000.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (9th wk Egyptian, 4th wk UA). Stout $52,000. Last week, $57,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (10th wk). Started current stanza Sunday (15) after hefty $38,000 last week.

MINNEAPOLIS

(Continued from page 9)

(4th wk). Again sensational at $12,000. Last week, $16,000.

RKO Pan (RKO) (1,600; 85-$1)—"Warriors" (AA) and "Danger Is My Beat" (AA). Fair $4,500. Last week, "Tarantula" (U) and "Running Wild" (U) (2d wk-4 days), $3,500.

State (Par) (2,300; 85-$1)—"Second Greatest Sex" (U). Well-liked musical seems to have what it takes. Nice $9,000. Last week, "Lieut. Wore Skirts" (20th) (2d wk), $7,000.

World (Mann) (400; 75-$1.20)—"Footsteps in Fog" (Col). Lively $4,300. Last week, "Trouble With Harry" (Par) (3d wk), $2,500 4 days.

Heads Mex Prods.

Mexico City, Jan. 10.

New officers of the Mexican Film Producers Assn. were elected here last week, with Manuel Zacarias being named prexy and taking over immediately.

Also in top spots for 1956 are Armando Orive Alba (Clasa Studios chief), veepee, and Alfonso Rosas Priego, treasurer.

Advertise Showing Times!

Columbus, Jan. 17.

Independent Theatre Owners of Ohio is urging all members to advertise the time of showing of each item on the theatre program.

Writes exec sec Robert Wile: "Television has aped our industry in many ways and has certainly tried to take all the good parts of it anyway. It seems wise . . . to do something which television does, namely, advertise show times."

Film Company Spending

[1941 – 1950 – 1954 – 1955]

Following are comparative totals for magazine and Sunday newspaper supplements by eight film companies in four key years. The 1955 figures are for 11 months only.

	1955 (11 mos.)	1954	1950	1941
(1)	$271,380	$178,059	$100,690	$ 76,663
(2)	416,125	358.807	214,890	422,042
(3)	848,152	860,529	1,008,779	638,871
(4)	425,795	242,233	1,684,144	177,871
(5)	236,497	279,549	650,239	131,986
(6)	335,061	69,285	337.440	71,298
(7)	659,303	663,547	115,339	......
(8)	156,313	297,957	245,390	114,128
	$3,348,626	$2,949,966	$4,356,911	$1,632,859

Key to above: (1) Columbia, (2) Paramount, (3) Metro, (4) RKO, (5) 20th-Fox, (6) United Artists, (7) Universal, (8) Warner Bros.

Film Ads Up

Continued from page 5

1954 to $144,305 in 1955. Warner Bros. in '55 (11 months) cut out the Sunday supps altogether (it had spent $26,952 in them in 1954), and it reduced mag advertising from $271,005 in 1954 to $156,313 in 1955.

Case of 20th is interesting in that it demonstrates the marketing and promotion difficulties raised by speed-up of films between studio to theatres. 20th in 1955 cut down on both the mags and the papers, preferring instead to concentrate on point-of-sale advertising in newspapers and on tv. Company spent $184,942 in the mags during 1955 (against $207,194 in 1954) and $51,555 in the Sunday supplements (against $72,355 in '54).

Advertising on the national level, necessitating advance preparation of ads months in advance, poses a distinct problem for companies such as 20th. An ad has to be prepared at a time when the picture is still in the shooting stage if the ad is to be of use when the attraction reaches the theatres nationally.

"We prefer newspapers for the simple reason that, for our purposes, they seem more effective at the time of release," noted one 20th exec. "Just assume that we make up an ad with one of our top players and, during the later stages of shooting, the star drops out. It would be difficult to change the ads."

Survey of mag expenditures indicates that the film companies actually use a very limited range of publications, the accent being on the fan mags and a couple of the big circulation outfits such as Life, Colliers, etc. Individual approach varies. 20th, for instance, had only a single ad (in Argosy) listed for "The Tall Men," one of its big CinemaScopers. Paramount, on the other hand, splurged to the tune of $110,134 on "Desperate Hours" (which proved a disappointment nevertheless) and UA placed a cool $236,596 in the mags for "Not As a Stranger." Highspot for 1955, too, was the RKO-Howard Hughes "Under Water" campaign, with $161,790 going to the mags and $87,610 to the supplements. At 20th the big mag concentration was on "A Man Called Peter" ($84,725). Metro went big for the mags for "Trial" ($140,147).

332 Features

Continued from page 7

and always release pictures as quickly as they have been finished. Sales chief Charles Reagan has advised that as soon as he has viewed all of Metro's product, he will reveal specific pictures and release dates for the summer and fall months. The information will be forthcoming the first week of February.

Universal—Endorses the orderly distribution plan and intends to pace U's releases accordingly. Sales topper Charles Feldman asserts that U does not pay marked attention to the four major holiday periods—Easter, July 4th, Labor Day, and Christmas—as do the other distributors. From his own analysis, he finds there is some slackening in January, February, March, and April and U generally puts its best foot forward and considers these four months as a "drive" period.

Republic—After confabs between sales chief Richard Altshuler and prexy Herbert J. Yates revised its release schedule for the first six months of 1956. "Doctor at Sea" has been moved up to February for pre-release engagements and general release will follow in March, during the pre-Easter period. Other top attractions have also been moved into the critical periods with "Adventures of Daniel Boone" in April, "The Maverick Queen" in May, the revival of "The Quiet Man" in May, and "Lisbon" in June.

RKO—More time should be given before making an appraisal of RKO's 1956 product. Sales chief Walter Branson is about to leave for the Coast and will discuss the orderly distribution plan with production officials. Meanwhile, "The Conqueror" is expected to be "a very welcome attraction for theatres generally."

Buena Vista — Absence of a Thanksgiving picture from Disney is noticed. Have been in touch with sales chief Leo Samuels who is leaving for the Coast and "it is highly possible that the release schedule will be revised so that a very important picture will be available for Thanksgiving."

Allied Artists—Making every effort to finish William Wyler's "Friendly Persuasion" and it may be available for June release. Meanwhile, have "Mother-Sir" (Joan Bennett-Gary Merrill) for May, package of "Atomic Man" and "Indestructible Man" also for May, and "Crime in the Street," backed by a hefty campaign, for May-June release. Also for June will be "The First Texan," a Joel McCrea starrer.

Investment

Continued from page 3

However, this was denied by a key source.

The broker is representing the syndicate members in the stock matters but it's apparent the members themselves will call the turns on action to be taken. Insiders insist the group wants to do something "constructive" but beyond this they're not tipping their hands.

Goldstein held slightly over 30,000 shares at the last stockholder conclave and has increased his holdings substantially since. Other than Stein and Rogers, his associates haven't been identified. But it has been established they can obtain one seat on the recently-enlarged 13-man Loew's board, informants say without qualification.

Heavy trading of the Loew's issue on the N. Y. Stock Exchange has been attributed to the syndicate's enlarged organization and consequent general interest in the stock.

Free Bally Ride

Continued from page 3

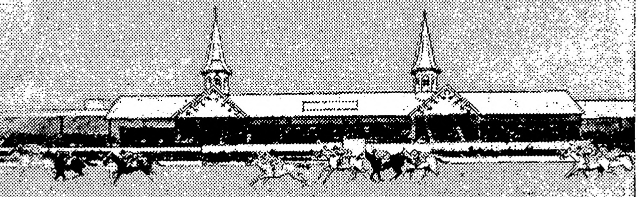
could serve bally purposes. There would be no charge.

Even the non-commercial BBC (British Broadcasting Corp.), is swinging away from its heretofore conservative policy by accepting puffs for films of the type that had been barred. In the light of Allport's counselling, now looming as a possibility is the packaging of portions of the Metro, Warner and 20th-Fox network shows in the United States for presentation on British tv.

THE NEW RKO IS MAKING NEWS!

RKO is out in the field pre-selling its fine pictures with an *advanced-type* of advertising...campaigns that use network and independent TV and radio in the modern way...campaigns that make better use of magazines, newspapers and exploitation.

More than 150 theatres in the Cincinnati, Indianapolis and Cleveland areas are feeling the impact of this new pre-selling format during our Bluegrass Premiere of GLORY *...and boxoffice reports from these dates are truly gratifying.*



DAVID BUTLER PRODUCTIONS, INC. presents

GLORY

starring

MARGARET O'BRIEN

WALTER BRENNAN · CHARLOTTE GREENWOOD

with

JOHN LUPTON · BYRON PALMER · LISA DAVIS

Produced and Directed by DAVID BUTLER • Screenplay by PETER MILNE
From a story by GENE MARKEY

SUPERSCOPE
Print by
TECHNICOLOR

Distributed by
RKO RADIO PICTURES

Briefs From the Lots

Hollywood, Jan. 17.

Metro bought **Michael Drury's** Good Housekeeping mag story, "The Cheese Stands Alone" . . . **Sam Katzman** signed **Earl Barton** as choreographer and dancer in Columbia's "Rock Around the Clock" . . . **Valerie Allen** cast as a dance hall hostess in Paramount's "Pardners" . . . British director **Anthony Asquith** in from London for huddles with **Harold Hecht** about "The Devil's Disciple" . . . U signed **Sylvia Sidney** and **Tom Tully** to co-star in its prison picture, "Behind the High Wall" . . . **Harry Joe Brown** cast **Leo Gordon** as a heavy in "The Return of Custer" at Columbia . . . **Peter Viertel** scripting "The Sun Also Rises," a personal production by **Darryl F. Zanuck** at 20th-Fox . . . **George Mathews** signed for a featured role in the **Robert L. Jacks** production, "The Proud Ones," at 20th-Fox.

R. Wright Campbell and **William Campbell** bought **Mark Hanna's** screen story, "Requiem For an Outlaw," for production in Florida . . . **Robert Morgan** signed to play the husband of his real wife, **Yvonne de Carlo**, in **Charles Martin's** indie production, "Death of a Scoundrel." . . . **Ted Taylor** joined Paramount's publicity staff and was assigned to the Perlberg-Seaton production, "The Proud and Profane." . . . **Sam Katzman** cast **Henry Slate** in "Rock Around the Clock," starring **Johnny Johnston** at Columbia . . . Metro handed **Don Dubbins** a term player contract . . . Sabre productions signed **Dolores Donlon** to co-star with **Rory Calhoun** in "Flight to Hongkong." . . . Metro assigned **Pier Angeli** as **Rocky Graziano's** wife in "Somebody Up There Likes Me." . . .

Jean G. Harvey drew a role in "Rock Around the Clock" at Columbia . . . **Jeffrey Hunter** assigned to a top role in "The Proud Ones," to be produced by **Robert L. Jacks** at 20th-Fox . . . **Edward Ludwig** joined Melford-Dietz Productions in an executive capacity . . . **Jean Negulesco** will direct "Boy On a Dolphin," to be produced on locations in Greece by **Samuel G. Engel** for 20th-Fox . . . Warners picked up **Dennis Hopper's** player option for another year . . . **Marty Melcher** will produce and **Andrew L. Stone** will direct "If I Can't Have You," starring **Doris Day**, for Metro release . . . **Jack Schwartz** sold his Equity Studios to **Richard Brown** who will operate it as Cambria Studios on a rental basis.

Clifton Webb assigned to a top role in 20th-Fox's "Boy On a Dolphin" . . . **Barry Coe** signed a term player ticket at 20th-Fox and was assigned to "The Last Wagon" and "The Day the Century Ended." . . . **Harmon Jones** will direct the **George Montgomery** starrer, "Cattle King," for Allied Artists . . . **Tom Ewell** drew a new term pact at 20th-Fox and was cast in "Do Re Mi," co-starring with **Sheree North** . . . **Robert Fellows** bought a screenplay, still untitled, by **Robert Blees** . . . Charles Martin Productions cast **Celia Lovsky** as **George Sanders'** mother in "Death of a Scoundrel" . . . RKO bought "The Lady and the Prowler," written by **F. W. Durkee, Jr.** . . . **William Holden's** Toluca Productions moved into Warners to make "Toward the Unknown." . . . **Tay Garnett** will remake his tv story, "Hot Cargo," as a full length feature film.

Twentieth-Fox signed **Richard Stapley** and **Ross Elliott** for roles in "The Sixth of June," produced by **Charles Brackett** and directed by **Henry Koster** . . . **Frank Tashlin** will direct "The Best Things In Life Are Free," which **Henry Ephron** will produce for 20th-Fox . . . **Chuck Moses** signed as publicity director for Bel Air Productions, succeeding the late **Bernie Hynes** . . . **Kathleen Crowley** will be **Fess Parker's** femme lead in Walt Disney's production, "Westward Ho, the Wagons," with **William Beaudine** as director . . . **Barry Nelson**, **David Brian** and **James Arness** will costar with **Ginger Rogers** in "The First Traveling Saleslady," which **Arthur Lubin** will make for RKO release . . . Warners inked new releasing contract with **Alan Ladd's** Jaguar Productions, first picture under agreement to be "Buffalo Grass."

Jan Merlin signed for a second Bartlett-Jolley indie to follow his starring role in "Pursuit of the Hunted" . . . **Paul Henreid** will act in, as well as direct, "Acapulco" for Republic . . . **John Ireland** and **Beverly Garland** will costar in **Roger Corman's** indie, "The Yellow Rose of Texas" . . . RKO handed a producer contract to **William Bloom** . . . **Fritz Lang** will direct "Beyond a Reasonable Doubt" for **Bert Friedlob** Productions . . . **John Dehner** signed to play **Broderick Crawford's** pal in "The Fastest Gun Alive" at Metro . . . **Joan Blondell** checked in at Metro for her role in "The Opposite Sex" . . . **Margalo Gilmore** reported for work in Metro's "High Society" . . . British star **Bill Travers** signed a Metro contract . . . Total of 4,184 persons are working this week at 20th-Fox, the highest number since May, 1943 . . . Bel Air Productions will make 12 features this year for United Artists release . . .

William Schorr signed as a producer by Hecht-Lancaster . . . **Tristram Coffin** cast in "The Man In the Gray Flannel Suit" at 20th-Fox . . . **J. Carrol Naish** up for top featured roles in Paramount's "The Mavericks" and RKO's "Back to Eternity." . . . **George Palmer** drew a featured part in "Hilda Crane" at 20th-Fox . . . **Charles Vidor** has incorporated a new indie company, Aurora Productions, starting with the **Joe E. Lewis** biography, "The Joker is Wild," for Paramount release . . . Paramount picked up **Valerie Allen's** option . . . **Walter Wanger** closed a deal to produce six films for RKO in three years . . . **Vivienne Segal** returning to pix for a role in Metro's "The Opposite Sex." . . . **Edward Small's** next production will be "Malpractice," a yarn about unethical medics.

Harry Horner will direct "Step Down to Terror," **Anthony Quinn** starrer, to be made by Security Pictures for United Artists release. . . . U signed **Betty Lynn** for a featured role in "Behind the High Wall," currently in production by **Stanley Rubin** . . . **Allyn Joslyn** checked in at Metro for a key role in the **Clarence Greene** production, "The Fastest Gun Alive" . . . **Walter Brennan** drew one of the top roles in "The Proud Ones" at 20th-Fox . . . **Roger Corman** will produce and direct "The Yellow Rose of Summer" for ARC release. . . . "Acapulco" is the new tag on "Brief Rapture" at Republic . . . RKO bought screen rights to "The Lady and the Prowler," teleplay by **F. W. Durkee** . . . Bel Air Productions signed **Don Martin** to screenplay "Hot Cars" for United Artists release . . . Metro bought "The Trumpet Unblown," new novel by **William Hoffman**, and turned it over to **Charles Schnee** for production.

Irwin Shaw will script "The Sea Wall," to be produced by **Dino De Laurentiis** in Indo-China . . . **Franklin Andreon** signed to direct "The Man In Question," a **Rudy Ralston** production for Republic release . . . Bel Air Productions inked **Reginald Le Borg** to direct "The Black Sleep," starring **Basil Rathbone**, for United Artists release . . . **John Gielgud** and **Jennifer Jones** will co-star in Metro's remake of "The Barrets of Wimpole Street" with **Sam Zimbalist** producing and **Sidney Franklin** directing in London . . . **Jeff York** joined the cast of **Walt Disney's** "Westward Ho — The Wagons" . . . **Ken Clark** assigned to a featured role in "The Proud Ones" at 20th-Fox . . . **John H. Burrows** will function as associate producer on three films, "The Cruel Tower," "The Intruder" and "Massacre at Dragoon Wells," to be produced by **Lindsley Parsons** at Allied Artists.

Robert Arthur drew production reins on U's "A Time to Love and a Time to Die," based on a novel by **Erich Maria Remarque** . . . Indie producer **Sidney Harmon** bought "Sea of Arrows," authored by **Donald Zimbalist** . . . **Charles LeMaire** signed a new term contract as head of the 20th-Fox wardrobe department . . . **John Ericson's** next starrer will be "The Cruel Tower," to be produced by **Lindsley Parsons** at Allied Artists . . . **Sam Katzman** appointed **Paul Sperling** as his executive assistant at Columbia . . . Warner camera crew, **Allen H. Miner**, **Charles Wheeler** and **Maxwell O. Henry**, left for Lima, Peru, to start advance filming of **Ernest Hemingway's** "The Old Man and the Sea" . . . **William Talman** will double as star and co-producer in the filming of "Strange Pursuit" for Bartlett-Jolley Productions.

Richard Wilson

Continued from page 3

done about discovering and training the people who do the work."

Wilson, a former member of the old Mercury Theatre group and a summer theatre producer-director, has been working in films since 1946 when he was associate producer on "Lady From Shanghai." He recently obtained a leave from Universal, where he had been a producer for three years, to direct and co-author "The Man With the Gun," for Samuel Goldwyn Jr. His own theatre background, he feels, served as effective experience for entering films but "the opportunities for a background of that kind are steadily dwindling."

Producer's thesis is that there has been too little attention paid to bringing new blood into the industry. Available industry statistics indicate that the average age of cameramen is in the late forties and similar averages obtain among executives, producers, directors, editors and other key positions.

Wilson feels that the industry as a whole should study and adopt the methods of other big industries which scour the nation's colleges for likely management prospects and then train them for specific posts.

"We could make arrangements with the better schools of cinema around the country to nominate their best students. An industry committee could then select likely candidates and begin grooming them."

Shortage of trained personnel will become more acute, Wilson feels, as a result of constantly mushrooming telefilm production. Consequently, he believes the time to launch the training program is fast running out.

Wilson probably will submit the plan first to Screen Producers Guild, of which he is a member, and seek that organization's support in presenting the plan to the industry as a whole.

Mammoth Pix

Continued from page 4

has been hired to sound the trumpets for them alone. A bally exec of Lieber's stature usually directed promotion for all pictures coming from a major studio.

United Artists is in the running with distribution rights to Mike Todd's "Around the World in 80 Days." This is another blue-chips special that's to be roadshown on two-a-day.

The jury's still out on whether it all will be worth it. That is, whether the public will shell out sufficiently at the cashier's window to justify the "colossal" production costs.

Scot Example for U.S. Papers

Glasgow, Jan. 17.

Recent campaign of United Artists' exploitation chief in the United States (Mori Krushen is referred to—Ed) to get a bigger break from the amusement pages of the key cities dailies would be unnecessary in this industrial centre. Scotland's publishers need no selling on the circulation vitality inherent in picture news.

There is also rivalry here for space between the different media. Films, television and—importantly in Scotland—vaudeville also have their claims.

Three Glasgow evening papers are especially keen for amusement copy because of their intense circulation competition. The show business media provide what is accepted as a standard bait. Stories, art and fictionalized versions of film plots are sported by all the sheets.

Recent choices in fictionalization; "The Tall Men" (20th) by the Citizen, and "Mister Roberts" (WB) by the Times. Simultaneously, the News used a cartoon strip based on Walt Disney's "The Lady and the Tramp." Times is also running "The Jimmy Logan Story," biog of the young Scot comedian.

Beaverbrook organ, the Evening Citizen, devotes an entire page of news and chatter about theatre, film, radio and tv personalities. This requires five staff scribes.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (17)

1955-'56 High	1955-'56 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	312	27	25¼	26⅝	+1¼
32	22½	CBS "A" ...	134	26⅞	25½	26⅜	+ ¾
31	22¼	CBS "B" ...	75	26¼	25½	25⅝	+ ⅜
27½	23⅜	Col. Pix	21	25¼	24¾	24⅞	—
18½	14⅝	Decca	121	15¼	14⅞	14⅞	— ¼
87⅞	67	Eastman Kdk	86	80⅝	79⅛	79⅛	—
5⅜	3⅜	EMI	413	4⅝	4⅜	4¼	+ ⅛
24⅝	17½	Loew's	1376	20¾	19⅝	20½	+ ⅞
12¼	8½	Nat. Thea. ..	294	9	8½	9	+ ⅜
44⅝	33½	Paramount ..	82	34¾	33⅝	33⅝	— ⅛
43⅜	30	Philco	114	33⅝	32¾	33	— ¼
55⅜	36¾	RCA	293	45⅛	44	44¼	— ⅜
10⅜	6⅞	RKO Picts. .	32	8¾	8⅝	8⅝	—
12	8½	RKO Thea. ..	298	12	11⅜	11⅝	+ ⅛
11⅝	5⅞	Republic	71	8⅞	8⅛	8⅝	+ ½
15¾	13¾	Rep., pfd. ...	9	14¾	14⅝	14⅝	— ½
22⅝	16¾	Stanley War.	53	17¾	17⅛	17½	—
29⅛	20¾	Storer	31	23¾	23⅜	23	— ½
31⅝	23⅞	20th-Fox	182	24½	23⅞	23⅞	—
31	26¾	Univ. Pix ...	8	27¾	26⅞	27½	+ ⅛
91	78	Univ., pfd. ..	*30	79½	79½	79½	—
22⅜	18¼	Warner Bros.	56	19¾	19	19½	+ ½
142½	86	Zenith	34	138¼	133½	134	— ½
		American Stock Exchange					
7⅜	4	Allied Artists.	24	5¾	5⅜	5⅜	— ⅜
15¾	9¾	Alld Art. pfd.	8	12⅛	11½	11¾	— ¼
17⅛	9⅛	Du'Mont	39	9⅞	9⅝	9⅝	— ⅛
4⅞	2½	Nat'l Telefilm	26	3¼	3	3	— ¼
8	2⅜	Skiatron	32*	3¾	3⅜	3½	— ⅛
16⅜	11¾	Technicolor .	102	12	11¾	11⅞	—
4½	3⅛	Trans-Lux ..	6	3⅜	3⅜	3⅜	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3⅝	4¼	—
Cinerama Inc.	1⅛	1⅝	— ½
Cinerama Prod.	3¾	4⅜	— ⅝
Official Films	2½	3	— ⅛
U. A. Theatres	9	10	— ½
Walt Disney	32	36	+ 1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

Federal Judge G. H. Nordbye's decision in Minneapolis upholding the clearance method of picture distribution generally and downtown moveover runs may influence Metro to remove its ban on such moveovers, loop first-run interests hope.

Metro is the only company now refusing to permit such moveovers anywhere in the country. United Paramount Theatres and RKO Theatres here frequently extend local firstruns of other distributors' pictures by moving them from the larger theatre initially played to a smaller one. And it's known they'd like to be able to do the same with many MGM releases.

Management of the Strand Theatre, Manchester, N. H., was commended in an editorial in the New Hampshire Sunday News for a unique reason: taking prompt action to remedy the situation when informed that a big smokestack in back of the house was belching sooty black smoke all over the downtown shopping area. Pointing out that the theatre's furnace was fixed immediately, the editorial said the theatre management "not only contributed to the health and cleanliness of the general population, but saved itself a pretty penny on its fuel bill." Theatre had "set an example to the careless, wasteful operators of a number of other smokestacks in the downtown district."

Bennie Berger, North Central Allied president, predicts that "the film companies, that undoubtedly feel that the exhibitors are not going to get to first base" with their proposed federal legislation providing for governmental regulation of film rentals, are due for a big surprise. Berger opines that such a belief was the reason why the companies refused roundtable discussions to try to solve the problem. But "the film companies have very poor memories." Distributors "seem to be taking advice from a group of 'yes' men, instead of getting out into the hinterlands to learn for themselves what the gripes are and the reasons for them."

Pixites in Minneapolis are wondering if it's good policy to bring in a film version of Broadway hit on the heels of a local stage engagement. Metro's picturization of the musical "Kismet," chalked up a paltry $7,000 in eight days at the 4,100-seat Radio City during Christmas week. The touring legit show, which preceded the film by a few weeks, copped a fine $36,364 for six nights and two matinees, although handicapped by a second-rate cast, bad weather, and the pre-Yule adverse influence. Total was the biggest single week racked up by the present company's tour.

Batjac Productions, independent production company now winding an association at Warners, looks headed for RKO. Talks looking toward such a tieup are underway and if a deal goes through it would mean a major step ahead for RKO in its fashioning of a new filmmaking program. Batjac, which is headed by John Wayne and Robert Fellows, has been one of the more successful of the indie outfits operating on the Coast in recent years. Its indie status would continue at RKO with Wayne and Fellows functioning on that lot and of course, distributing under the RKO banner.

"A Husband for Anna," Italian-made import distributed by IFE, has been given a "C" (condemned) rating by the National Legion of Decency. Stated the Catholic reviewing group: "This picture, in the story it tells, condones immoral actions and in treatment seriously offends Christian and traditional standards of morality and decency by reason of suggestive costuming and situations."

Considered "objectionable in part" by the Legion are RKO's "The Conqueror," 20th-Fox's "The Lieutenant Wore Skirts" and Allied Artists' "Shack Out on 101." All three were found "suggestive."

Three-way agreement for "several pictures during the next few years," has been concluded between Cary Grant, Alfred Hitchcock and Paramount. Grant will star in all the films and Hitchcock will function as both producer and director. They recently teamed in "To Catch a Thief," which Paramount released. New deal is in addition to two individual contracts between Grant and the studio and Hitchcock and the studio under which each is committed to several films over a period of years. First film under the new three-way pact has not been set.

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EVERYONE in the know
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"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

'LOADED QUESTIONS' ON SENATE HEARING SAYS ALLIED OF TOA'S MEMBER POLL

Theatre Owners of America's plan to poll its 3,600 members representing 9,000 theatres to determine their views for presentation to Senate Small Business Subcommittee hearing on industry practices Feb. 2 brought an immediate cry of "loaded questions" from Abram F. Myers, general counsel of the rival U. S. exhibitor body, the Allied States Assn.

Noting that he was glad that TOA "has got around to consulting its members on important industry issues," Myers declared that the questionnaire "is obviously slanted in favor of the author's personal philosophy and interest." TOA has long been opposed to Government regulation of the industry while Allied is seeking legislation governing the prices charged for film rentals.

Details of TOA's poll were revealed last week by prexy Myron Blank at a New York press conference. Noting that TOA feels that proper self-regulation is best for the industry, Blank said that TOA nevertheless wants to gather up-to-date information to learn what the men in the field are thinking and to make sure that "we are not giving personal opinion when we appear before the Senate committee."

TOA, he stressed, is hesitant about further regulation and would like the industry to be relieved of present regulations which are hamstringing the industry. However, he said, "we will do what the majority wants." According to TOA general counsel Herman M. Levy, who flanked Blank at the press confab, the views of TOA's membership will be presented via a tally of the number of members replying as well as the number of theatres owned by the individuals answering.

The TOA questionnaire covers industry issues ranging from Government regulation of the industry and film rentals through product shortage and tax reduction. Also touched on are questions such as "Are you in favor of former affiliates (chains once owned by major producer-distributor companies) producing and distributing motion pictures?

Headings under which the questions fall include: Government regulation, product shortage, arbitration, trade practices, competitive bidding, Paramount decree ("has divorcement helped or hurt you?" "Do you favor a return of block booking?"), expansion of former affiliates via new theatre acquisitions, and the tax reduction campaign. Exhibs are asked to list the specific trade practices they consider unfair. Also, they are asked whether distributors' high film rentals have forced higher admission charges.

TOA's Spokesmen

Albert Forman (Portland, Ore.). George Kerasotes (Springfield, Ill.), and Richard Kennedy (Birmingham, Ala.) will serve as TOA spokesmen at the Senate hearings with Blank and Levy set to stand by.

Myers, in his "slanted" charge, declared that the query relating to regulation of the entire industry "is irrelevant and calculated to influence members in answering the one relating to regulation of film rentals." He termed the questions relating to arbitration as "being so loaded as to be ridiculous."

"Why don't they ask the exhibitors whether they would like to arbitrate film rentals and selling policies?" Myers demanded. "And why do not they invite their members to state what they think of the provision in the arbitration draft excepting 20 prereleased pictures per annum from arbitration and legalizing the arbitration practice?"

SUPREME COURT DUCKS MALKAN'S 'FITNESS'

Washington, Jan. 17.

U. S. Supreme Court refused to take jurisdiction last week over two companion cases involving the rights of an attorney to represent exhibitors in treble damage suits after he has had some connection with confidential material in the file of distributors.

Each case involves the same attorney and the 2nd Circuit Court. Attorney is Arnold Malkan, whose former law partner, Isacson, had represented majors in a suit brought by Fisher Studios Inc. Therefore, it was contended by the major distributors, Malkan had access to confidential information about the distributors which he could use in the treble damage cases.

The majors moved to disqualify Malkan in (1) suit he filed on behalf of Laskey Bros., of West Virginia, and (2) Austin Theatre action against the majors.

The 2nd Circuit Court barred Malkan in the Laskey suit but approved him as counsel in the Austin Theatre case. It found that Malkan & Isacson originally represented Laskey, but it said Malkan didn't become counsel in the Austin case until after he had dissolved his partnership with Isacson. In the two actions before the Supreme Court, Malkan was seeking to overturn the 2nd Circuit's Laskey ruling; and the distributors were appealing the 2nd Circuit's decision in the Austin Theatre case. By refusing to take jurisdiction, the Supreme Court, in effect, upheld the 2nd Circuit Court.

'ANYTHING GOES' PREVIEW

Execs from all picture companies, numerous prominent exhibitors, critics and radio-television reps attended a preview of Paramount's "Anything Goes" at Loew's 72d Street Theatre, New York, Friday night (13).

This was one of 32 key-city special showings of the musical.

Substitute '6 Bridges' For Pilgrim Dual Bill Day After Brink Break

Boston, Jan. 17.

Fastest exploitation in many a week was the cutting in of Universal's "Six Bridges to Cross," film version of the Brink's $1,219,000 robbery at the Pilgrim Theatre the day after the FBI revealed the solving of the case.

First flash came over the news wires at 3 p.m. Wed. (11). Paul Levi, house publicist, got bally going pronto. Picture opened next day backed by heavy newspaper, tv and radio ads.

The Pilgrim had just opened a new bill, "The Spoilers" and "Meet Danny Wilson." House cut out the "Danny Wilson" film and substituted "Six Bridges."

Holding Up Clearance Crimps Nabes--Allied

Minneapolis, Jan. 17.

Martin Lebedoff, national Allied States "watchdog" committee chairman here, charges that all but three of the local major distributors are disregarding the established clearance by refusing to release regularly to neighborhood subsequent-runs their top pictures 28 days after their loop first-runs' end.

Failure of all companies excepting MGM, Paramount and Universal to follow such an agreed course regularly is causing neighborhood exhibitors here to suffer from a greater product shortage than otherwise and putting them more at the distributors' mercy in a sellers' market, Lebedoff claims.

Insisting this is causing neighborhood exhibitors their most grief and hardship currently, Lebedoff threatens to "expose" the alleged "offenders" at the U. S. Senate small business sub-committee's film industry hearings next month.

Reason for the distributors holding their pictures back from the subsequent runs when they do so, he explains, is the belief that the time isn't the most favorable from a boxoffice standpoint and they can derive more film rental for their pictures in question by holding back the releases until later.

For example, says Lebedoff, the action may be due to the company's disinclination to have its picture compete with that of another company becoming available for the subsequent-runs at the same time.

Attention, Motion Picture Exhibs!

N. Y. State Proposals Favor Seven Months of Daylight Saving—Monday Holidays

Albany, Jan. 17.

Lincoln's Birthday (Feb. 12) would be observed the second Monday in April; Washington's Birthday (Feb. 22) would always fall on the third February Monday and Veterans, nee Armistice, Day, (Nov. 11) would be moved back to the third August Monday.

These are the newest proposed tamperings with custom by Senator Pliny W. Williamson, Scarsdale Republican and chairman of the N. Y. State Senate judiciary committee.

He's also pitching a bill which would move up the starting of daylight saving time from the last Sunday in April to the last Sunday in March. He previously sponsored the amendment, at the previous session, which extended daylight saving time from the last Sunday in Sepember to the last Sunday in October, and which also made "fast time" mandatory, instead of permissive. The result was to put the entire state on advanced time for six months.

The new bill, which would stretch the daylight-hour period to seven months, was referred to Williamson's committee.

New York Theatre

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3-Pronged Allied Argument

Minneapolis, Jan. 17.

Appeal has gone forth in current North Central Allied bulletin for information from this territory's exhibitors, particularly the small ones, "that will enable Bennie Berger and National Allied to make an effective presentation which will win, to begin with, the sympathy of the Senate Small Business sub-committee" when the latter starts its public hearings Feb. 2 in Washington "on exhibition's plight."

Bulletin states that sort of information needed "will point up the small exhibitor's predicament" along three lines:

(1) inability to obtain big and important pictures "which are the only moneymakers" at any except "exorbitant" terms.

(2) Deprivation of "millions of people in thousands of small communities" of the right to see such pictures because of the aforementioned economics.

(3) The consequent threat to the continued existence of many theatres.

Drive-Ins Follow Well-Toured Roads

New Thruway Stimulates Ozone Construction—Jersey Turnpikes and Other Suburbia Jumping

Nyack, N. Y., Jan. 17.

Rockland County, a scant 20-odd miles from New York, didn't get its first drive-in until last summer but now two more are proposed in this area that's perking with a housing and industrial construction boom. Orangetown Planning Board last week gave the greenlight to the 303 Drive-In Theatre Corp. to build a 2,062-car ozoner in Orangeburg at the junction of Route 303 with the new Palisades Interstate Parkway.

Previously, a syndicate headed by Martin Levine, general manager of Brandt Theatres, announced plans for a $2,000,000 combination drive-in theatre and shopping centre to rise on a 50-acre tract on Route 59 in Nanuet, N. Y. Project, which is about nine miles northwest of Orangeburg, is designed to accommodate some 1,800 cars. Already in operation is Harry Appleman's Rockland Drive-in at Spring Valley, three miles west of Nanuet.

Prime factor behind the mushrooming drive-ins in this area, it's felt, is the extensive highway construction program in Rockland. Recently completed in the county was an extension of the N. Y. State Thruway (including the three-mile long Tappan Zee Bridge spanning the Hudson at Nyack) from Suffern to Yonkers. Palisades Parkway is scheduled for completion from the George Washington Bridge to Route 303 by this summer. Due for construction starts this year are proposed extensions of the Garden State Parkway and N. J. Turnpike which will link with the Thruway in Rockland.

Although the Orangetown board has given its blessings to the Orangeburg ozoner, protests have already been registered against it. A. K. Morgan, general manager for Palisades Interstate Park, complained that an open-air theatre is not in keeping with the Parkway Commission's desire for only the "highest type residential construction" adjacent to the parkway. Local residents have also beefed that the drive-in would constitute a traffic hazard.

Curiously, no objections have been made by the U. S. Army which has a Nike (guided missile) site bordering on the ozoner's 31-acre tract. The separate installations, it's understood, would be divided by a safety zone. The 303 Drive-In Corp. is headed by Joseph M. Seider of Prudential Theatres, Charles S. Moss of B. S. Moss Theatres, Spyros Skouras Jr. of Skouras Theatres and Samuel Rinzler of Randforce Amusement Corp. Group plans to spend about $300,000 on the drive-in and hopes to unveil it early this spring.

Active in Jersey

Housing development boom in suburban New Jersey areas is being equalled by a boom in drive-in construction. A 30-mile zone, marked by excellent roads and super highways, will shortly boast four ozoners. Latest to reveal plans for the construction of an outdoor theatre is the Redstone Management Co., operators of a chain of drive-in theatres. It plans a 1,300-car unit.

The Redstone site is at Sayreville, N. J., a short distance from the proposed Loew's Theatres ozoner near Raritan. The Redstone and Loew's drive-ins will be flanked on the north and south by drive-ins in Woodbridge and Eatontown, both operated by the Walter Reade Theatres. In addition, the area is filled with a large number of conventional theatres located in towns surrounding the ozoner sites.

Redstone drive-in is being erected in an area in which 6,000 homes are being built. In addition, a new shopping centre of 65 stores with representation from major chains, is being put up.

Redstone outfit, which operates the Whitestone Bridge Drive-in in the Bronx and the Sunrise Drive-In at Valley Stream, L. I., has also acquired the Salina Drive-In Theatre at Syracuse, N. Y., in addition to its Jersey property.

PAT McGEE'S REPLY TO 'NOT THE RIGHT TIME'

Answering those who are opposed to waging an admission tax elimination campaign at this time, Pat McGee, who co-chairmanned the previous tax fight with Col. H. A. Cole, emphasized that there must be "a beginning some time."

"We ran into those 'not-the-right-time' statements before," he declared, "and still succeeded in winning a measure of tax relief. When is the right time? Every time any group attempts to obtain revisions in the tax laws, there's bound to be opposition from many quarters."

McGee's views were seconded by TOA prexy Myron Blank in New York last week. Blank outlined the serious position of many theatres and stressed the need for immediate tax relief.

McGee stated that he hasn't as yet been invited to head the Council of Motion Picture Organization's new tax committee. Further steps in the tax campaign, he said, would be taken when COMPO executive Robert Coyne returns from Washington. However, he said he felt sure that the tax elimination drive will receive the support of all exhibitors—TOA as well as Allied members.

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THE HOLLYWOOD KNICKERBOCKER

TV'S 'DAYLIGHT' NIGHTMARE

Win With WINS

If any further evidence is needed as to the still affluent status of the indie radio station, notably in a tv-saturated Gotham market, J. Elroy McCaw's WINS in New York City is a case in point.

A couple years back, when the Crosley interests divested themselves of the station, McCaw was able to grab it off for $400,000. About $100,000 came out of his own pocket; the remainder was a bank loan.

McCaw installed Bob Leder as manager, effected a pretty sweeping realignment of schedules, and the station, with a previously none too impressive record of accomplishment, began to hum, especially dollarwise.

On his 100G personal investment, McCaw has since parlayed the station into some lucrative offers to take it off his hands. One was for $2,000,000, but McCaw isn't selling at that figure.

TV's Big Dept. Store Push

NBC-RCA's Major Bid for Tint Coin; Pegeen's 'Window' Stanza to Preem in N. Y.

NBC and the parent Radio Corp. of America gave color television another push last week with a major bid to lure rainbow-hued money from department stores. The tint hoopla was in the form of a closed circuit show presented for some 1,000 merchants gathered at New York's Statler Hotel for the annual convention of the National Retails Dry Goods Assn.

Emerging from the half-hour presentation, titled "Wide Wide Window," was a "Window" stanza scheduled to be launched next month on the network's owned & operated stations, with the N. Y. (WRCA-TV) end to be fronted onscreen by Pegeen Fitzgerald, retail merchandising manager of the flagships.

In addition to the closed circuiter, there were speeches by RCA prez Frank M. Folsom and consumer product exec v.p. Robert A. Seidel, aimed at ballying the sale of color sets as well as showing the potentialities of tint to the retail field. Arlene Francis was the femcee who was joined by Jinx Falkenburg, Bill Cullen and Mrs. Fitzgerald.

"Window" shows will be available to the o&o's starting Feb. 13. Details of the setup are to be sent to stations repped by NBC Spot Sales, plus the affiliates. It will be a capsule package (five minutes) in a shopping format with commercials integrated with information and featuring a store's merchandise to be inserted at various times during the broadcast day. These programs, according to Charles R. Denny, v.p. of owned stations and Spot Sales, will be on or adjacent to important local and web shows, shown in color where such equipment is available, and will display a mixture of items per program.

"Wide Wide Window" presentation was headed up by Jerry Danzig as NBC coordinator, produced by Ted Harbert and directed by Peter J. Smith.

$7,850,000 Budget Proposed for FCC

Washington, Jan. 17.

President Eisenhower's new proposed budget includes $7,850,000 for the Federal Communications Commission. The appropriation for the current year was $6,870,000. "An increase in 1957," explains the budget, "will be required primarily to eliminate backlogs in AM radio application processing and hearing work, and continue the network study on a full-year basis."

A total of $207,704 is earmarked for the "visual agricultural information" work of the U. S. Department of Agriculture. This is principally for the preparation of motion pictures on agricultural subjects; $473,979 for review and distribution of current agricultural information. A large share of this is preparation of weekly radio packages to local radio stations, and television package programs for use of land-grant colleges and television farm broadcasters.

Trendex Top 10

(*Jan.* 1-7)

$64,000 Question (CBS)..	42.4
Red Skelton Show (CBS).	32.3
I Love Lucy (CBS).....	30.8
Your Hit Parade (NBC)..	30.6
Disneyland (ABC).......	30.1
Trust Your Wife (CBS)..	29.3
Dragnet (NBC)	29.3
Ed Sullivan Show (CBS).	28.3
Person to Person (CBS)..	28.2
Perry Como (NBC)......	27.5
SPECIAL EVENT	
Rose Bowl Game (NBC)..	31.0

House Band (19) Lopped in Cleve. In Station Swap

Cleveland, Jan. 17.

Nineteen musicians were dropped (13) from the WTAM payroll as the NBC-Westinghouse swap of Cleveland-Philadelphia outlets nears finality. The musicians, tied to an NBC contract by way of New York, were given about four weeks' notice, but their services were terminated in view of the fact that "Westinghouse does not employ live musicians in any of its outlets."

Henry "Hot Lips" Levine, who directed the "Morning Bandwagon," is slated to return to New York for a series of local shows. The changeover also means that Johnny Andrews, who is now negotiating with Westinghouse, will spin records during the two-hour "live music" period, and that Bill Mayer will resort strictly to records, without the Johnny Wellman group with him.

Last minute efforts to keep the musicians on staff failed when Lee Repp, local head of the musicians' union, and James Petrillo, head of the union, reportedly were unable to work out a satisfactory arrangement in talks with management.

The NBC o&o outlets were the last stations in this area to employ any large number of staff musicians.

Since, under the NBC contract, musicians can be utilized on any of the network's o&o stations, the possibility loomed that Philly might get a house band.

O'Neil Calls Powwow

The managers of all RKO Teleradio Pictures divisions are having their first joint meeting since RKO Radio was bought out by General Teleradio and later merged with it. Company topper Tom O'Neil called the powwow for N. Y.'s St. Regis next Monday (23) and Tuesday.

Reason for the closed session was unofficially given as being that O'Neil wanted to detail plans for integrating the functions of the various divisions of RTP. Divisions include the Hollywood film company; Mutual, Don Lee and Yankee radio networks; General Teleradio Film Division; six o&o tv stations, and several radio operations.

NETWORKS FEAR 7-MONTH DST

By GEORGE ROSEN

The possibility of an extension of daylight saving time in some areas of the country to encompass a seven-month period spanning the end of March to the end of October, already has the major television networks talking to themselves. If it goes through (and initial overtures have already been launched with New York State bills tossed into the legislative hopper in Albany), it'll create something akin to bedlam in trying to maintain some kind of an integrated network on live television programming.

Since it's axiomatic, where such matters are concerned, that as New York State goes so of necessity must go a good part of the country, including practically the whole eastern sector, it would put the networks in the embarrassing and harrassing situation of trying to cope with interminable confusion.

Since there would be other areas of the country operating on the conventional April to September five-month DST pattern, all the tv network schedules would, for one thing, be subject to four time changes—end of March, end of April, end of September and end of October. The networks are frightened even two months in advance merely in contemplating how staggering will be the intramural ramifications in trying to revise program schedules to fit into the various time zones and yet make some pretense of having a cabled network. They hate to envision what it'll do to the existing contractual commitments or even the extent of personnel revamp so that a four-hour-earlier Hollywood can be integrated with a four-hour-later New York and still make sense.

From Bad to Worse

It was bad enough last year when the conventional four-month DST formula was extended through October. Since the time differential threw some of the cream program entries into fringe periods in some zones, it necessitated contract revisions, etc. But since many of the top network shows are only just getting into new-season stride by the end of October, the DST extension was more or less written off as a continuance of the summer semester.

Moving into April is something else again. It's still the height of the spring season and the networks recognize that any such drastic departure from the business-as-usual springtime would be more costly and confusing than they care to contemplate.

The situation extends beyond network-station harrassment and many an agency time buyer and station rep sang the DST blues during last year's extension, when it became practically impossible to keep national spot business out of the way of the network. The conflicts, as they piled one on top of another, were staggering. If the March-October DST goes through things are gonna be a lot worse.

AFTRA Names Conaway As Geo. Heller Successor

Search of some months to find a successor to the late George Heller as exec secretary of the American Federation of Television & Radio Artists has ended with the selection of Donald A. Conaway, Chi attorney, for the spot. Conaway has been signed to a three-year pact at a reported $25,000 a year.

Conaway's Chi background includes union representation, but not in the theatrical field. AFTRA has been screening candidates for the post since Heller, its organizer and longtime operating head, died last spring.

Gen. Motors Prexy's 'Don't Lock Me Out' on Det. Motorama Pickup

For some time now, CBS-TV and the Kudner agency, which handles the General Motors-owned Frigidaire account, have found themselves in the somewhat embarrassing position of being locked out of Detroit, home base for GM, on Frigidaire-sponsored programming. Because the CBS affiliate in Detroit, WJBK-TV, is committed to a beer sponsor which bankrolls the "Highway Patrol" syndicated film show in the Tuesday night 10:30 period, Frigidaire can't get a direct cable pickup on its CBS Edgar Bergen quiz show. It was that way, too, all through Frigidaire's sponsorship of "My Favorite Husband" in the same time slot.

The long-feared blowoff, however, came last week, when General Motors decided to preempt the Bergen show on Jan. 24 and install its annual "Motorama" in the Tuesday time period. Further, Harlow H. Curtice, GM prexy, served notice on the Kudner agency, which stages the spectacle, that he'll make a personal appearance on the program, and in effect let it be known that the boys better deliver the Detroit station. Since that's his home, he wants to be seen and heard there.

CBS has been spending some frantic hours trying to clear with WJBK.

'De Lawd' a Deejay

William Marshall, "De Lawd" of the Broadway "Green Pastures" legiter, has signed to do a deejay stint on WLIB, N. Y., indie specializing in Negro programming. Marshall's new show, tabbed "Mid-Day Spirituals," will be aired 1 to 1:30 cross-the-board. Decision to do the show marks still another extension of the Negro block on the station, which runs from its 6:30 a. m. signon to Marshall's new stint.

Extension of the Negro block on the station stems from the fact that '55 now shapes as the biggest year in the daytimer's history. Overall figures for the year aren't available, but December billings were up 29% over that of the previous year.

Next Fall CBS Hits Fri. With Power Drama

CBS-TV's weekly 90-minute dramatic showcase, to be known as "Playhouse 90" and scheduled for a fall premiere, is now official, with last week's announcement by the network that Carey Wilson will helm the ambitious series as executive producer. There will also be a regular staff of four directors and two producers, though they haven't been designated as yet.

Main area of conjecture is where the show will be slotted, with present indications pointing to Friday night. This will depend on where the sponsor chips fall next season. If Westinghouse stays with "Studio One," it automatically rules out Monday. Same goes for Thursday should Chrysler, as is expected, ride along with its 60-minute "Climax" series, or General Electric and U. S. Steel reprise their alternate-week Wednesday schedule. It's considered probable that CBS will shoot for three of its weaker half-hours within the Friday night 8 to 10 segments, as the target area.

Meanwhile, there's been talk that NBC-TV, too, is eyeing a Friday night hypo via a major dramatic entry.

Flint Flocks To Gotham In Disk Jock-Inspired 3-Day Showplane Hoopla

Flint, Mich., invaded New York in force this week via an Alan Norman Showplane riding the banners of that town's WFDF disk jockey. Two planeloads of 80 in a combo radio-Capitol Airlines promotion arrived at LaGuardia Field Monday (16) for three days of hoopla, include theatregoing and cocktail partying, latter at the New Yorker Hotel, the headquarters. Contingent took in four legit hits, "Damn Yankees," "Chalk Garden," "Fanny" and "No Time For Sergeants" (16-17-18), worked in a Tuesday lunch at Sardi's and an NBC Tour, all for a roundtripper tab of $124.95, including two nights at the inn. The NBC affiliate drew talent from the web and legiters at parties, etc.

Accompanying Norman was Marvin Levy, commercial manager of the station, with Cap Airlines repped by John Anderson, sales promotion topper out of Washington, D. C. Overhead stunt was engineered by Lester W. Lindow, v.p.-general manager of WFDF, in what is believed to be the first such showplane junket by a radio outlet. Norman is a hot deejay in Flint via his 6:30 to 9:45 a.m. spinnery that accents Broadway styled music and bans rock'n'roll.

Mike Foster's V.P. In Shift To ABC

Mike Foster moves over to ABC Jan. 30 as v.p. over press information and advertising, ending a month-old search by the network for a toplevel publicity man to head up the joint departments. Foster, who exits CBS-TV after 18 years with the web, latterly as manager of press for the tv network, will have as his key aides Al Seton and John Eckstein, who retain their current titles of manager of publicity and director of advertising.

In giving Foster v.p. stripes, the network for the first time brings its top p.r. man into the policy-making circle on an official basis. Heretofore, the publicity headmen have been attending policy meetings on an informal basis. Foster moves into a post that's vacant since Gene Accas was moved from his ad-pub stint to director of research and sales development a couple of months ago. Accas' predecessor was Jack Pacey, who handled only the publicity end and is currently with the Ben Sonnenberg flackery. Foster, prior to joining CBS, was with the N. Y. Times and Journal-American.

Summer Showcase For New Comedy Talent On NBC-TV's Jan. Agenda

NBC-TV is primping a summer showcase fronting new talent under the web's Comedy Development program masterminded by the Leonard Hole and Les Kolodny forces. Formats will embrace original musicomedies and revues, with Ted Danielewski the probable director.

The network will throw a horde of writers into the fray, some of them drafted from its recently installed Sunday night "Comedy Hour." It's not yet determined what the hot weather show will replace.

CBS' 'No Crossplugs'

CBS Inc. was reported last week putting the verboten sign on radio-tv crossplugs.

As one official put it, "A sponsor's plug on radio for its tv show is competitive in the radio time slot and vice versa."

Wick's 'N.Y.-to-London' Shuttling Of U. S. Stars for British TV Series

A half-hour variation of a London Palladium variety bill featuring U. S. talent is all set to ride on the Associated Rediffusion skein of the new British commercial television setup. It'll be a film series produced in Britain and Paris and incepted by Charles Wick, the talent agent and packager, who will maintain a regular shuttle service between N. Y. and London.

First film, starring Eartha Kitt, has already been completed and will get the initial airing. It will be made originally as a pilot, with A-R grabbing off the United Kingdom rights on this and subsequent stanzas. Wick will also peddle them in the U. S., with an eye toward network sponsorship.

The Eartha Kitt showcase was produced by Paul Harrison (Harrison & Gould), who also produced the Judy Garland spec for CBS-TV. He's scheduled to do several more, along with Miss Kitt. Wick is also negotiating for Al McCleery to produce at least one of the films. Stars being dickered for installments include Betty Hutton, Guy Mitchell, Peggy Lee, Georgia Gibbs and Billy Eckstine, among others.

Along with Wick, Associated Rediffusion is partially financing the project, with Huey Green, Britain's "Double Or Nothing" counterpart of Hal March, representing Wick on London negotiations. Each show will be backed by a 35-piece band, with some star musicians to be flown over from the U. S. periodically. Although pilot was made at a cost of $50,000 (due to extensive outdoor shooting), subsequent installments have been budgeted at $29,000.

WBZ Buzz as Bust

Boston, Jan. 17.

Some 175 members of the WBZ-TV and WBZ-WBZA staffs were thrown into a tizzy by a bomb scare at the station yesterday (16) which proved to be a hoax. It was the second bomb scare this week following the capture of the Brink robbers. First was tipster's phone call to police that the East Cambridge Jail, where Joseph J. "Specs" O'Keefe is being held, was to be bombed Sat. night (14). Police failed to find the reported bomb on the jail roof.

At WBZ however, Jack Chase, news commentator, partially opened a package six inches by four by two and glimpsed two batteries attached to four slender rolls whereupon he rushed out in the back lot, carefully placed the package down and called police.

Boston police ballistics experts said the bomb was a complete hoax. A card enclosed said simply "Goodbye." The Post Office and the FBI launched an investigation.

Station Clearance On Politicos No CBS Problem

Because of delays in wrapping up sponsorship deals on the '56 political conventions (thus far only CBS has a firm commitment, via Westinghouse), ABC may find itself in something of a bottle when station clearance time rolls around. Because it got in first, CBS has had a breeze in clearing tv time, registering a clean sweep with its whole affiliate family, without a single turndown.

It so happens that in a number of tv markets ABC has a co-affiliation deal with stations. Since these outlets are already committed, to the Columbia pickup, it leaves ABC out in the cold unless there's a third station in the market that ABC can latch on to.

Clearances, of course, will pose no problem for NBC, which has its own affiliate family to fall back on. It's just a case of delivering the sponsors. Philco had it in '52, but this year it looks like NBC will be obliged to invite a multi-sponsor setup.

Things are a lot different this time than four years ago. It's recalled that on the occasion of the last political conventions, both networks almost day-&-dated their sponsorship announcements, resulting in a frantic weekend of activity to clear stations. It was a serious problem then, in view of the fact that many major markets were still riding with only one VHF station.

CBS Radio Loses Brace of Clients

CBS is losing a pair of radio sponsors with one of them latching on to tv. Continental Baking is checking out of the daytime 11:30-45 crossboarder, Art Henley's "Make Up Your Mind," having already come in on the syndicated "Annie Oakley" telepix out of Flying A productions, along with Carnation in the lion's share of some 200 marks (others being local underwriters).

Metropolitan Life Insurance is dropping the Allan Jackson 6 p. m. newscasts (about 30 stations) after an eight-year identification which in the past included Eric Sevareid and Harry Marble. News spot will probably be retained, however, as will the Coast version fronted by Dave Vaile.

BARBASOL'S 270G 'MONITOR' SPLASH

"Monitor," NBC's radio weekender, has come in with a once-over-heavily shellout from Barbasol in a year-rounder amounting to $270,000 gross. Starting Feb. 11 the shave creamer will take alternate weeks on the eight Saturday and six Sunday spots fronted by Teddy Thurmond, the program's weathergirl. She'll also be included in Barbasol's print advertising.

Erwin, Wasey is the agency.

André Baruch, Bea Wain In New Radio Teamup

Andre Baruch and Bea Wain return to radio as a team for the first time in several years next month via a 1 to 2 p.m. cross-the-board strip on WABC, the ABC flagship in N. Y. Husband-and-wife team had their own disk show for several years on WMCA, N. Y. under the title of "Mr. & Mrs. Music," but since that went off they've been going it as singles.

New show, which will start either Feb. 1 or Feb. 15, will differ from the old in that it will feature live as well as recorded music. Backed by a three-man combo, Miss Wain, the onetime vocalist with the Larry Clinton band, will do vocals as well as spin disks. Deal was finalized over the weekend by WABC general manager Mike Renault.

ABC Radio's 125G Hypo

ABC Radio this week pulled in some $125,000 in new business via the Foster-Milburn Co. (Doan's Pills), which picked up the opening segment Tuesdays on "Whispering Streets" and the closing announcement Thursdays on "When a Girl Marries." Both morning soap participations are for a firm 52 weeks, starting Feb. 2.

Deal was set via the Street & Finney agency of N. Y.

'Blithe Spirit's' Real Live Rating

Noel Coward's "Blithe Spirit," with Coward, Lauren Bacall, Claudette Colbert and Mildred Natwick in the loaded CBS-TV talent complement, hit a Trendex average of 21.5 on the Saturday (14) "Ford Star Jubilee" series — not very high, but high enough to beat the 18.7 of the threesome of NBC shows. Only George Gobel's half-hour was ahead, and that by a hair. "Blithe" 9:30 to 11 scores were 20.4 to 13.6 for Jimmy Durante, latter beaten by the 14.5 of Lawrence Welk's last 30 minutes on ABC; 21.4 vs. Gobel's 21.8, and 22.7 against 20.6 for "Hit Parade."

Perry Como ran roughshod over CBS-TV's Saturday combination of "Stage Show" and Jackie Gleason's "Honeymooners." Como posted his tallest Trendex of the season, averaging out at 32.3 on his NBC-TV hour. "Stage" mark was 14.9 and Gleason's 23.8 while Como was putting together clusters of 33.6 and 30.9. ABC-TV's "Ozark Jubilee" scored 6.9 and 5.6.

Ed Sullivan (CBS) ran away from NBC's "Comedy Hour," 35 vs. 11.8, with ABC's "Famous Film Festival" close behind "Comedy" at 10.7 with "Ivory Hunter" the feature.

"Dragnet" made it two in a row over "Climax" last week (12), posting 29.6 vs. 18.3 at the 8:30 mark formerly held by "People's Choice." The Jack Webb NBC-TV show had clocked 29.3 in its new time the previous week, to an 18 for CBS' "Climax." "Choice" at 9 p.m. started to close the gap in final 30 minutes against "Climax," 22.9 to 24.2 after hitting only 17.5 previously to 27.5 for the opposition. ABC-TV's "Stop the Music" pegged 8.5 and "Star Tonight" 7.4.

ALL-NEGRO TV SHOW IN WBKB, CHI, BOW

Chicago, Jan. 17.

New tele show with an all-Negro talent roster and angled for the Windy City's large Negro audience bows Saturday night (21) on WBKB. Half-hour display hosted by deejay Richard Stamz will feature guest interviews, disks recorded by Negro performers and a fashion show with sepia models.

Package is being produced by Sander Rodkin and Sid Sherman of the Sander Rodkin ad agency for the Martin Clothing Co.

Radio-TV Red Probe Findings

Washington, Jan. 17.

One section of the report for 1955 issued today (Tues.) by the House Un-American Activities Committee dwelled at some length on Communist infiltration of radio-tv and the general entertainment industry in New York City. The committee made these general conclusions:

1. That the Communist Party has been successful in working its way into the N. Y. legitimate theatre and radio-tv.
2. That the CP derives great value from the talent, reputations and financial contributions of Commie performers.
3. That is has successfully established a militant faction in the N. Y. affiliate of AFTRA.
4. That radio and television networks continue to use the talents of CP members because of the network's inadequate information and investigative facilities.
5. That a Communist-supported propaganda campaign against blacklisting has completely falsified true hiring policies applying to entertainers.

The committee charged also that "blackmailing" allegations against networks and stations are "manufactured."

On the Cap 'n' Gown Circuit

Rival Flagship Stations in N. Y. Set Major 'Campus In Livingroom' TV Projects

New York's hottest flagship rivals are making with the caps 'n' gowns in a kick designed to bring the campus into the livingroom. WRCA-TV, the NBC flagship, will front a "college course" titled "Princeton '56," third cycle in a series established two years ago but absent for some months. WCBS-TV, riding the Columbia banner, is plotting out "Yesterday's Worlds" as part of a load of current and upcoming public affairs shows.

The Princeton course is a "Perspective at Mid-Century" themer covering a span of 50 years. It's slotted for noon Sundays starting Feb. 12 in a study of the arts and social and natural sciences, with four stanzas for each fronted by faculty members Carlos H. Baker (arts); Eric Goldman (social sciences) and Elmer Butler (natural sciences). The Princeton skein was launched in 1954 under station's grant to the university. This year's 13 chapters will be produced by Richard Heffner, directed by Jim Elson, with program manager Steve Krantz as exec producer.

WCBS-TV's 26-part educationaler will be presided over by Dr. Casper Kraemer, NYU prof who delivered the archeological "Here Is the Past" to the station for a 13-week presentation. "Yesterday's Worlds," in which guests will be spotted, will kick off Jan. 28 in the 2 to 3 p.m. Saturday berth back to back with a new panel session covering contemporary problems. The flagship also is mapping out a third show, in the religioso trough, for 9:30 Sunday morning. This will make eight live and three filmed stanzas in Clarence Worden's PubAff sector.

4TH SERLING TO FILMS?

TV Author Would Take Capital Gain on 'The Strike'

Hollywood, Jan. 17.

Rod Serling, who sold three teledramas to theatrical films thus far, is negotiating for sale of a fourth. "The Strike," a war story telecast on "Studio One" last June. Deal (studio withheld) would involve participation for Serling who would also pen screenplay.

He's currently screenplaying "52 Miles to Terror" at Metro. Sold his "Patterns" and "Line of Duty" to Michael Myerberg, "The Rack" to Metro.

Foes of Liquor Adv. on Video Gear for Action

Washington, Jan. 17.

Senate Interstate Commerce Committee will hold hearings Feb. 15-16 on a bill by Sen. William Langer (R-N.D.) to ban advertising of alcoholic beverages over radio, tv and other interstate media.

Chairman, Sen. Warren Magnuson (D., Wash.), is being bombarded with mail inspired by temperance organizations in support of a measure by Langer, which has been carried over from the last session. A parade of witnesses, including many from the clergy, will testify.

Opposition to the measure will doubtless come from the radio-tv trade association which has opposed such legislation at previous

(Continued on page 48)

K.C. Radio's Battle For The Ad Dollar

Kansas City, Jan. 17.

An intensive battle for a resharing of advertising dollars is shaping up here as KMBC is materially revamping its programming. Opponent in the battle is WHB, owned by Mid-Continent Broadcasting, which is making a sweep of ratings with its top tunes and news policy.

Change at KMBC is partly occasioned by fact station was shifted last December from its long-held niche as CBS basic. When CBS went to KCMO, KMBC inherited ABC, and now has declared itself to be a semi-independent using selected ABC programs.

New format emphasizes personalities with records, and management has brought in two newcomers, Torey Southwick who operates as a dual-voiced record spinner, and Buckey Walters, who thumps the piano along with his chatter and records.

Combined with these shows are David Andrews with the "Dinner-Bell Roundup," B. B. Dillson with rhythm and blues in the mid-evening, and Harvey Brunswick with his "King of Hearts" suave slants for the late hours.

Music is the keynote, according to program director Dick Smith, but not necessarily the hit parade tunes, or rating lists. KMBC is

(Continued on page 50)

CBS RADIO'S BARNESTORMER

When, back in October, CBS Radio program veep Howard G. Barnes trekked across the country on a field junket spanning three weeks, he found that the one format wanted above all others by the affiliates and o&o's spelled out d-r-a-m-a. And the more the merrier. The locals were doing all right, thank you, with their news, service, music, etc., features, but it was up to the network to supply the major dramatic showcasers from straight to thriller-diller. Most everywhere Barnes went it was the same yammer, hammer and stammer, and there were from big towns—St. Loo, Houston, Dallas, L. A., Frisco, Portland, Seattle, Denver, Chi and Louisville, among others. (Barnes is currently on the Coast again.)

For the next few months Barnes studied the findings, correlating them with talent availability, the budget and commercial potential, etc., with result that this week he was ready with the chapter and verse encompassing three dramatic properties ready to be unfurled and dictating a reshuffling of slots. Along with these will be a couple of non-play shows.

Loftiest on the "Barnestormer's" agenda is the bringback of "CBS Radio Workshop," a victim of the 1947 freezeout in the onrush of television. The network is well aware that "Workshop," in its semi-egghead dress, may be too offbeat to lure a sponsor, but is convinced that the headier stuff must have a place in chain operations. On the drawing board for series to be incepted Jan. 27 at 8:30 p.m. are a two-parter adaptation of Aldous Huxley's "Brave New World" with narration by the author, an original by Robert Nathan to his narration, a Bernard Herrmann opera and a play introducing psychoanalytic techniques. Show will rotate between N. Y. and Coast originations, with Bill Froug producing the latter and the Gotham headman to be named. (Friday berthing of "Workshop" sends "21st Precinct" to Thursday in the same time.)

The other shows are "Indictment" and "Fort Laramie," primed for the Sunday afternoon lineup (starting on the 22d), the former at 5:05-30 and latter as the segue to 6 o'clock. There are in the path of the two-hour (4:05 to 6) "On a Sunday Afternoon" musical skein with Andrew Baruch as host, forcing a trim of that to 55 minutes from the 4:05 start.

"Indictment" is pegged on the N. Y. DA's office out of the files of Eleazar Lipsky, attorney-author who was for some years an assistant DA in the town. Among his books are "Kiss of Death," "Murder One" and "The People Against O'Hara." Nathan Kroll will produce, Walter Gorman direct.

"Laramie" will star Raymond Burr in a post-Civil War military post actioner by the "Gunsmoke" scripting-directing team of John Meston and Norman Macdonnell.

The shift is on for another show, "Young Ideas," fronting Fred Robbins, goes to 2:05-30 Sunday, from 6:30-7 Saturday. Latter time will be turned over to Stu Foster, with the singer heading his own stanza earmarked for a buildup. He's been heard on the Galen Drake and "On a Sunday Afternoon" airers, among others. The web also has its sights set on a crossboard chatter series slotted midafternoon as a change of pacer amid the sudsers.

CBS-TV WOOS MAJOR STUDIOS

AFTRA Cracks Whip at Mutual

American Federation of Television & Radio Artists is cracking down on Mutual for airing radio programs that allegedly skirt the union thesp minimums. A union spokesman declared that presently Mutual is the only radio network involved. However, the AFTRA investigation is said to include other radio producers.

"We have definitely taken action with regard to Mutual," the union man disclosed. He would not list the names of the radio stanzas involved in the underpayment issue. He added that "We are not certain whether the other networks are involved."

"There are independent radio producers involved," he noted, "but whether they are independent packagers or not is not established. It may be that the word independent is a misnomer." He explained that some producers might be part of a network organization, though they work under their own production banner.

Pitt Brewery's Bombshell

Dropping of Choice KDKA-TV Strip, Abandoning Radio Stuns Trade

Pittsburgh, Jan. 17.

Fort Pitt Brewing Co. dropped a bombshell in local tv circles last week when with startling suddenness it announced the relinquishing of the choicest strip on KDKA-TV, the "World Tonight" news-sports nightly quarter hour of Bill Burns and Ray Scott. At the same time, sudser yielded all of its local radio time, too, giving rise to reports that plant was on the verge of being sold or converted.

There was an immediate scramble by the two other local beer companies, Duquesne and Iron City, for the slot and pressures were being exerted on all sides by both breweries to grab the slot. It finally went to Duquesne, and night after the first announcement that Fort Pitt would no longer be the sponsor, Duquesne took over. Since strip is a station package, Burns, Channel 2 news director, and Scott, sports chief, went along with the deal.

However, Duquesne wisely figured the abrupt shift of Scott, who did the commercials, from extolling one beer and then another 24 hours later was a little out of line, and for the time being has assigned Ken Hildebrand, who has been associated with Duquesne for some time, to do the pitches, with Burns sticking exclusively to news and Scott ditto sports. Duquesne also has an early evening quarter "Time Out" strip on KDKA-TV at 7:30 and will keep that, too, for the present at any rate.

Fort Pitt had bankrolled "The World Tonight" for several years and it was long considered one of its strongest plugs, and Duquesne inherits biggest rating in local tv.

New Matinee Idol: ABC 'Film Fete'

ABC-TV's afternoon scheduling of feature films has come up with rating results that astonished the network itself and has lit a fire under the daytime pundits among the opposition. First show in the web's "Afternoon Film Festival" Monday (16) beat all competition, according to a 13-city Trendex ordered by the web.

Show, "The Cruel Sea," scored a 3-5 p.m. average of 6.0 outrunning CBS-TV's 5.6 and NBC-TV's 5.5. ABC came up with a 30.3% share of audience, followed by CBS' 28.3% and NBC's 27.8%. Columbia 3-5 lineup comprised "Big Payoff," "Bob Crosby Show," the "Brighter Day" and "Secret Storm" soaps and "On Your Account." NBC competition was "NBC Matinee Theatre," "Date With Life" and "Modern Romances" soapers and "Queen for a Day."

In the 3-4 period, "Festival" outraced "Matinee" easily (both are participating sponsorship segments, a possible harbinger of a hot race for the national spot dollar) with a score of 5.7 to 4.8, with CBS "Payoff"-Crosby combine on top with 7.0. In the 4-5 period, it was ABC with 6.2, CBS with 4.2 and NBC with 6.1. "Film Festival" ratings, if they keep up, will give ABC-TV a clean sweep in the afternoons from 3 to 6, since the 5-6 "Mickey Mouse Club" is an easy shoo-in, with Nielsens in the 20's.

ORSON WELLES INTO '20TH CENTURY' SPEC

CBS-TV has exercised its option on Orson Welles by assigning him to "Twentieth Century," the Ben Hecht-Charles MacArthur legit and film click. Play will be the April (7) entry on the "Ford Star Jubilee" 90-minute Saturday nighter, with Arthur Schwartz producing.

It will be Welles' first dramatic appearance on tv since his "King Lear" on "Omnibus" two years ago.

Accas Exits ABC, Joining TvB As Operations Head

Gene Accas is resigning as director of sales development and research at ABC Feb. 15 to join Television Bureau of Advertising as director of operations. Accas will direct all internal operations of TvB relating to research, sales development and presentations and promotion, reporting directly to prez Ollie Treyz and operating on a par with Norman (Pete) Cash, v.p. and director of client relations and the "external operations" boss.

Reporting to Accas under the new setup will be Leon Aarons, director of research, and Gordon Hellman, director of presentations. New setup will provide the snowballing for new and current projects which will then be carried out by Cash's side, which includes Howard Abrahams of retail sales and Halsey Barrett on the national sales end. Accas, however, will on occasion go into the field himself with presentations, etc.

Accas, though until recently director of advertising publicity and promotion for ABC (shifting a couple of months ago to the sales development-research post), is a veteran research and sales development man, having served under Treyz in that capacity when the latter headed up research and sales development at ABC and prior to that having located at NBC and at Foote, Cone & Belding. No successor for him has been indicated at ABC.

JOAN DAVIS PILOT TO ROLL FOR ABC-TV

Joan Davis has come out of the "retirement" from tv she announced last spring when her "I Married Joan" show was axed and signed a pact to do a situation comedy pilot for ABC-TV. Network will finance the pilot, and if it succeeds in selling it, partners in the show. It's being figured for a fall preem.

Details on format or title haven't been worked out yet, except that it will be a situation comedy in a different genre from "I Married Joan." Deal was set via the William Morris office.

SEEKS TO TIE UP TALENT, STORIES

By DAVE KAUFMAN

Hollywood, Jan. 17.

Feeling this is the year of decision insofar as determining the exact scope of pix and tv relationships is concerned, CBS-TV coast program v.p. Al Scalpone is launching a series of informal, exploratory talks with the major film studios. Web is anxious to achieve talent tieups with the majors, and it's Scalpone's intent to learn just how far the majors will go in cooperating with tv by showcasing their new talent and some of their story properties on teevee.

Scalpone expresses confidence that most of the majors will cooperate "because it's to their advantage as well as ours."

The exec said, "I want to see how we can work together. We can be a tremendous showcase for properties the majors have shelved, and we can build their new, young people. We need each other. If the studios don't want to work with us we won't die—we'll develop our own star system and properties. But I think we can work together, I feel the picture people are understanding." Scalpone disclosed he is currently negotiating with "important" film producers, directors and writers, some still under contract at the major studios. "Some have come to us," he said, adding "a lot of key creative talent now in the movies will be in tv before the year is out." Scalpone noted that four picture people are already under contract to CBS-TV, listing Carey Wilson, Ken Englund, Robert Sparks and Edmund Hartmann, all from pix, and now helping the web creatively.

"I feel eventually we will find some studios going all the way with us, while some won't. I feel, however, that each industry needs the other, there is much we can offer the movies, and they, in turn, can help us. We don't want to dissipate their stars or properties. But we can save them money if we telecast a property which has been on their shelves, by creating values for them. And a young player signed to a contract represents a considerable investment for a studio. But if they let us use that actor on tv, we can build him up much faster than normal buildup procedure at studios.

"What I seek is a general understanding, and then we'll go into detail. We're in the film business, too. We do as much film (for tv, of course) as any major studio every week. We have a common meeting ground and can work this out. Better entertainment is our mutual goal. It's obvious from the way the studios are buying stories and talent from tv, that we have much to offer the movies.

"The majors should use tv for exploitation of their stars. The day of exploiting their studios is just

(Continued on page 48)

BATCH OF VEEPEE CITATIONS AT ABC

American Broadcasting-Paramount Theatres board of directors last week handed out v.p. stripes to three execs. in the ABC Division of the company. Three new veeps are Bob Lewine, Jim Stabile and Mort Weinbach, each of whom retains his old title with the "v.p. and . . ." appended to it.

Lewine is director of network programs for the tv web and continues to report to talent & programs veep Bob Weitman. Stabile is director of business affairs, department created a couple of years ago which rides herd on all contracts, particularly in the talent and programs realm. Weinbach is the web's vet labor negotiator, who a couple of weeks ago was named to head a combined personnel and labor relations department under the title of director of personnel and labor relations.

Metro Format Still Up in Air; Only 8 Shows Set; Serialize 'Courageous'

Metro and ABC-TV execs, meeting last week on the Coast with agency reps, agreed on a tentative format formula that will provide eight additional weeks of programming on the "MGM Parade" on the network, but beyond the eight-week agreement, the show's future is still up in the air.

Starting around the end of February, the present format of short subjects will be supplanted by a three-week serialization of "Captains Courageous," hosted by Walter Pidgeon. For the following two weeks, there will be filmed biographies of a pair of top Metro stars. And for the three weeks thereafter, another picture, still unselected, will be serialized, using another host, also unselected as yet. Beyond that point, nothing has been decided as to the show's future.

Meetings last week accomplished two other things, the decision to drop Leslie Petersen as producer and to supplant him with vet feature producer Leonard Spigelgass, and a similar decision to drop George Murphy as host in favor of Pidgeon (only on the "Courageous" layout). Four days of tough sessions which hammered out the tentative solutions were attended by Metro's ad-pub v.p., Howard Dietz; ABC-TV's programs and talent veep Bob Weitman; Benton & Bowles veep Tom McDermott (repping General Foods); and Jack Van Nostrand, Coast veep of SSC&B agency, repping Pall Mall.

No '30' for '80'

"Life Begins at 80," the Barry & Enright octogenarian paneller, has been granted a reprieve by Pharmaceuticals Inc., which bounced it a couple of weeks back, and will return to ABC-TV Saturdays at 10 p. m. starting this week (21). Drug firm had been sponsoring "Life" and "Amateur Hour" back-to-back on ABC-TV Sunday nights, but a few weeks back dropped the former to expand "Amateur" to a full hour.

According to Barry & Enright, some 20,000 letters of protest poured in over the cancellation, resulting in the decision by Pharmaceuticals and the Ed Kletter agency to restore the show. Saturday time is currently occupied by the sustaining John Hopkins origination, "Tomorrow's Careers," for which a new slot has not yet been selected.

Kodak Serves Ultimatum On Its TV Entry

Hollywood, Jan. 17.

Future of the "Screen Directors Playhouse" series is due to be determined in the next 13 weeks, following a series of high-level meetings in New York this week among Hal Roach Jr., producer of the series, Eastman Kodak's Ted Genock and J. Walter Thompson's Dan Seymour and Billy Wilgus. Understood Roach was summoned to N. Y. to guarantee the delivery of promised top directors, stars and story properties, with the meetings in the nature of an ultimatum to Roach to get the show on the road within the next 13 weeks if he wants a renewal for the fall.

Kodak has been unhappy mainly with the fact that Roach and the Guild haven't delivered the calibre of directors that were promised originally, nor have all the stars promised been delivered. Notable exception was John Ford, with the show's rating tripling itself the night his offering was on. This is the basis of the client and agency's feeling that the show potentially is a strong entry and that if Roach can come up with that type of director, he's got a deal for the fall. Agency is keeping an eagle-eye on another such entry, Fred Zinneman, whose offering rolls next week.

A third factor is the story properties themselves, with one show having been scrapped altogether after having reached the rough cut stage. This show, "Every Man Has Two Wives," was thrown out by the SDG itself, but Kodak and JWT were unhappy about the wasted effort and the fact that the show was thrown behind schedule, a situation that's obtained since the Screen Actors Guild strike in the fall. Because of the behind-sked situation, "Lincoln's Doctor's Dog" is set for a repeat Feb. 12, with the Lincoln's Birthday timing making it a logical choice for a repeat at that time.

Defer Senate TV Hearing

Washington, Jan. 17.

The Senate Interstate Commerce Committee yesterday (Mon.) postponed hearings on tv problems scheduled to begin today (Tues.), until Jan. 26 because of the death of its chief counsel, Frank Pellegrini, over the weekend.

Committee will hear testimony from FCC members on the progress of the agency's network study; what it is doing to save UHF stations and the status of its tv licensing operations.

Yankees Join In 'Game of Week'

The N. Y. Yankees baseball team, a resolute network video holdout, broke down some days ago to sign with the CBS-TV "Game of the Week" lineup, it has been learned. With the inking of the American League club, all three N. Y. teams are in for the Saturday web series, along with the Cleveland Indians, Boston Red Sox, Chi White Sox, Cincy Reds and the Philadelphia Phillies.

George Weiss, Yankee exec, disclosed that CBS finally convinced the team to ink principally on the promise that there would be no minor league games at the same time as the network telecasts in which it participated. "There has been considerable agitation of majors into minors," Weiss said. "We have been for the minors."

The CBS games will not be carried in N. Y., where the Yankees telecast locally on WPIX, according to Weiss. Team reinked to a "Game of the Day" contract with Mutual, the radio network, some weeks ago.

ABC-TV Breaks Ice On Paid Politicasts; Adlai & Estes Team

First paid political broadcasts of this election year have been ordered via the California lineup of the ABC-TV network by supporters of Adlai Stevenson and Sen. Estes Kefauver, opponents in the Democratic state primary in California next month. Both programs will be aired over the entire lineup of ABC-TV California television stations on Feb. 4, with both featuring speeches made earlier in the day at Fresno by the two candidates.

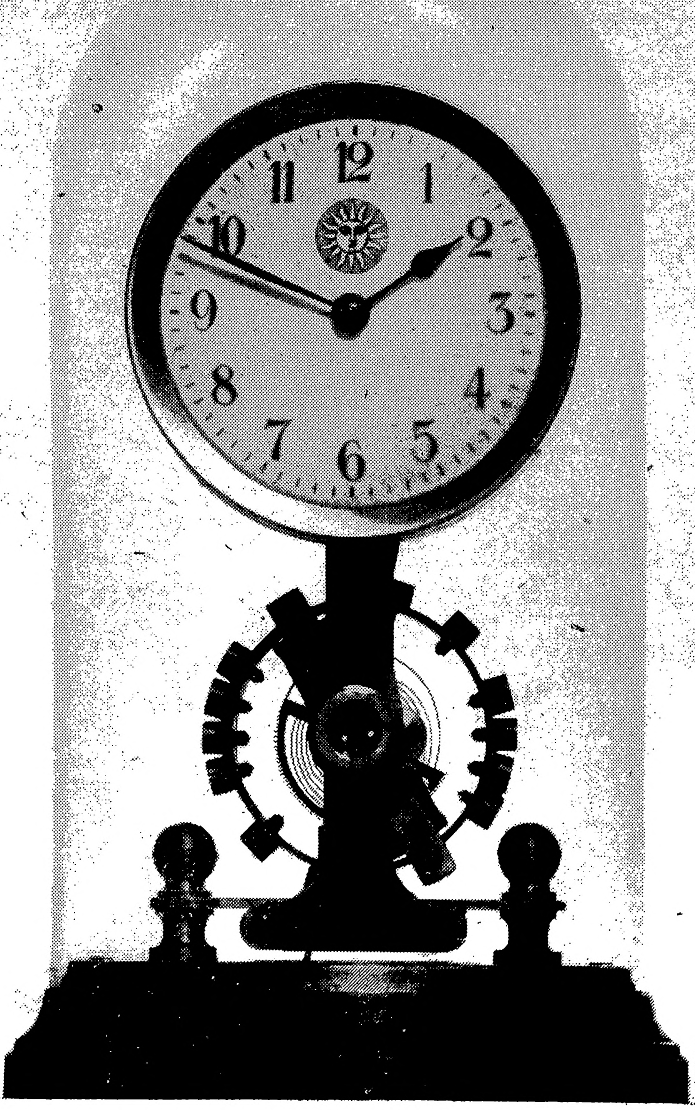
Unusual transmission techniques will be used in the two programs. Both Stevenson and Kefauver will speak in Fresno during the early afternoon, with the speeches sent over the cable to Los Angeles where they'll be hot kinnied. Then, Stevenson's speech will be cabled to the entire lineup at 6:30 to 7 p.m. that evening, with Kefauver's going out over the regional network at 7:30-8, both Pacific time.

the Time

Daytime: the active hours when the world's work is being done; when things are made and moved and bought and sold, when factories hum and stores are jammed; when human needs are filled and the practical business of life goes on.

the Girl

And this is who's behind it all, behind the making and moving, and buying and selling; behind the house that Jack built and the things that fill it. It is she who decides and provides the food and clothes and furniture and stoves and refrigerators. She spends over $100 million a day on food and drugs alone. What with cooking and cleaning and buying and fixing she happens to be just about the busiest person in the world; always on the move. For advertisers the trick is to keep up with her, and nothing does this so well as radio. Radio is with her all day long, wherever she goes, from room to room, from house to car, from car to house, in over 46 million homes throughout the country.



the Place

The one place on radio you'll find her most of the time is the network with *ten out of the ten most popular daytime programs.* It's the same place you'll find the leading advertisers, too. This month seven new big ones joined the ranks—Campbell Soup, Chesebrough-Pond's, Easy Washing Machine, Pharmaco, Philip Morris, Standard Brands, Sunsweet Prunes; while four old faithfuls—Bristol-Myers, Campana, Hazel Bishop and Lever Brothers added to their daytime schedules—all on the nation's Number 1 Radio Network...

the CBS Radio Network

20th-Fox's CBS Radio Network Buy May Innovate a Pattern

In the first major purchase of network radio time by a film company, 20th-Fox is investing about $60,000 as a test for what may eventuate in year round plugging of its product on the aural medium. Studio has embraced CBS' segmented selling plan in a buy of 30 portions of eight of the web's top shows to exploit its CinemaScope version of the Rodgers & Hammerstein "Carousel." Deal was set by CBS prez Arthur Hull Hayes and 20th v.p. Charles Einfeld.

"Carousel" blurbs will be launched Feb. 8 and ride for three weeks as leadup to the New York premiere of the musical, with simultaneous release in various other keys. Apparently a big persuader in the contract was fact that talent on the octet of shows will provide "personal" sales pitches. These include Bing Crosby (whose Hollywood affiliation, incidentally, is with Paramount), "Amos 'n' Andy Music Hall," Peter Potter's "Jukebox Jury" and the Jack Carson, Galen Drake, Edgar Bergen, Mitch Miller and Curt Massey stanzas.

CBS was reported engaging in handsprings on the "making with the movies on radio" spree, since a click air campaign may be followed by fullblown contracts from 20th as well as bring in rival companies to the CBS lanes. Film production outfit, it's understood, has also optioned other shows in "Operation Segmentation" to plug other upcoming properties, one of them being "Man In the Gray Flannel Suit." Card rate per segment is $2,100.

'Monopoly' Yells From Binghamton

Binghamton, Jan. 17.

Drop-in of VHF Channel 9 in Elmira, 60 miles west of here, is being assailed by Binghamton's Democratic Mayor Donald W. Kramre as another nail in the coffin of UHF video stations in upstate New York.

Kramer is president of Southern Tier Radio Service, Inc., which operates radio station WINR here and which has been given a UHF construction permit by the FCC.

Kramer has not gone on the air yet. Binghamton has one TV station, VHF Channel 12 owned by Triangle Publications, Inc., of Philadelphia, the Walter Annenberg property.

Kramer's protest to the FCC, asking it to reconsider the Elmira drop-in, says: "This decision is perpetuating a television monopoly in Binghamton and creating a television monopoly in Elmira."

Two UHF permits still are alive in Elmira, for Channels 18 and 24, but neither are on the air. Holders of these permits—Elmira Star-Gazette of the Frank Gannett newspapers, and Elmira Television—have submitted competing applications for Channel 9.

The Kramer protest, in the form of a legal brief, says that since Channel 9 was allocated to nearby Elmira, his interests have been running into what he calls "variable reactions" from NBC about WINR's eventual UHF station becoming an NBC affiliate.

Kramer says NBC would consider the V channel in Elmira far more alluring then his U.

Helen Hayes Signed For Firestone Spec

Helen Hayes has been signed to narrate the "Voice of Firestone" one-hour special March 19 on ABC-TV. Program, which will trace the history of American music, will be scripted by Jean Meegan, who was tapped for the stint following the pacting of Miss Hayes as narrator. Coming up next will be signing of musical talent.

Fred Heider, the show's regular producer, will helm the one-shot, with Cort Steen directing as usual. James McNaughton, the network's art director, will personally design the show.

Ixnay on the Opcay

Hollywood, Jan. 17.

Jack Webb is no longer a cop, by request.

Los Angeles City Council passed a resolution asking the citizenry to eliminate the word "cop." As far as "Dragnet" is concerned, however, Webb says it's academic.

J. Edgar Hoover had previously requested word be eliminated, so Webb and Los Angeles police had planned to go along with it and erase the word from future segments.

Silvers' Rating Assures Nesting Tuesdays at 8

CBS-TV is firmly convinced that last Tuesday's (10) Trendex returns on the Phil Silvers show have "milestone significance" in definitely establishing the 8 to 8:30 entry as permanent competition against the NBC round-robin of 8 to 9 powerhouse attractions.

For the past few weeks CBS was apprehensive that NBC's decision to "throw the book" at Silvers with the 8 to 9 slotting of the NBC "giants" (Martin & Lewis, Bob Hope, etc.) would have the effect of leaving Silvers operating on a week-to-week 18 or 19 Trendex plateau. And even though he was only nosed out by 3 or 4 points on the recent M&L and Hope competition, the Silver stanza needs something better than an 18 to earn its stripes as the major new comedy entry of the season.

Last week's Milton Berle-Judy Holliday - George Jessel combo turned the trick in favor of Silvers, the latter running off with a 23.6 (show's second highest rating of the season) against 18.6 for NBC. Now it remains to see what Silvers did against last night's (17) Dinah Shore-Perry Como powerhouse that NBC tossed into the 8 to 9 fray.

Silvers resumes shooting this week, after a several-week hiatus, on the final 13 segments of the season's 39. Of the initial 26, about seven are still in the can.

WBAI's $1,000-a-Week FM Operation Near Black Ink Stage in 6 Months

WBAI, the N. Y. FM'er started by publicist Ted Deglin and Millionaire Fred Lewisohn six months ago is almost running in the black. Station formerly WABF, was bought after it had been off the aid for quite some time from Ira Hirschmann and immediately a budget operation was put into effect.

Though changing slightly some of the original principles by which he intended operating active head Deglin has maintained a weekly budget of no more than $1,000. He intended a policy of strictly lush background music a la WPAT, Paterson, but lately added classics and pops to the sked, and he also planned when he started last summer to utilize a staff of one engineer with all of his commercial announcements pre-recorded and most his music on tape. He's retained the taped-music plan pretty much, but he's added another engineer who doubles as announcer plus two fulltime announcers. (He found out that the initial setup called for "too much mechanization and not enough of a personal touch in Commercials.") Now spots are 90% live.

The station, contrary to the norcal course of sales in AM audio, is virtually on an SRO basis after dark. It seems that hi-fi manufacturers are out to reach the male aficianados who can only listen after working hours, according to his sales head Bob Silverman.

Cowan (Lester, Not Lou) & Mrs. Signed By NBC To Do Several Specs

Lester Cowan, indie film producer, and his wife, Ann Ronell, have been signed as a packager team by NBC-TV to bring in several specs this season. The first of these will probably be a minstrel styled musical tagged "Oh, Susanna," pegged on the Stephen Foster song, for presentation in May. The late Colin Clements and Florence Ryerson, legit collaborators, wrote the book, with lyrics by Miss Ronell. Clements-Ryerson team did "Susanna" as a comedy with music in 1947, with lyrics and score by Miss Ronell.

Cowan's pact includes rounding up the talent. Booked for "Oh Susanna" are Gordon MacRae, Shirley Jones and the Shaw Chorale. Key role treatment will be of the impresario of the oldtime Christie's Minstrels for which Arthur Godfrey, though under contract to CBS, is reportedly being sought. Historically, the early Foster tune is believed to have been introduced by a minstrel group at a song contest in a Pittsburgh saloon in 1847 and was later adopted as a theme of the California gold rush. Republic made a film of that name in 1951. Mike Todd once had "Susanna" on the agenda for an Al Jolson film.

Another Cowan production will be a musical play based on his pic, "Story of GI Joe," which would be given on Armed Forces Day (Nov. 11) as part of the network's proposed "holiday spec" skein. It has not been determined whether the 90-minute shows will be slotted Saturday or Sunday.

'Capt. Kangaroo's' Pouch Loadin' Up

Now that the ice has been broken, the sponsors are starting to move in on the CBS-TV 8 to 9 a.m. "Capt. Kangaroo" (Bob Keeshan) show. Third sponsor was wrapped up this week out of the Leo Burnett agency, on behalf of Bauer & Black (Curads).

"Kangaroo," after a three-month sustaining period, lured its first money last week, when both Kolynos and Nestle signed on for two capsules weekly on the cross-the-board show.

Bauer & Black is also buying into NBC-TV's "Howdy Doody." Plastic bandage outfit is taking the Friday 5:45 segment in alternation with Standard Brands. Starting date is March 16.

'LONE RANGER'S' MAJOR HOOPLA ON 23D ANNI

Looks like every anniversary of the founding of the "Lone Ranger" is to be celebrated with the full-hour recreation of the show's original story line. General Mills has put through orders on both CBS-TV and ABC-TV for one hour time on each web for the full-hour film, CBS-TV on Feb. 11 (Saturday afternoon) and ABC-TV, Feb. 18 (Saturday night, 7:30-8:30) on the occasion of the 23d anni of the show.

Film, which stars Clayton Moore and Jay Silverheels, was shot last year as a special anni show shortly after Jack Wrather bought the property. At that time, the networks ran it as a sustainer. This year, General Mills, the show's sponsor, is climbing aboard as bankroller of the one-shot as well. Jack Chertok produced the telefilm.

Framer's 'Ringabuk' Sold in 3 Markets

Walt Framer's "Ringabuk," utilizing viewers' serial numbers on dollar bills as the format crux for prizes, has been sold in three markets after having preemed some months ago on WPIX, N. Y., but off for several weeks. Show already is aired on WCCO-TV, Minneapolis, and is due on KDKA-TV, Pittsburgh, and WJBK-TV, Detroit.

Dan Goodman, chieftain of Framer Syndications, live division of the outfit, is scouting other areas for the show.

Radio Spots Boon to TV Set Sales

Radio has been a real blessing to tv stations in a number of local markets throughout the country. In a few sample areas, video is in no position to promote itself among non-set owners, so appliance dealers report making great headway in tv set sales by buying strictly into local radio advertising.

Some southern markets show that in the last year tv set saturation—so important in determining a station rate card—has grown from 50 and 60% to 75% and higher. One agency exec, who handles a chain of southern appliance shops, established that he won't buy tv time to advertise tv set sales under any circumstances, though just one of the stores he represents buys as many as 500 radio spots on one station a week.

The agency man pointed out that he can't push tv receivers via video, as they do in major market areas, where near-saturation or saturation has been reached, and dealers are already working on two-set homes. He also felt that in his area and elsewhere in the U. S. there is absolutely no trade-in market on tv sets. "Without the trade-in and second-set buyers, what's the sense of advertising on tv?"

He said that local radio—even daytime radio—is relatively inexpensive, allowing stores to buy 500 spots a week for $1,000.

Mex Radio's 45% Billings Hike In '55 But TV Stays Status Quo

Hollywood, Jan. 17.

Mexican radio has boomed about 45% in billings and physical facilities during the past year; but south-of-the-border tv, which consists of nine indie stations throughout the country, is maintaining itself at its present level.

This was observation of Rafael Camacho Guzman, secretary-general of the Radio, Broadcasting and TV Workers Union of Mexico, affiliated with anti-commie CTN federation, at luncheon thrown here last week for five-man Mexican union delegation. Headed by Guzman, delegation is currently touring country under auspices of Dr. Milton Eisenhower's International Cooperation Administration, with help of U. S. Labor Dept.

Bizzest problem Guzman's eight-year-old union faces is to completely organize Mexican broadcasting, currently 48% unionized. His union is only one in field, repping all workers except talent and musicians, who have own unions.

Mex pix on video also have residual payment setup for performers, but with one slight difference, Guzman notes. By contract, no pic over eight years old can be shown on the home screens. Union collects and disburses payments to performers, with rate diminishing as pic grows older.

In delegation is Carmen Feria Fernandez, an engineer in the all-femme owned and operated XEMX, Mexico City. Station is spokesman for Mexican feminist movement.

Other delegates include Hilda Andersen, a d.j. on XENK, Mexico City; Marco Antonio Ortegz, official government announcer on XEPH, Mexico City; and Jose Fidel Garcia, prexy of Puebla local and an announcer on XECD, there.

While here, Guzman is slated to discuss problem of unorganized XETV (TV), Tijuana, which beams to San Diego market, with IBEW rep Harry Stillman and NABET rep Sid Rose.

Group, with Labor Dept. program officer Michael Scianni and ICA interpretor Arthur Andrade, are visiting various unions, pic studios and technical projects here until tomorrow (18), when they take off for San Francisco.

'Lady' Vanishes

After spending some fat coin in Sunday and Monday (15-16) dailies advertising the preem program of its "Afternoon Film Festival" as "The Lady Vanishes," ABC-TV pulled that feature at the last minute and substituted "The Cruel Sea," film scheduled for the second day (Tues.).

Reason for the last-minute switch was the decision by the network that the "Lady" soundtrack was of such inferior quality that it couldn't be used, particularly for the preem. No indication yet as to when the picture will be used, if at all.

Appeals Court Slaps Down FCC On TV Grants

Washington, Jan. 17.

The FCC got slapped down in two cases and upheld in a third in a trio of decisions handed down last week by the U. S. Court of Appeals involving tv grants in Providence, R. I., Pittsburgh, Pa., and Savannah, Ga.

In ordering a rehearing on the protest of Channel 16 of Rhode Island against the 1953 grant of Channel 12 to WPRO-TV in Providence, the Court found "not convincing" FCC's explanation that it failed to follow required hearing procedures in order to facilitate a needed tv service.

"Because of the failure of the Commission to observe statutory procedure," the Court ruled, "it is necessary for us to hold its action in this case unlawful and to set it aside for that reason alone, without reaching the other reasons for reversal advanced by appellant Channel 16, the Court said, was entitled to a full hearing and was not given it.

In view of passage of legislation last week amending the so-called "protest" act under which the appeal was taken, the Court's action is not expected to affect the status of WPRO which has been on the air about a year. However, the Commission will be required to

(Continued on page 48)

Okay Reorganization Plan for Muntz TV

Chicago, Jan. 17.

Reorganization plan for Muntz TV, set manufacturer which went into bankruptcy in March, 1954, was okayed last week by Federal District Court Judge Win G. Knoch. At the time of the bankruptcy action, the company launched by Earl Muntz owed $6,700,000, including $2,700,000 in federal taxes.

Remaining tax claims are to be paid off in the next three years and creditor claims, reduced to $2,500,000, are to be paid over an eight-year period. Firm netted $1,250,000 last year under a trustee setup.

Sullivan Mulls Tribute to UA

Ed Sullivan and United Artists toppers are discussing possibility of a tribute to UA on his CBS-TV show, in observance of the fifth anni of the present UA management's takeover of the company.

Discussions now being held call for special footage of UA pix shot in Europe to be shown, also for Hollywood personalities in UA product to appear on the program live. Show would originate from Coast since Sullivan is moving his teleshow to Hollywood next month when he begins working in "Toast Of the Town" at Warner Bros. Program would be either March 4 or March 11.

"UA-International Star Power" would be the theme of the show.

Tele Follow-Up Comment

NBC Comedy Hour

Second installment Sunday (15) of "NBC Comedy Hour" only served to demonstrate anew that the network had better get busy before Ed Sullivan walks off with the little audience that remains with NBC on Sundays 8 to 9. Perhaps the funniest feature of the show was the station break, with Colgate (who dat?) coming on with a spot via the WRCA-TV N. Y. flagship.

A more poorly conceived, routined and paced outing would be difficult to imagine. Throughout the hour, the emphasis was on bad comedy, without one song or dance number (except some comic excursions) to break the literal monotony; a try was made with some quickie blackouts, but these too fell in the "so what" vein.

First off, a movement should be started to reconvert Leo Durocher to a consultant, which is what everybody thought he was hired as in the first place. He spent the whole show chewing something (gum or tobacco, presumably), and apart from looking like the sedentary counterpart of the traditional burley chorus girl, sounded like he had marbles in his mouth. As for the opening bit, Allen Funt couldn't have picked a less inspiring topic for his "Candid Camera" bit than why people like or dislike Durocher. That done, the least he could have done then was to have filmed it in Brooklyn instead of Chicago.

Down the talent roster: the Gentlemaniacs were anything but gentle, but also unmethodical and humorless in their madness—strictly a physical act with little purpose, direction or results . . . Paul Gilbert's best effort was a repeat of a sketch done only a few weeks ago on an NBC spec, which falls under the category of pushing a good thing too far . . . Ernie Kovacs could have stood some better material in his "Ode from a Germ's Eye View" for his "Percy Dovetonsils" bit (even the oft-repeated "Thoughts While Falling Off the Empire State Bldg." would have been better), and the Hollywood gossip item about Trigger would have been better if done within the framework of his impresh on the gossip columnist rather than in straight style.

Edith Adams was okay in a literal translation of "Hey There" in German, but could have been brought back for a straight number . . . Jonathan Winters ranged from good as a besieged prison warden to bad as a "horse 'n' buggy doctor" . . . Wally Cox was wasted in a brief prison bit with Gilbert, dittoed on a byplay with Durocher and Willie Mays and was oke on his familiar tough guy bit . . . Irene Ryan didn't get much to do in the Gilbert sketch . . . Gordon Jenkins orch cut a good show, but he and Durocher tripped over each other a couple of times.

Chan.

Tonight

Despite encountering the roughest coldspell in greater Miami's weather history, Steve Allen managed to guide his slightly-numbed troupe through the week-long programming (9 through 13th) from the Saxony hotel in sprightly fashion, although adhering to a pattern laid out for a warmer setting. Center of operations, as planned, was the pool area, where the company went through the comedy and song routines plotted, down through scantily clad models and the dunkings in the cool-cool pool required by the script for laughtoppers.

Features on the guest side was the "Adventures On Ice" show current in the Pagoda Room of the hotel with Allen welcoming the chance to get indoors for a spell during the earlier segments of the emanations. The local night clubs contributed such competent guesters as Phil Foster, Gene Baylos, the Barbara Carroll trio, among others, all of them left to their own choice of routines for their contribs. Shifting of cameras from outdoors to inside the layout was accomplished smoothly enough, although the inevitable timing hitches cropped up. Fortunately, these were held to a minimum.

Novelty side was well taken care of via introduction of features from area attractions, such as the Seaquarium in Miami, trained seals, etc. Overall, it was the same type of casual, easy-to-take entertainment which is the Allen trademark. For Miami Beach, it was not exactly a sock trailer weatherwise, what with the windy background and blue-nosed look on the staffers who had to make those poolside forays into the chilling waters, Withal, it still was in invaluable plug for the Saxony—which got the continual spotting treatment, even to a seventh anni celebration bit on the opening (9) show, and a potent message for the northern vacationer planning a trip to the "sunny" south in the future.

Lary.

Omnibus

"Omnibus" had a fascinating 90-minute layout on CBS-TV Sunday afternoon (15). The first half hour was devoted to a long excerpt from the remarkable Arne Sucksdorff film, "The Great Adventure," a nature and wildlife study filmed in Denmark. This pic has been released commercially, but mostly confined to the art houses, so this offering, which will be continued next week, gives a mass public a chance to see the work of a superlative film documentarian.

The remaining hour of the show was an entertaining reenactment of a major forgery enterprise that rocked the Bank of England around 75 years ago. Star of this drama was Hal March, emcee of "The $64,000 Question" and a highly competent straight thesper. He was the leader of a quartet described by host Alistair Cooke as "the highest type of criminals." Told in flashbacks from an opening court scene, the swindle was unfolded in considerable complex detail and even if every financial shenanigan about the bills of exchange was not always crystal clear, it was all carried off by the forgers with an urbane humor not generally associated with video crime shows.

Supporting March was a standout cast consisting of Elliot Reid, John Heldebrand, Harry Townes, Alexander Scourby, Frances Sternhagen and Murray Matheson. In addition, a large number of bit players and a topdrawer physical production helped to establish an atmospheric authenticity. Script for this portion was written by William Spier with Delbert Mann handling the direction.

Herm.

WABD Figures To Stay With Mon. Fights Even If Promoters Get Bounced

It looks as though WABD, N. Y., will indefinitely continue having Monday night fight telecasts, even if present promoters of the show get the heave by the N. Y. State Athletic Commission. Promoters Willie Gilzenberg and Tex Sullivan, who as the London Sporting Club have been arranging the matches, face a hearing tomorrow (Thurs.) before Athletic Comr. Julius Helfand.

First of all, Helfand last week stated that he would continue approving Monday bouts, carried by WABD and fed to 44 other stations, until a decision is reached about revoking licenses of the two promoters. Even though he would not disclose what alternatives WABD had should the two men be axed, it's seen where the tv station will be able to make a deal with some other promoter. To date, it has received bids from Chi and Boston promoters to take over. Sullivan and Gilzenberg have done the shows from St. Nicholas Arena in N. Y.

The commissioner alleged that the promoters consorted with convicts, bookmakers and others of that ilk; also that right after the trouble started in N. Y., they made a deal with a Baltimore con to take over the bouts from there purely as a subterfuge to help the Helfand-banned Boxing Guild of N. Y. circumvent efforts to restore public confidence in boxing. (The deal immediately got jumped on by the governor of Maryland. This week, the Guild, composed of managers and fighters, was rapped by the exec committee of the National Boxing Assn.)

Actually, Monday night fight stanza is not a money-maker for the DuMont-owned video outlet. The fees collected from the other 44 stations (26 live) hardly help cover cost of fight rights and remote facilities, but the bouts, which, most every N. Y. sportswriter feels are easily comparable to the Gillette and Pabst bouts despite the questionable promoters, bring fair ratings and the station considers them a prestige package.

QUIZ KIDS
With Clifton Fadiman, moderator: Raymond Kantor, Patricia McMurray, Goodwin Schaefer, Peter Muller
Exec Producer: Steve Carlin
Producer-director: Ed Jurist
30 Mins.; Thurs., 10:30 p.m.
WHITEHALL PHARMACAL
CBS-TV, from New York
(*Biow-Beirn-Toigo*)

That hardy Louis G. Cowan perennial, "Quiz Kids," is back again through as offbeat a programming switch as could be imagined. From "Wanted," which did a mid-season foldo, Whitehall Pharmacal went to "Quiz Kids," which is really giving the compass a whirl. But if the first stanza of the quizzer is any indication, Whitehall may be looking for still another format by season's end.

Not that "Quiz Kids" doesn't have a strong, wide appeal. The point where audiences took those genius IQ's for granted was reached a few years back, and people are ready to be amazed again by the budding geniuses. In its elementary appeal, "Quiz Kids" is a strong contender. But in the execution on the opener, a good deal of that appeal was stifled through a stiff and sometimes dull presentation.

Part of the blame must fall on the shoulders of moderator Clifton Fadiman, who through an almost arch attempt at courtliness, didn't give the kids a chance to shine as personalities rather than mere recitalists. But it wasn't for lack of trying—time after time, Fadiman tried to evoke a flash of personality among the moppets, only to get dullness. Unfortunately, exec producer Steve Carlin came up with some nice, bright, pleasant but deadly dull youngsters who were razorsharp on their answers but rather blunted personality-wise. Perhaps all the blame doesn't fall on the kiddies either—10:30-11 is a little late for seven-year-olds to be their brightest.

Whatever the cause, the effect remains one of a sometimes plodding, occasionally warm but generally insipid show. Obviously one solution is to select youngsters with more than a brilliant backlog of knowledge. Admittedly a tough assignment, but Carlin and producer director Ed Jurist have their work cut out for them.

Chan.

COLLEGE BASKETBALL
With Jack Drees; Michael Kirby, Patty Beacom
Producer-Director: Grover Allen
90 Mins.; Mon., 8 p.m.
ILLINOIS BELL
WBKB, Chicago
(*N. W. Ayer*)

WBKB pulled off a coup by latching onto the rights to telecast this batch of Big 10 and Notre Dame Monday night basketball games with Illinois Bell on hand to pick up the tab. The schools have big following hereabouts and the sport itself with all its fast razzledazzle come across effectively.

Jack Drees, who works CBS-TV's Saturday afternoon Big 10 quintcasts, expertly handles the courtside calls. And on the contest seen (9), Grocer Allen and the WBKB remote crew neatly framed the action. Actual game, with Illinois easily knocking off Wisconsin, had little of the hectic excitement of the typical league battles.

Illinois Bell gets efficient mileage out of its time allotment with some excellently tailored blurbs sold by Michael Kirby and Patty Beacom.

Dave.

WONDERLAND
With Johnny Bobst, Mary Kay Atwood, Bill Hindman
Producer-Director: Jack Carroll
30 Mins.; Sat., 9:30 a.m.
WLW-C, Columbus

This new children's television show, which first hit the airwaves Sat. (14), has one refreshing premise—it doesn't intend to use film to fill in the gaps of production. Only "live" characters and puppets will be seen on the show which was designed by Sid Barger of WLW-C.

Johnny Bobst plays the part of Johnny Wonder, a fanciful character who is master of the tv household which each week will play host to up to 15 children. Nine children attended the opening show. Bobst is assisted by an attractive 18-year-old Otterbein College (in nearby Westerville) student, Miss Atwood. Puppet characters include a tortoise, caterpillar and Humpty-Dumpty. Puppet voices are supplied by Bill Hindman.

The main grist of the show is stories and games with everyone participating. Opening opus showed great promise for a popular local show.

Conn.

NBC OPERA THEATRE
(The Magic Flute)
With Leontyne Price, Laurel Hurley, Adelaide Bishop, Yi Kwe Sze, William Lewis, John Reardon, Andrew McKinley, Francoise Martinet, Barbara Milberg, Ada Lioy, Frances Paige, Joan Moynagh, Helen Vanni, Dow Thompson, Philip Neuhaller, Theodore Davis, Eddy Wilson, Russell Oberlin, Charles Bressler, David Shapiro, Harry Davis, Billy Rollo, Chester Watson, Norman Rose, Alfred Shirley, Robert Barnett, Gene Gavin, Walter Georgov, John Mandia, Shaun O'Brien, Eugene Tanner, Richard Thomas, Roland Vasquez, Walter Carlin, John Vivian, Richard Vassilly, Chester Watson.
Producer: Samuel Chotzinoff
Director: Kirk Browning
Musical Director: Peter Herman Adler
Special Prod. Consultant: Lincoln Kirstein
Sets: Rouben Ter-Arutunian
120 Mins., Sun. (15), 3:30 p.m.
Sustaining
NBC-TV, from New York

The NBC-TV Opera Theatre is doing more to bring about mass consumption of the great works than any other institution. The Samuel Chotzinoff-Peter Herman Adler branch of the network having tackled a few of the more popular works and an original is diversifying its effort with some of the lesser known operas. Of one thing a viewer can be certain, after a perusal of the history of this organization—the opera being presented gets the best possible production, and a good shake before the mass viewers.

Sunday's (15) effort, Mozart's "The Magic Flue" is far from an exciting work, dramatically, and musically it's tuneful but devoid of any great climaxes or landmarks. The opera is a grand vocal exercise for the participants, and apparently the designers of this work relieved the singers from exacting dramatic chores to leave them free to concentrate on the arias.

"The Magic Flute" therefore lacked some basics to make for an exciting all-around job. However, the opera got an excellent rendition. The cast and production elements rounded up were selected from the best availabilities. For the music, members of the Symphony of the Air were recruited. Lincoln Kirstein was the consultant; George Balanchine, who staged "The Rake's Progress" for the Met and who has been prominently associated with the N. Y. City Center Opera Co., did the overall staging. Sets by Rouben Ter-Arutunian gave additional dramatic impact to the show and the camera work and tele direction by Kirk Browning aided the show considerably.

The lead roles were by William Lewis as Tamino; Leontyne Price as Pamina; John Reardon as Papino, and Laurel Hurley (A Metster) essaying Queen of the Night. Vocally all the participants gave a bright sheen to the proceedings. Unfortunately, there's little room for any great thespic demonstrations.

This is the second major opera role on NBC-TV by Miss Price. She first played Tosca and now Pamina. The Negro soprano who scored in the revival of "Porgy & Bess" possesses a rich and deep soprano, with a lot of color.

William Lewis also did creditably as Tamino. His tenorings showed a lot of spark, although he displayed an occassional struggle in dealing with some of the lower register markings. Jim Reardon played Papino with vocal refinement, although he seemed ill at ease in the role of the dim-witted birdcatcher. Laurel Hurley and Adelaide Bishop also did excellently as the Queen of the Night and Tatania; Yi Kwe Sze was resonant as the high priest and Andrew McKinley imbued his Monostatos with better than usual dramatic ability.

As is usual in the tele-adaptations of the operas, several characters do the acting, while offstage voices do the piping chores. While the deception was fairly evident at times, it was probably worth it for the sake of vocal excellence.

The English translations by W. H. Auden and Chester Kallman were done with proper respect for poetic feeling and the scissors work in cutting the work down to the two-hour limitation was done with a minimum harm to the dramatic and musical line. Peter Herman Adler carried off the musical chores flawlessly.

Jose.

BLITHE SPIRIT
(Ford Star Jubilee)
With Noel Coward, Claudette Colbert, Lauren Bacall, Mildred Natwick, Brenda Forbes, Philip Tonge, Marion Ross
Director: Coward
Producer (for CBS): Richard Lewine (Lance Hamilton-Charles Russell Production)
Staged by Frederick de Cordova
90 Mins.; Sat., 9:30 p.m.
FORD
CBS-TV, from Hollywood (color)
(*J. Walter Thompson*)

CBS-TV's "Ford Star Jubilee" came in with another winner last Saturday night (14) with its 90-minute tintspec presentation of Noel Coward's "Blithe Spirit." It was a merry romp almost from the word go, with Coward, Lauren Bacall, Claudette Colbert and Mildred Natwick heading up a cast that fit this ex-legit spook spree like a glove.

Under ordinary circumstances these silly-slanted excursions into ectoplasm can be tolerated up to a point—and it doesn't take long to reach the point—but under the skillful wand of Coward, doubling from star and author into assuming the directorial reins, this tv version of "Blithe Spirit" maintained a genuine comic, breezy quality. If there were some moments (as in the very beginning) when interest seemed to lag, the combined contributions of an expert cast, plus Coward's directorial wizardry, brought everybody and everything back into crazy perspective, and "Spirit" bounced along as refreshing entertainment.

It was this finished, polished presentation, with all the productional accoutrements in as letter-perfect style as the cast itself, that impressed itself most on the viewer. The squeamish may take issue with Coward's penchant for tossing a "hell" or a "damn" into the script (occasioning the same sensitivities that marked Coward's initial tv premiere with Mary Martin a few months back). But whether they like it or no, there was about this "Blithe" presentation, in all its facets, a professionalism and maturity that does credit to the medium. While a "hell" in itself won't automatically put tv in a long-pants category, a Coward-type "hell" applied with all the proper subtleties and nuances, as registered here, can go a long way toward justifying grown-up status. Better a "hell" and a "damn" in its proper rollicking place than a prissy vehicle that adds up to boredom.

All hands on deck played it to the hilt and it would be difficult to conjure up a better cast than that assembled for this Coward joust with the supernatural. Yet it remained for Mildred Natwick, reprising her Broadway legit role as the zany spiritualist, Madame Arcati, to literally steal the show away from the others in both her first and third act seance sequences. She was nothing short of inspirational.

As Elvira, the first wife who returns as the blithe spirit, Lauren Bacall proved a good choice, flitting about just in the precise tempo as an airy visual complement to Coward's wacky script. Similarly, Claudette Colbert embraced the role of the second wife in the same high spirits.

As on his initial spec with Mary Martin, Coward again demonstrated the ease with which he can take any medium in stride, handling the role of the twice-wed husband just as though he were a tv vet. His timing, inflections and nuances were as triumphant as his direction.

Since so much of "Spirit" deals with the invisible and inaudible (except to Coward and the audience), a lot of the prop-accented humor depended on electronic shenanigans. It's to the credit of the production crew that everything seemed to fall in the right places at the right time.

Rose.

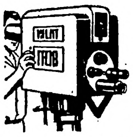
A CONVERSATION WITH MARCEL DUCHAMP
With James Johnson Sweeney
Producer-Director: Robert Graff
Film Editor: Carl Lerner
30 Mins.; Sun. (15), 2 p.m.
NBC-TV (film)

The latest of NBC-TV's "Elder Wise Man" conversation pieces enshrined in celluloid brought Marcel Duchamp into the quickie biographical series. The French-born 68-year-old painter, now a U.S. citizen and a chess expert, brought a gaunt, striking face into the interview as he sat for his portrait before James Johnson Sweeney, director of New York's Solomon R. Guggenheim Museum (with filming at the Arensberg Collection of the Philadelphia

(Continued on page 44)

TV is such

IF you're sponsoring one of the "Top Ten" night-time shows, you are indeed among Television's elite. Maintaining your lofty position is costing plenty, certain to cost plenty more. And if you're merely on the periphery of the charmed circle, your future in TV becomes increasingly 'iffy'. Particularly...



IF you're being heavily out-spent by one or more competitors . . . IF another network drops a stronger show in your time-slot . . . IF you're making only token impact in multi-channel markets . . . IF you can't get in certain *wanted* markets while you're stuck with certain *UNwanted* markets . . . IF your talent is unimpressed by the economics of your business . . . IF your commercials are unworthy of you, your product, your talent or the people you're trying to sell. IF you've been living a charmed life up to now, one or more of those factors can turn against you *any time.*

Even if you meet the merciless demands for more-&-more time charges, more-&-more talent charges, more-&-more commercial production charges, ultimately a competitor will decide to shoot the works against you. If you fold you lose your franchise. If you stand pat you may well scrape the bottom of your budget barrel. If you latch onto a sleeper show and your "ratings" spill your secret, another network will pitch a hit show against yours and kidnap your audience.

If you can afford to devote all three minutes of your commercial time to *one* product, *half* of your program audience *may* be able to "play back" your commercial. If you allocate two minutes to one product and the third minute to another product, 16% of your program viewers *may* retain the one-minute commercial. Only 22% of the program audience can "play back" the *average* one-minute commercial, according to recent findings of advanced researchers.

In the light of these data, if you buy one commercial minute on a multi-commercial show, your actual cost per thousand may be $4.56 instead of the publicized figure of $1.06 for a popular show in this category.

If you had a standard 36-inch yardstick, comparable to Print media's Audit Bureau of Circulations, you'd be able to get a pretty accurate fix on the size and costs of (a) your program audience; (b) your commercial audience. But no such industry-regulated yardstick is available. Until it arrives, you can wait and hope and pray. Meanwhile, if you navigate with one rating chart, you'll find *"Dragnet"* near the #2 buoy. If you use a different rating chart you'll find the same show closer to #15. TV is such an *'iffy'* thing!

But . . . despite its *'iffiness'* . . . you'll carry on.

And now . . . IF a little voice within you is whispering, *"He's talking to me!"* — we suggest that you read on. It may lead you into one of the most exciting, most *rewarding* episodes in your advertising and marketing career!

* * *

On Sunday morning, Television viewing is at the week's lowest ebb. In those same precious hours you'll find one of the *sellingest* opportunities of our time. We'll spell it out for you in a moment but, first, a bit of background.

We are, as a reminder, the work-a-day descendants of the *founders* of America's *first* channel of communication. Five hundred and eighty-two newspapers served 9½-million people long before America's first mile of railroad was laid out; nearly a generation before our first incandescent lamp, our first telegraph message, our first camera image.

Those newspapers were vigorously, often militantly, edited. They carried ads . . . the *only* ads your forebears ever saw. Collectively, they provided the cradle for Advertising's eight-billion dollar business, as we know it today.

No Time for Glamour

Now, as then, we're newspaper men. We know our respective markets, merchants and readers as you know the back of your hand. And it's *in these markets of ours* that your advertising investment *must* pay off, regardless of the media you employ!

Our people are essentially unglamorous and unsung — but *they know their trade.* They're driven by an unquenchable thirst for news, for background facts about people and events in the spotlight today or to be in it tomorrow. Theirs is the job to present *all* the news for *all* the people . . . swiftly, thoroughly, colorfully.

Even our tools are unglamorous . . . *but they work.* Our "reproduction" is hardly fit for First Editions but it's just dandy for quick interpretation of the news, for graphic answers to the question: *"Who has what for sale?"* The question, parenthetically, which sparks the nation's entire productive and distributive mechanisms. And newspapers answer that question for more people in more places more often than all other channels of communication combined. It's our Number One job.

Our standing in our respective communities is as strong as you'd expect it to be after generations of indispensable service to our readers and advertisers, alike. Our "audience" is measured with surety and not in terms of multi-exposure potentials or the ups-&-downs of theatrical appeal. The acid test is *cash on the barrelhead.* Nineteen *billion* times a year Americans reach for their favorite newspaper and for the privilege they pay $1,200,000,000. And what's the connection with the high cost of TV . . . ?

* * *

On Sunday morning . . . we newspaper men bring out our biggest and best editions. They're waited for, argued over, read cover to cover, section by section, in virtually every home in America.

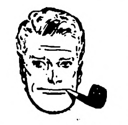
Not all members of all families read all sections of all Sunday newspapers. But in Sunday Comics — every Sunday, every season, every year — there's an assembled audience of 100,000,000 readers. As *Life* Magazine observed: *"More people read comics strips than perhaps any other form of the printed word."*

Today, the Comics audience is 82% *adult;* 18% is from 10 to 18 years. You get the small-fry *free.* The median age of readers is 34.6, lowest of all big-time Print media.

No Contest

Adult readership of Sunday Comics, through all the years since 1948, has shown little fluctuation. Today, after TV's heaviest impact on America's living and reading habits, 8-out-of-10 adult readers of the newspaper read Sunday Comics. At least on Sunday morning, Comics and Television are *not even in competition.*

The average page in Sunday Comics is read by more adults than the average page in any other section of the paper. And roughly 70% of the pages in a Sunday Comics section will be read by *better than half* the newspaper's total *adult* audience.



It's an entertainment-hungry audience, an imaginative audience, a very *human* audience. Responses to emotional appeals are swift and sure. Show Sunday Comics fans how your product will solve a simple problem in their daily lives — and prepare for a deluge of response! To quote *Life* again: *"Americans have always been comic strip fans. Advertisers learned long ago that a sure way to the hearts of their public was through stories told in cartoons."*

Marketwise, it's the biggest single medium in Print or Broadcast. In 18 years, the Sunday Newspaper Comics audience has enlarged 66%, while America's households have increased 39%. Total circulation exceeds 43½-million homes. With 400-odd sections available, you can reach 50-100% of the families in every market worth cultivating. The *spill-over* circulation of these 400-odd Sunday newspapers provides majority family coverage in *thousands* of smaller markets beyond

METRO
Sunday
COMICS
WORK

ESTABLISHED 1932

Entire contents copyright, 1956

an 'iffy' thing!

the perimeter of publishing areas.

Additionally, Sunday Comics actually cover Rural America (places under 2500) more thoroughly than all national-&-sectional ABC-audited farm publications *combined!*

Reaching the Cream of the Audience

Through our *total* Network you can reach 18-million families coast-to-coast, border-to-border. With only one paper in each of our publishing cities, you'll get massive coverage impact as follows:

In 42 of the nation's standard metropolitan county areas Metro delivers 9.8-million *ABC net paid* circulation, 59% of our national total. These areas, the focal points of all mass marketing today, yield $60-billion in retail sales, better than a *third* of the nation's total. In *each* of these areas you'll achieve upwards of *50%* family coverage. And *outside* these pivotal areas you'll reach another 7,000,000 families!

Brand new detailed data, based upon Sales Management's 1955 estimates, are now available.

Market by market, its impact parallels retail sales potentials more closely than any other medium. Its correlation with food and drug chain selling areas is *The Answer* to many a frustrated Sales Manager.

It's an audience that knows no bounds of age, sex, income, geography, politics or social position. *Redbook* noted: *"Because so many millions of readers in every social and intellectual stratum take their comic strips as part of their daily diet, it is doubtful whether any other single medium is more effective in presenting ideas — both to children and adults."*

It's an audience of such magnitude that it embraces the work-force of the nation, the bulk of big-city population, the backbone of your sales potential. They live honest, unglamorous, unsophisticated lives. They work hard, wear out clothes in a hurry, have ravenous appetites, rely in the main on self-medication and self-beautification. Their horizons, their interests, their tastes, are often limited. They're strictly home-minded, baby-minded, gadget-minded, food-minded, clothes-minded, beauty-minded. By nature and necessity, they're dyed-in-the-wool *shoppers* —ad-shoppers, window-shoppers, shelf-shoppers.

It's an audience which would hotly resent any deviation from accepted standards of morality, wholesome home-life, religious or political freedom . . . standards self-imposed by creators of the features, policed by the Syndicates, double-checked by our own editors. Says the *Journal of Educational Sociology: "Certain it is that comics have emerged as a major institution. They are here to stay. Their potentialities as a social force are tremendous. It behooves us to understand the comics, learn to live with them, use them as a medium of communication."*

World's Best Known Entertainers

Yes, the Sunday Comics audience is a loyal, 'round-the-calendar audience... an audience that *knows* its entertainers as it knows few other stars of politics, business, sports, movies, radio or TV. And speaking of *stars*... when you invest in Sunday Comics your *talent cost is included in the rate.* The talent works year 'round. No loss of franchise. No summer replacements. Your *time-slot* is always right because Sunday morning is the same the nation over. You have no *network* choice to make because reading Sunday Comics is a nationwide, all-family habit. You have no *market impact* problem because each top market is literally clobbered by its own top Sunday paper. Your *commercials* enjoy preferred position; one ad to a page, with jumbo space units for life-like, even life-size, reproduction of your package *in full color.*

However you may cope with the problems of TV, one marketing fact stands out in bold relief: to maintain your precious shelf position in the nation's volume outlets it will be imperative to maintain *massive* advertising impact in the months and years ahead. And no medium in Print or Broadcast comes *even close* to Sunday Comics in the business of delivering massive *visual* impact plus massive *marketing* impact.

A Challenging Suggestion

The stakes are too big for you and for us to accomplish more in this discussion. Let's say we have planted a seed in your mind. Let's say it would take the most convincing case you ever heard to make you seriously consider a major investment in Sunday Comics. Let's say you would demand of us complete documentation of our case in terms of *your* business.

Interested? Just say the word — and we'll take it from there!

THE LIFE-SPAN OF TALENT

Where else in Print or Broadcast will you find a life-span such as this for leading features in Sunday Comics?

Feature	Year Started	Circulation
Gasoline Alley	1919	19,500,000
Winnie Winkle	1920	13,200,000
Our Boarding House	1921	14,400,000
Out Our Way	1922	16,000,000
Smitty	1922	13,300,000
Moon Mullins	1923	20,300,000
Little Orphan Annie	1924	23,000,000
Dixie Dugan	1929	12,500,000
Joe Palooka	1930	20,500,000
Blondie	1930	27,000,000
Dick Tracy	1931	23,500,000
Terry & the Pirates	1934	22,300,000
Mary Worth	1934	20,300,000
Li'l Abner	1935	22,800,000
Smilin' Jack	1936	17,500,000
Nancy	1938	16,500,000
Steve Roper	1939	10,200,000
Grin & Bear It	1940	14,300,000
Penny	1940	12,000,000
Mark Trail	1947	16,500,000
Steve Canyon	1947	22,000,000
Rex Morgan	1948	20,300,000
Pogo	1950	17,500,000
Dennis the Menace	1952	17,500,000
Judge Parker	1952	15,000,000

America's Most Cherished Medium

ALTIMORE *Sun*
OSTON *Globe*
" *Herald*
UFFALO *Courier-Express*
HICAGO *Tribune*
" *Sun-Times*
LEVELAND *Plain Dealer*
OLUMBUS *Dispatch*
DALLAS *News*
DES MOINES *Register*
DETROIT *News*
" *Free Press*
HOUSTON *Chronicle*
INDIANAPOLIS *Star*
MILWAUKEE *Journal*
MINNEAPOLIS *Tribune*
NEW YORK *News*
" *Herald Tribune*
OMAHA *World-Herald*
PHILADELPHIA *Inquirer*
PITTSBURGH *Press*
PROVIDENCE *Journal*
ROCHESTER *Democrat & Chronicle*
ST. LOUIS *Post-Dispatch*
ST. PAUL *Pioneer Press*
SAN ANTONIO *Express*
SPRINGFIELD *Republican*
SYRACUSE *Post-Standard*
WASHINGTON *Star*
WICHITA *Eagle*

METRO-PACIFIC NETWORK

FRESNO *Bee*
LONG BEACH *Independent-Press-Telegram*
LOS ANGELES *Times*
OAKLAND *Tribune*
PHOENIX *Arizona Republic*
PORTLAND *Oregon Journal*
SACRAMENTO *Bee (Sat.)*
SALT LAKE *Tribune*
SAN DIEGO *Union*
SAN FRANCISCO *Chronicle*
SEATTLE *Times*
SPOKANE *Spokesman-Review*
TACOMA *News Tribune*

METROPOLITAN SUNDAY NEWSPAPERS, INC. . *SALES OFFICES IN NEW YORK . CHICAGO . DETROIT . MINNEAPOLIS . SAN FRANCISCO . LOS ANGELES*

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

DETROIT

Approx. Set Count—1,470,000 *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Badge 714 (Myst)	WWJ	NBC	Sun. 7:00-7:30	24.5	49.0	50.2	You Asked for It	WXYZ	18.4
2. Highway Patrol (Adv)	WJBK	Ziv	Tues. 10:30-11:00	22.1	60.0	36.9	Studio 57	WWJ	10.0
3. My Little Margie (Com)	WXYZ	Official	Wed. 6:30-7:00	22.0	58.5	37.7	Circle 9 Theatre	CKLW	8.3
4. Wild Bill Hickok (W)	WXYZ	Flamingo	Tues. 6:00-6:30	21.7	60.0	36.3	Sonny Eliot	WWJ	5.3
							News; Sports	WWJ	5.3
5. Buffalo Bill Jr. (W)	WXYZ	CBS	Wed. 6:00-6:30	20.7	55.5	37.3	Circle 9 Theatre	CKLW	6.6
6. Cisco Kid (W)	WXYZ	Ziv	Thurs. 6:30-7:00	20.0	53.0	37.9	Circle 9 Theatre	CKLW	7.4
7. Jungle Jim (Adv)	WXYZ	Screen Gems	Sun. 6:30-7:00	19.6	52.0	37.6	You Are There	WJBK	11.6
8. Superman (Adv)	WXYZ	Flamingo	Thurs. 6:00-6:30	18.9	57.0	33.2	Circle 9 Theatre	CKLW	7.6
9. Soldiers of Fortune (Adv)	WWJ	MCA	Sat. 7:00-7:30	18.6	45.0	41.3	Big Town	WJBK	17.0
10. Amos 'n' Andy (Com)	WWJ	CBS	Wed. 7:00-7:30	16.8	37.6	44.6	Lone Wolf	CKLW	11.3

SAN FRANCISCO

Approx. Set Count—1,055,000 *Stations*—KRON (4), KPIX (5), KGO (7), KOVR (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Badge 71 (Myst)	KPIX	NBC	Wed. 9:00-9:30	25.2	44.5	56.9	M-G-M Parade	KGO	16.6
2. Eddie Cantor (Com)	KRON	Ziv	Sat. 7:00-7:30	20.2	47.5	42.4	Passport to Danger	KPIX	10.6
3. Life of Riley (Com)	KPIX	NBC	Thurs. 7:00-7:30	20.0	49.0	40.6	Captain Gallant	KGO	9.9
4. Waterfront (Adv)	KRON	MCA	Fri. 8:30-9:00	19.7	34.8	56.8	Our Miss Brooks	KPIX	27.0
5. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	18.5	55.0	33.7	Brave Eagle	KPIX	10.9
6. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:00	16.3	36.6	44.5	TV Playhouse	KRON	17.8
7. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	14.8	59.0	25.2	Damon Runyon Theatre	KPIX	6.4
8. Sheena, Queen Jungle (Adv)	KGO	ABC	Tues. 6:00-6:30	14.5	39.6	36.7	Shell Newscast	KPIX	11.4
							CBS News; D. Edwards	KPIX	11.4
9. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	14.3	40.0	35.6	Wild Bill Hickok	KGO	12.8
10. Jungle Jim (Adv)	KGO	Screen Gems	Fri. 6:30-7:00	13.6	46.5	29.3	Soldiers of Fortune	KRON	9.3
10. Annie Oakley (W)	KGO	CBS	Mon. 6:30-7:00	13.6	34.2	40.7	Robin Hood	KPIX	20.2

CINCINNATI

Approx. Set Count—525,000 *Stations*—WLW-T (5), WCPO (9), WKRC (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	26.8	64.0	41.7	Meet the Press	WLW-T	7.4
2. Highway Patrol (Adv)	WLW-T	Ziv	Thurs. 8:30-9:00	24.3	37.0	65.7	Climax	WKRC	28.5
3. Racket Squad (Myst)	WKRC	ABC	Wed. 9:00-9:30	22.9	38.0	60.3	Kraft TV Theatre	WLW-T	20.4
4. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	21.7	72.0	30.2	Pantomime Hit Parade	WCPO	7.0
5. Annie Oakley (W)	WLW-T	CBS	Tues. 6:00-6:30	21.1	63.5	33.2	Ohio State Football	WKRC	5.3
6. Mr. District Attorney (Myst)	WLW-T	Ziv	Mon. 10:30-11:00	20.0	46.0	43.5	Studio One	WKRC	12.6
7. I Led 3 Lives (Dr)	WLW-T	Ziv	F . 9:30-10:00	18.8	35.6	52.7	Playhouse of Stars	WKRC	21.4
8. Lone Wolf (Myst)	WKRC	MCA	Wed. 7:00-7:30	18.3	46.5	39,4	Patti Page	WCPO	10.3
							News; John Daly	WCPO	10.3
9. Amos 'n' Andy (Com)	WKRC	CBS	Tues. 9:30-10:00	17.2	27.2	63.4	Red Skelton	WKRC	25.6
10. Stories of the Century (W)	WCPO	HTS	Tues. 10:30-11:00	16.4	39.8	41.2	Badge 714	WLW-T	14.9

HOUSTON

Approx. Set Count—380,000 *Stations*—KPRC (2), KGUL (11), KTRK (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Waterfront (Adv)	KPRC	MCA	Wed. 8:30-9:00	39.5	63.5	62.1	I've Got a Secret	KGUL	19.3
2. Great Gildersleeve (Com)	KPRC	NBC	Wed. 8:00-8:30	38.2	72.0	52.8	Political—Roy Hofheinz	KGUL	9.8
3. City Detective (Myst)	KPRC	MCA	Sat. 10:00-10:30	29.0	77.5	37.4	Front Page Detective	KGUL	5.6
4. Cisco Kid (W)	KPRC	Ziv	Thurs. 7:30-8:00	25.8	41.5	62.4	Climax	KGUL	24.4
5. Highway Patrol (Adv)	KPRC	Ziv	Sun. 9:30-10:00	23.9	46.5	51.3	What's My Line	KGUL	24.3
6. Star & the Story (Dr)	KPRC	Official	Thurs. 8:00-8:30	23.6	42.0	56.3	Climax	KGUL	28.2
7. Grand Ole Opry (Mus)	KTRK	Flamingo	Sat. 7:00-7:30	23.4	39.2	59.8	Perry Como	KPRC	29.7
8. I Led 3 Lives (Dr)	KPRC	Ziv	Tues. 9:30-10:00	22.0	55.0	40.2	My Favorite Husband	KGUL	12.3
9. Soldiers of Fortune (Adv)	KPRC	MCA	Sat. 5:30-6:00	20.2	59.0	34.3	The Lucy Show	KGUL	9.7
10. Heart of the City (Dr)	KPRC	MCA	Sat. 10:30-11:00	20.0	62.5	32.0	The Vise	KGUL	9.0

DENVER

Approx. Set Count—255,000 *Stations*—KTVR (2), KOA (4), KLZ (7), KBTV (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Science-Fiction Theatre (Adv)	KBTV	Ziv	Wed. 7:30-8:00	27.3	46.5	58.9	I've Got a Secret	KLZ	18.2
2. Buffalo Bill Jr. (W)	KLZ	CBS	Sat. 5:00-5:30	26.6	74.5	35.6	Junior Roundup	KBTZ	5.5
3. Stories of the Century (W)	KLZ	HTS	Mon. 9:30-10:00	26.0	60.0	43.0	Fabian of Scotland Yard	KOA	6.1
4. I Led 3 Lives (Dr)	KOA	Ziv	Thurs. 9:00-10:00	24.4	47.0	51.6	Wanted	KLZ	11.2
5. Secret Journal (Myst)	KLZ	MCA	Fri. 9:00-9:30	23.9	48.0	49.5	Patti Page	KOA	8.9
							Frank Leahy	KOA	8.9
6. Wild Bill Hickok (W)	KLZ	Flamingo	Sat. 5:30-6:00	22.0	45.0	48.6	Ozark Jubilee	KBTV	17.7
7. Inspector Mark Saber (Adv)	KOA	Thompson-Koch	Sat. 9:30-10:00	21.8	51.0	42.7	Appointment with Adventure	KLZ	10.2
8. Studio 57 (Dr)	KLZ	MCA	Wed. 9:30-10:00	21.7	50.0	43.2	Amos 'n' Andy	KBTV	10.0
9. Highway Patrol (Adv)	KOA	Ziv	Fri. 9:30-10:00	20.8	40.5	51.1	Liberace	KLZ	15.6
10. Annie Oakley (W)	KBTV	CBS	Mon. 6:00-6:30	20.7	42.0	49.0	Caesar's Hour	KOA	15.2

DISTRIBS 'GOTTA GO GOTHAM'

Syndicators' NARTB 'Austerity' Plan

Group of telefilm syndicators is quietly attempting to get the entire industry to clamp down an "austerity" approach to this spring's National Assn. of Radio & Television Broadcasters convention in Chicago. Group wants the industry to drop all exhibits, giveaways, models, etc. and maintain only "hospitality suites" limited to bars and screening rooms. It's reported that the movement is being spearheaded by Dave Savage, assistant to the prez at Guild Films and that a meeting was held on the matter last week. Savage, however, refused to comment, adding that he "knows nothing of any such meeting."

Nonetheless, the word is that the group is trying to get all syndicators to agree to the idea before taking any definite action. Reasons for the austerity approach are manifold. For one thing, it's felt that the volume of business done at the convention doesn't justify the cost of the exhibits and fanfare. Secondly, some of the distribs went overboard in past years insofar as good taste is concerned. Third and perhaps most important is a strong feeling of resentment against the NARTB, for having left the telefilm industry out in the cold last year without any single place on the official agenda for a meeting on syndication and/or its problems. To many of the distribs, it was embarrassing that the only public play the industry got was at a breakfast forum arranged by a tradepaper, without any official recognition from the NARTB itself.

MCA-TV's 'It's the Same Guy'

39 Lombardo Pix to Get Once-Over-Lightly Revision Sold As New Product

There's going to be a second series of 39 Guy Lombardo telefilms and yet there isn't. In a plan entirely unique in industry annals, MCA-TV is going to take the initial Lombardo pix, make a few minor changes, and sell them as a completely new skein, it's been learned.

Distrib reports that it's merely going to film new titles and fresh introductions to musical and guest numbers by the bandleader, but that's about all. (It was originally reported that the company was also going to substitute this year's guest roster, at least in part, with some new faces.) It will be pitched as a new series and not a rerun.

The pattern for a musical program is pretty much the same show in and show out—the same standard pieces being used again and again. Thinking that an entirely new 39 can't offer much improvement, the company is said to figure the minor face-lifting is all Lombardo's program needs. No other tv film plan comes remotely close, according to informed tradesters.

MCA has pacted for four-days' use of the DuMont Electronicam camera system, reportedly to cut the new Lombardo insertions. Last year, when the series first went into production at N. Y.'s Biltmore Studios, company shot many short segments and only developed program continuity by later splicing them into full-length shows.

Meantime, MCA's blueprints for a similar vidfilm series on Benny Goodman are still in the tentative stage.

NBC-TV Readies Pilot on 'Gopher'

NBC-TV has cut a pilot on and is peddling a new telefilm series titled "The Gopher" (the eternal sucker) which the web jointly owns with "FBI in Peace and War" scripter Jack Anson Finke and Betty Mandeville. Pilot in the series, scripted by Finke (who conceived the series) and directed by Gray Lockwood, stars Stubby Kaye and Sheila Bond and features Paul McGrath. Miss Mandeville produced.

Finke meanwhile is in Spain scripting another new series, this being produced by Martin Gosch, directed by Rod Amateau and starring Scott McKay, who withdrew last week from the first touring company of "Teahouse of the August Moon" to take on the assignment. Series, titled "Adventures of the Americano," is getting a two-language treatment, with an English and Spanish soundtrack. Finke between the two shows continues to script "FBI."

Natch

Charlie Goit, one of the telefilm salesmen at Television Programs of America, has found doors opening for him over the past couple of weeks that were tough to crack before.

He's a cousin of Grace Kelly.

Seems Nobody Wants Telefilm Industry Org

Project to create an industry association of telefilm distributors has apparently died aborning. The association, which was to have held its organizational meeting to elect a board of directors and to ratify a charter this month, has been abandoned because of lack of sufficient interest on the part of distribs.

A spokesman for the steering committee which had mapped out the organization, even to budgets and membership fees, said that insufficient applications had been received to get the organization going. He added that there's a chance that a smaller association than originally envisioned might be formed, but that this was just "an idea that's being kicked around at this point." The smaller association would be composed of a few of the top companies in the field, and would be established in the hope that other companies would join at a later date until a truly divergent and complete membership were attained.

Reason for the fadeout of the association, which had already been tentatively named the Assn.

(Continued on page 44)

Warner-Lambert In New Les & Mary Cycle

Les Paul and Mary Ford begin production of a new cycle of 35 five-minute capsules for the Warner-Lambert outfit this week via the Electronicam system. Pair had recently wrapped up a second cycle of 35, with the new batch being the third in the series. Initial cycle had been filmed a couple of years ago via conventional filming methods. New cycle will bring the total number to 105.

Herb Herschman will direct the new group, turning the capsules out at an anticipated rate of five a day. Instructo Corp., a Paul-Ford-owned company, will produce. Warner-Lambert, via the Lambert & Feasley agency, spots the show in some 60 markets.

PRICE NO OBJECT IN N.Y. SALES

The top telefilm syndication houses are taking the beating of their lives in the New York market, and although they aren't particularly happy about the situation, none of them is complaining—out loud, that is. Fact of the matter is that this season, few if any of the syndicators have pulled down more than $1,200 per run as the price on a station sale in New York for a half-hour series. Ideally, the average price would be over $2,000.

Gent who is administering most of the clobbering is Fred Thrower, v.p. of the indie WPIX, which alone among Gotham's seven outlets is on a telepix binge. The three networks' flagships are staying away from the half-hour syndicated properties by and large; the Ted Cott-headed WABD DuMont indie, though using some pix, hasn't set a definite pattern; WOR-TV is staying with the General Teleradio features as its programming mainstay; and WATV is doing a foreign language - sports - features-cartoon jig. WPIX alone is the big half-hour consumer, and it's taking full advantage of the short demand to get some unbelievable prices on its telefilm acquisitions.

Syndicators glumly admit this. with full credit to Thrower's bargaining prowess, but they feel they're justified in allowing the films to go at the cutrates. Even those houses which have gone on record against pricecutting and who normally pride themselves on "getting our price" feel there's justification in their actions.

One of the key factors is that of publicity-promotion. To quote one of the more knowledgeable execs, "If you can't get your show on the air in N. Y., you're sunk as far as national publicity is concerned. How do you think you're going to get magazines, wire services, syndicated columnists, Sunday supplements and the like to do stories on the show if they can't see it? Sure, local publicity is fine, but without that national exposure in top publications, you're hurt."

Another factor is a psychological one. "Unless you can point to the fact that the show is sold in N. Y.," same exec stated, "you're in trouble on many of your local sales. Lots of agencies and clients out-of-town look to N. Y. as the trend-maker, the pattern-setter. They think that if you didn't sell the show in N. Y., then something must be wrong with the show. 'Why should we buy it,' they say, 'when it wasn't good enough for the N. Y. agencies'?"

Finally, there's the highly persuasive argument that some coin is better than none at all, which is to say that it's silly to withhold the series and get nothing at all out of N. Y., the top market, when you can get something even if it's not the price it should have been. A series of 39 pix at $1,200 each comes to the tidy sum of $46,800, which can't be ignored. Moreover, that $1,200 ceiling ordinarily applies to a one-run deal, and Thrower and other stations have been compromising in terms of a multiple-run setup which brings the total gross payment up to a much higher dollar volume figure per picture, although well below $1,200 on a per run basis.

BARRY COHEN EXITS GUILD

Barry Lee Cohen is exiting Guild Films as associate general counsel to join the law firm of Greenbaum, Wolff & Ernst. Cohen, house counsel for Ashley-Steiner before joining Guild, will specialize in theatrical and literary law at his new post.

Cohen's exit follows only by a week those of Erwin Ezzes as Guild's sales v.p. and Jack Orr as publicity aide.

More TV Film News On Page 40

Matty Fox Staging Own Private 'Convention' As RKO Pix Come-On

If there are those in the telefilm industry who had doubts about the efficacy of Matty Fox and C&C Television's deal under which they acquired the 740-film RKO backlog, there will be few who'll dispute Fox's flair for show-salesmanship in his technique for selling the pictures. In an unprecedented step, Fox is staging his own private "convention" in Atlantic City tentatively set to start next weekend and possibly lasting as long as three months, during which virtually every station in the country will be his invited guest in concentrated sales sessions.

Fox last week sent out telegrams to 250 stations at the ownership-management level, inviting station brass to fly to Atlantic City with as many of their legal and technical aides as they require to be Fox's guests (transportation and all expenses paid) in concentrated business sessions. During these sessions, the station toppers would screen as many pix as they desire, ask all the questions they want, do all the negotiating they want and return home with a contract for 740 films in their pockets.

Since Fox's sales staff, which he's begun to hire, will only number about eight, the visits of the station owners would have to be staggered over a prolonged period, possibly as long as three months. Telegrams asked the station people to name their most convenient time for their visit, and the response is said to have been overwhelming. After Fox gets through with the first group of 250 stations, he'll repeat the same procedure for the remainder of the stations in the country.

It's estimated that the project will cost Fox at least $200,000, possibly more, but industry experts point out that it would probably have cost him that much to get a force of field reps out and covering every station in the country. Moreover, there's a psychological advantage involved as well, in that the station people feel they've been shown a good time and are to an extent obligated, plus the fact that Fox will be operating on his own "home grounds." It's also pointed out that a bill of $200,000 comes to only .013% of the total $15,200,000 nut involved in the RKO purchase, whereas normal feature distribution costs run from a minimum of 10% to as high as 35%.

It's understood that Fox's deals with the stations will (1) call for contracts covering all 740 films, even though some aren't due for as long as 24 months, and (2) will involve part payment in cash and

(Continued on page 44)

TV'S CAMERAMEN YEN

Grabbing 'Em Up at Top Coin; Fear Shortage of Lensers

Hollywood, Jan. 17.

The television film industry is signing more and more top cameramen to term contracts, with offers in some instances topping those from major film studios, and the result inevitably will be a shortage of such lensers, according to Herb Aller, business agent of IATSE Cameramen's Local 659.

Aller said that some cameramen are earning as much as $1,500 weekly in tv-film, a figure no theatrical film outfit touches. He said an important factor also is telefilms' upcoming hourlong and 90-minute shows, averring that producers of these films are after the best cameramen available and willing to pay top prices for them.

The union has 22% of its membership available at the present time, and the situation looks "very promising," Aller said.

TPA's '56 Budget Tops $10,000,000; Four New Shows

Television Programs of America will get four new properties for 1956 into production by Feb. 1, and these, added to the five already in production, will bring TPA's total 1956 shooting budget over the $10,000,000 mark. Four new shows are "Tugboat Annie," "Last of the Mohicans," "One False Step" and "New York Confidential," the latter to star as host-narrator Lee Mortimer, N. Y. Mirror nitery editor who coauthored the book on which the series is based with the late Jack Lait.

Start of the production on the quartet brings the total TPA production on the quartet brings the total TPA production schedule to eight shows, and negotiations are on for a ninth. Four current shows continuing in production are "Lassie," "Stage 7," "Count of Monte Cristo" and "Fury." "N. Y. Confidential" will go before the cameras Feb. 6 in N.Y., with TPA currently dickering for a Gotham documentary producer to take on the location chores. A fifth current show will go back into production later this year. That's "Captain Gallant," which was renewed this week on NBC-TV by Heinz for 52 weeks, necessitating additional production.

"Annie," on which the matter of casting has been a stumbling-block goes through final casting tests to-

(Continued on page 44)

SOLOW-MORGAN SET 3 VIDFILM SERIES

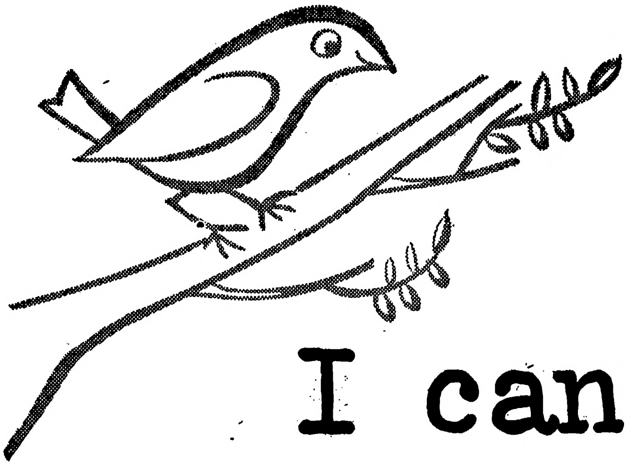
Producers Eugene Solow and Brewster Morgan have completed their production schedule through next fall. Coast team, for which MCA-TV handles vidfilm, has three series on its agenda.

Solow-Morgan is going to shoot a second 39 for the MCA-syndicated "Dr. Hudson's Secret Journal" skein beginning this spring. Show, which first went into sale last September, is in 150 markets including 15 in Canada. They are going to complete 39 half-hours for the "Authors' Playhouse" anthology. (Six, which will not be used again, were produced to finish out in the Celeste Holm spot for Bristol-Myers last season.) "Fort Delivery" is the third on the docket. An adult western based on Paul Horgan stories, and "Playhouse" go into production sometime this summer.

$5,000,000 Gross For Guild In '55

Guild Films racked up $5,000,000 in gross sales during the fiscal year ended last Nov. 30 and has the largest backlog of unbilled contracts in its history, Guild prez Reub Kaufman told the company's annual stockholders' meeting last Saturday (14). Final figures will await completion of the annual report, due toward the end of February, but Kaufman told stockholders that the company had fulfilled all its goals during the year and the firm now is in the "strongest financial position in its history."

Kaufman said that after the auditing is completed on the current report, the company will take steps to get its stock listed on the American exchange. Heretofore, it's been traded as an over-the-counter item. He also said that the stock now had a book value very close to its present sales price; when the stock was first issued a year and a half ago at $4 a share, it's book value was around $2.50. Meeting reelected the incumbent board of directors, which in turn reelected the present officers of the company.



I can get a bird

It's quite simple, if you know the trick. All you need is some of my secret potion which is a five-letter word spelled C-H-A-R-M. This powerful stuff does things in an amusing and pleasant way, and the beauty of it is it works so smo-o-o-oth. Yes, it'll get a bird out of a tree, but more important, it will get a customer to listen to your sales talk. That's the stuff that made "Private Secretary" such a smash TV show.

tpa

for higher sales through quality programs...

Television Programs of America, Inc.

477 Madison Avenue, New York 22, N. Y.
360 North Michigan Avenue, Chicago 1, Ill.
5746 Sunset Boulevard, Hollywood 28, Calif.

down out of a tree!

The warm, easy humor of the show consistently charms the viewers, and puts them in such a warm, receptive mood that they even love to hear the commercials.

Call the TPA man and get the complete information on "Private Secretary" now being offered first-time-off-network under the title of "SUSIE."

SUSIE*

*known on its CBS network run as "Private Secretary", starring Ann Sothern. A Chertok TV production

Deal for RCA's Takeover Of NBC Film Division Falls Through

Move under which RCA's Recorded Program Services (Thesaurus, custom record division, etc.) would merge with or take over the NBC Film Division has been dropped after protracted negotiations between the two RCA subsids. Such a merger, though within the same corporate structure, would have taken on the aspects of a regular business deal, with the Recorded Program Services division paying to take over the Film Division, but the two subsids were unable to see eye to eye on terms and the project was finally but quietly abandoned.

As of two weeks from now, the Film Division will have moved its entire operation—intact, save perhaps for one key exec—into new Fifth Ave. quarters, but otherwise status quo. It's understood two points stymied the RCA takeover, price and the matter of what would be purchased. Film Division wanted $3,500,000, it's reported, as the price for the entire lock-stock-and-barrel operation. Recorded Programs on the other hand wished to pay only $1,500,000 for only four or five of the top Film Division series. After prolonged but unfruitful negotiations, NBC prez Robert Sarnoff is said to have stepped in and demanded that they either get together immediately or forget the entire deal. The deal was forgotten.

Meanwhile, Film Division v.p. Carl M. Stanton declared that the Division's sales during 1955 were the largest in the subsid's history, topping those of 1954 by 20%. Stanton added that not only was the fall sales quarter (the third) the largest in the Film Division's history, but the fourth quarter, which he characterized as usually slow, topped the fourth quarter of 1954 by 50%.

Film Division's newest series, the Bermuda-made "Crunch & Des" show, meanwhile, has been set in over 60 markets via a series of regional and local deals, with some sort of record in the department in that every deal so far has been with a brewery. These include Lucky Lager for nine western states plus Hawaii and Alaska; Regal Beer in five southeastern markets; Schmidt's Brewing for three markets in the east and Pittsburgh Brewing in Pitt.

Division also selected a new ad agency, with Grey Advertising having resigned the account because of pressure of other RCA and NBC business. New rep is Dowd, Redfield & Johnstone.

Methodist Church Telepix to Preem

The Methodist Church, largest Protestant denomination in the U. S., as an announced "extension of Founder John Wesley's "evangelism principles," is offering a series of 13 half-hour religioso vidfilms. Series, entitled "The Way," costs in the neighborhood of $250,000, a high price for production in comparison to most other church-backed skeins.

Bishop Donald H. Tippett, who heads radio-tv for the Methodists and the National Council of the Churches of Christ, said that he would ask the Quadrennial Methodist Conference next spring for $1,000,000 a year to continue the series. Some of the proposed allocation would go into experimental work in tv drama.

"Way," promulgating a gospel of Christian love, was produced in Hollywood by Family Films, with the National Council of Churches, representing all 30 Protestant denominations, distributing. Letters have been out to stations for roughly a week offering the series, and as of Friday (13) 5% of all stations had firmly committed to carry. Methodist Church anticipates a lineup of 175 to 200 outlets ultimately airing the show. Shows will be available as of Feb. 13, with the stipulation that they will not be exposed at times conflicting with church hours.

'FIRST NIGHTER' IN COMEBACK VIA TV

"First Nighter," the longtime radio dramatic series, is to be put on film under a deal just concluded on the Coast between Screen Gems and Frank Cooper Associates, which has had rights to the property for the past several years. No production details are set yet, but Cooper wrapped up the deal with Screen Gems exeec producer Irving Briskin last week.

Cooper has held rights to the property for the past several years, paying option coin to the Campana Co. of Chicago, which owns the property and was its longtime sponsor in the aural medium. For several years, Don Ameche hosted and starred in the show, later being succeeded by Les Tremaine.

Telefilm Firms Get Flack-Happy In Big '56 Push

There's lots of action on the publicity front in the telefilm business these days as a half-dozen companies began reshuffles and additions in personnel for the big push this year in network-syndicated sales. Topping the list of moves was that of Jack Sebastian from his NBC Film Division slot to a newly-created post at CBS Television Film Sales. Sebastian will handle publicity to the trade and consumer press for the telefilm subsid, with Walter Scanlon, who's handled press in the past, concentrating on merchandising and promotion. Sebastian's duties will include handling of CBS-TV Spot Sales, o&o stations and the CBS merchandising operation under Syd Rubens as well.

Replacing Sebastian at NBC is Jack Orr, who's resigned from Guild Films to take on the chore of servicing consumer press under Film Division flack chief Fritz Jacoby. Orr's departure from Guild leaves public relations v.p. Lou Shainmark staffless, with Bob Bernstein leaving a couple of weeks earlier to join the Lynn Farnol office.

Meanwhile, Screen Gems is on the prowl for a flack to handle the trade press only (first time a telefilm distribution outfit would have a trade editor) under publicity chief Frank Young, while National Telefilm Associates will probably look for a replacement for Bruce Fouche, who's leaving this week. Meanwhile, at the newly-created C&C Television Corp., Gene Cogen has moved in to handle advertising and publicity on the RKO bundle of 740 films.

Ziv's 'How To' Package To Zing Up Com'l TV Interest Thru Europe

Ziv International is offering a "demonstration package" of over 750 telefilms dubbed in French, German, Italian and Spanish with integrated commericals to Government, television and manufacturing interests in eight European countries. Idea is to stimulate interest in commerical tv, American style, in those areas where a changeover from Government to commercial video is being contemplated.

Package, which would be used for screenings, closed-circuit telecasts and other demonstration techniques, is being offered to set manufacturers, ad agencies, government bureaus, advertisers, tv execs and indie broadcasters in West Germany, Italy, France, Switzerand, Sweden, Denmark, Belgium and the Netherlands. It's figured that actual demonstrations of U. S. video programs and commercials before important audience groups can sway important opinion to commercial telecasting.

It's Now 'Molly' In Guild's New Bid To Sell 'Goldbergs' Pix

Guild Films is making with the schizophrenia on "The Goldbergs" series, having decided to sell the show under two monickers. It's up to the sponsors, but they can buy the show under the regular "The Goldbergs" title or under the new title of "Molly." Guild's prints will be available with titles and credits in either version.

Reason for the dual personality routine is the feeling on the part of Guild that some sponsors and stations will want to cash in on the 25-year-old rep the show has built. On the other hand, the filmed series has taken a new tack, with the family having moved out of the Bronx and settled in a typical small town, Haverville, U.S.A. It's felt that with the fresh format, some bankrollers would prefer building the show from scratch.

Series has been on the air in N.Y. for the past three months, but unsold elsewhere. Last week, though, Guild started a sales drive on the series, with Speidel Watchbands, a national bankroller, picking it up in Pittsburgh on an alternate basis with Restonic Mattresses via KDKA-TV starting Feb. 13.

Though Guild has more than two-thirds of its projected 39 shows in the can, it's held off on sales till now, using the WABD showcasing in N Y. to build a rating on which it could pitch the series elsewhere.

SG's 'Circus Boy' In NBC-TV Sale

Screen Gems, already tops in the tv-film field with eight shows on the air nationally, made with the first national film sale of the new year by selling its new "Circus Boy" series to NBC-TV, the first time the Columbia Pictures subsid has made a sale directly to a network. Show will preem in October, probably airing on Fridays or weekends.

"Circus Boy" is the first of 12 new half-hour series planned by Screen Gems to be sold. Series is being coproduced by Herbert B. Leonard, who produces SG's "Rin Tin Tin," and Norman Blackburn, onetime national program director of NBC-TV. Mickey Braddock, a 12-year-old, stars, with Noah Beery Jr. and Bob Lowery costarring.

Bonded TV's Central Print Shipping Plan Signs 257 Stations

Bonded TV Film Service's central print shipping plan, involving a centralization of service in shipment of telefilm prints from distributors to stations and back again, has pulled in a total of 257 member stations since the idea was broached some 20 months ago. Teleshippers, Inc., the Bonded subsid which operates the service, estimates the results of the plan at shipping cost savings to stations at 40 to 60%, with many of them saving as much as $2,000 a year.

Under the plan, Teleshippers' three central exchanges—in New York, Chicago and Los Angeles—make daily pickups of print shipments to member stations from distribs, then combining in one shipment all a station's prints from several distribs. Since stations pay shipping charges COD, the savings result from paying on only one shipment instead of perhaps half-a-dozen. Similarly, stations return the film in bulk to Teleshippers, which then redistributes it to the respective distribs. Teleshippers has shipped in this manner a total of over 2,555,000 pounds of film, resulting in total savings of more than $500,000, according to Bonded (and Teleshippers) prez Chester Ross.

One of the initial stations to make use of the plan was WAAM-TV in Baltimore, whose program chief, Herb Cahan, estimates savings at $125 per month. WGR-TV in Buffalo figures monthly savings at $214, says Ross. Newest station in the plan is DuMont's WTTG in Washington. Others using the plan are three ABC-TV o&o's, the Storer and Meredith chains, KDKA in Pittsburgh, and even WABD in New York.

76 Rep Features Thrown Open To TV; 7 John Wayne Starrers

Hollywood, Jan. 17.

Republic's tv subsid, Hollywood Television Service, is racing into video feature market with a rental package of 76 pix, representing a total negative cost of over $40,000,000, to break ahead of the RKO and Columbia stockpile sale.

In HTS' "Silver Group" package of 24 features, each costing from $1,000,000 to $2,800,000, are seven John Wayne starrers. Other topliners include Susan Hayward, Claire Trevor, Vera Ralston and Gail Russell. Also available to nets, agencies and stations are 52 other action and adventure pix.

Earl Collins, HTS prexy, is currently in N. Y. developing deals for the group product. Understanding is that two stations there are competing for the pix, with regional nets also entering the bidding.

Republic had not planned to release the Silver Group to tv at this time, but with RKO and Columbia starting respective big pushes to peddle backlogs, it was decided to move fast and head them off at the pass. Rep is said to be concerned about other majors unloading their oldies and this speeded up the decision to get into the market with its "prize reserve."

Up to now and including the 76 pic group, Republic's tv subsid has made available over 300 feature pix to video.

BEN FOX TO ROLL TWO NEW PILOTS

Hollywood, Jan. 17.

M. Bernard (Ben) Fox, creator-producer of "Waterfront" teleseries, and co-owner with Roland Reed, will roll two pilots next month in association with Hal Roach studios. First will be "Harbor Inn," another nautical vidpix series, and other is "The Forest Rangers," based on exploits of nation's federal and state foresters.

In addition, Fox inks a contract with Roach studios this week to produce two theatrical pix on the studio's 1956 sked, plus "Code 3," a new teleprogram based on files of L.A. Sheriff's office. One feature is to be on U. S. Coast Guard Academy at New London, Conn. Fox will have "substantial" ownership interest in all projects.

Coast Teleblurb Outfits in Dispute; 'Lockout' Claimed

Hollywood, Jan. 17.

Between 50 and 60% of all teleblurb footage turned out on the Coast was shut off last week in dispute between Commercial Film Producers Assn., telecommercial trade org, and indie Screen Cartoonists Guild. Last Friday, seven CFPA member-firms shut down production, laying off SCG members until dispute is settled.

History of conflict stems around determination of union to bargain with producers on individual basis, while producers want org-wide negotiations. Matter has been argued before National Labor Relations Board here, with decision to be rendered by Washington within next 60 to 90 days.

Meanwhile, union struck Tv Spots Inc., a CFPA member, two weeks ago, demanding individual bargaining. In counter-move, Assn. declared what union alleges is a "lockout," effective last Friday. Firms serving notice were Kling Studios, Shamus-Culhane Productions, Ray Patin Productions, Swift-Chaplin Productions, Raphael G. Wolff Productions, Academy Pictures and struck Tv Spots. Producers declared themselves unable to take on additional work for delivery to clients under constant threat of strike, and renewed offer to resume negotiations on Assn.-wide basis.

In return, SCG filed unfair labor practices complaint with local

(Continued on page 44)

Merle Oberon Set For 'Legionnaire' Series As Yvonne De Carlo Exits

"The Legionnaire," the new CBS Television Film Sales adult adventure series to be produced in England by Tony Bartley, has gotten its third new lead. Yvonne De Carlo, who replaced Errol Flynn as host-narrator in a change of emphasis to arouse femme interest, has now bowed out due to other commitments and Merle Oberon has been tapped as the new host, playing a newspaperwoman assigned to the trouble in North Africa.

Production is now slated to start in London on Feb. 15. Bartley, who doubles as producer and British sales rep for CBS Film Sales, planed back to England last week after setting Miss Oberon and now will work on securing a studio, casting and clearing the venture with Associated Television, the British commercial contractor with whose cooperation the series is being filmed and which has already bought it for British tv. Flynn had made a pilot which was scrapped when it was decided to sign Miss De Carlo; she on the other hand was out before she had a chance to appear before the cameras.

Ziv's 'Beware Of 1-Season Wonders'

Ziv Television Programs board chairman Frederic W. Ziv this week called upon advertisers to steer clear of what he termed "one-season wonders" in syndication—new series which have no prospects of remaining in continuing production after the first year.

Ziv said there's a trend among "blue-chip advertisers using syndicated films" to duplicate the practice of network bankrollers in carrying the same show over a period of years—with new product each year, of course. Such practice, Ziv said, gives the sponsor a higher identification with the show and enables him to improve his time franchise as better slots open up during the tenure of his sponsorship.

Fault for the "one-season wonders," Ziv stated, usually lies with the distributor, "particularly one with no investment in production," because of fluctuating pricing. Also, producers often can't come up with financing to keep a series in production for a second or third year. Ziv said that price is an important factor—"if the sales price is hammered down, by either buyer or seller, it can mean only one thing: the production of a program series whose quality is down, or no production at all."

Ex-Screen Gems Quartet Forms Com'l Film Setup

Four former execs in the Screen Gems commercials operation have set up their own telefilm commercial firm, East Coast Television Inc., with studios in E. 69th St. in New York. Foursome is headed by John Gilmour, who before a five-year stint with Screen Gems had been with Transfilm and Jam Handy Productions. William Huston and Ezra R. Baker, also veterans in commercials sales, are exec v.p.'s and Ben Kranz, who was on the SG production side handling blurbs and the Patti Page show, becomes treasurer and production manager.

New firm has two street-level soundstages in its new studio setup, along with cutting rooms, carpenter shop and sound recording facilities. Screen Gems had recently cut back personnel-wise on its commercial operation, claiming it was sticking to a limited blue-chip clientele and quitting the solicitation of new business.

CHI TV'S TALENT SHORTAGE

Ex-'Monkey Suit Boys' in Reunion

On Friday, Jan. 27, a buffet get-together will take place at the New York Athletic Club in Manhattan, event being tabbed "A Decennial Gathering of the Sons of Broadcasting for Survivors of the Inflated Thirties." It's a reunion of NBC's pre-World War II pages and guides and even a partial "then and now" breakdown shows how the ex-"monkey suit" boys have moved into key roles in the industry.

Last such event took place 10 years ago when then-prexy Niles Trammell got them together at the Waldorf-Astoria. Invitees (alphabetically) to this year's "West Point of the Airwaves" include, among others:

Ed Bender	Sports director, WGY, Schenectady
Ted Bergmann	Vice president, McCann-Erickson
Jacques Biraben	Sales manager, WINS New York
Norman "Pete" Cash	Vice president, Television Bur. of Adver.
"Buzz" Slocum Chapin	Vice president, TV Sales—ABC
Hu Chain	Independent Producer-Writer
Robert Eastman	Executive vice president, John Blair TV
Frank Egan	Vice president, DP Brother & Co. Adv. Agency
Dee Engelbach	Independent Producer-Writer
Powell Ensign	Vice president, Everett-McKinney Station Reps
Anthony "Bud" Faillace	Producer singing commercials
Don Gardiner	Announcer, ABC
Hugh James	Announcer, freelance
Blake Johnson	Director, Kenyon & Eckhardt
John "Scotty" Keck	Asst. director, Needham, Louis & Brorby
Robert Meachem	Gen. man., WEAT, WEAT-TV, Palm Beach
"Monty" Miller	Senior acct. executive, Y&R
John Murphy	Vice president, Crosley TV, Cincinnati
Frank Nesbitt	Director of sales planning, CBS Radio Network
Bob Peebles	General manager, WKNY-TV, Kingston, N.Y.
Tom Severin	Program director, WMAR-TV, Baltimore, Md.
Ted Steele	WOR-TV
Gordon Vanderwarker	Media director, Needham, Louis & Brorby
Tom Velotta	Vice president, ABC
Gerry Vernon	Time buyer, J. Walter Thompson
George Wallace	Advertising director, Readers Digest International
Gordon Weber	Copy Writer, Benton & Bowles
Herbert Wind	Author & golf editor, Sports Illustrated
Earl Wrightson	Singer
Adam Young	President, Owner Station Rep house

Those still in the NBC family include:

Charles Bevis	Manager, WBUF-TV, Buffalo
John Cleary	Director of programs, NBC Radio Network
Walter Davison	Manager, Western Division, Spot Sales
Dick Dudley	Announcer
Dave Garroway	"Today"
Arthur Gary	Announcer
Stockton Helfrich	Director, Continuity Acceptance
Frank Lepore	Manager, Film & Kinescope Operations
Tom McFadden	Vice president, NBC Spot Sales
Robert McFadyen	Manager, Sales and Merchandising Plans
Don Mercer	Director, Station Relations
Gene Rayburn	"Tonight"
Henry Salomon	Producer
Lud Simmel	Manager, NBC- Co-op Sales
Brook Taylor	Announcer, "Alcoa Hour"

Hollywood delegation includes:

Otto Brandt	Vice president-general manager, KING-TV, Seattle
Dick Haymes	
Gordon MacRae	
William McDaniel	General manager, KNBC, San Francisco
Cameron Mitchell	
Jack Rayel	CBS-TV, Western Program Director
James Sheldon	Director, CBS-TV

WB Resolves New ABC Pix Pattern

Warner Bros. and ABC-TV put their heads together and finally straightened out the "Warner Bros. Presents" schedule for the rest of the season, following a good deal of confusion on what was being dropped from the show and what was being added. Under the new schedule posted last week, the "Cheyenne" stanza of the original "Casablanca"-"King's Row"-"Cheyenne" schedule goes to an alternate-week basis starting Feb. 7, while "King's Row" is dropped altogether and "Casablanca" drops to a one-out-of-four-weeks basis.

Added to the schedule is a still untitled anthology skein which will air every fourth week, so that the new rotation, as of the 7th, is to be "Cheyenne," the anthologies (unrelated dramas), "Cheyenne" again and "Casablanca." Under the new production schedule for the remainder of the season, four additional "Cheyennes" will have to be shot, bringing that total to 17, along with six of the anthologies.

Production stops immediately on "King's Row," which played its last time last night (Tues.), Seven of the projected 13 in this stanza were shot and seven aired. Total on the "Casablanca" group will be nine, with Warners currently in production on the eighth. Consequently, none of the "King's Row" or "Casablanca" films already shot will have to be "scrapped," and the total of old and new production will still be 39 on the year.

TELEPROMPTER, CBS IN LONGTERM PACT

TelePrompTer Corp. has signed a new longterm contract with CBS-TV for the use of its prompting devise, it was announced yesterday (Tues.) by Irving B. Kahn, firm's prexy. Contract represents the second renewal of the agreement.

TelePrompTer service is also employed, under contract, by artists appearing on the network. Arrangement announced yesterday, however, applies to the network itself and its owned and operated stations.

TeleP since the signing of the first CBS contract, has expanded into a multi-million dollar biz with offices in New York, Washington, D. C.; Los Angeles, Chicago, Toronto and London.

TeleP has also embarked on TeleMation, automatic system for low cost news and commercial production. Its Public Speaking and Staging Division produces full program production services for industrial and educational meetings.

WROW-TV's CBS Pact

Albany, Jan. 17.

WROW-TV, which has held a limited alternate affiliation with CBS since last January, signed a contract that will give it first call on Columbia programs effective Aug. 1.

After this date, WRGB, Schenectady, a basic NBC outlet, will relinquish some 20 CBS which it has carried—first as the sole video station in the Capital District, and later as the only VHF station.

MEET ALL TRAINS FOR TRANSIENTS

Chicago, Jan. 17.

All of a sudden there's a talent shortage in Chi television circles. Stepped up number of variety type local shows this season with budgetary leeway to hire visiting guests for actual working appearances has created a fairly competitive Windy City "video circuit" for vaude and musical performers.

Situation has touched off considerable scrambling by the various video producers to snare first, and exclusively if possible, the transient talent passing through or working in Chi spots. Generally speaking, the bidding isn't on a price level since most of the shows can't go much above the AFTRA or AFM minimums, with the possible exception of Jim Moran's long running WBKB "Courtesy Hour" and WBBM-TV's "In Town Tonight."

In a couple of cases there are showcase advantages over and above the actual fees. For instance, Howard Miller as the town's No. 1 deejay undoubtedly has the best entry with the record names for his Wednesday night musical stanza or his Friday night interview display, both on WBBM-TV.

And the fact that Herb Lyon, conductor of a 60-minute Sunday night WGN-TV show, is also the Chicago Tribune's daily chatter columnist isn't lost on the visitors who are invited to work the program.

In addition to the aforementioned productions using acts, there's Tom Duggan's and the Lind Bros.' Saturday nighers on WBKB, and the Thursday night Redd Stewart and the Saturday night Pee Wee King hillbilly shows on WBBM-TV. That means that currently it averages out to over 25 casual tv dates per week for performers visiting or located here.

N. Y. Local Indie Slate Elected By AFTRA; Collingwood as Prez

Middle-of-the-road Independent party elected its entire slate of officers of the N. Y. local of the American Federation of Television & Radio Artists, as anticipated, last week. Independents had swept the board elections last November, with officers to be elected from the new board.

Heading up the new group of officers is Charles Collingswood as prez, with Orson Bean as first v.p.; John Henry Faulk, second v.p.; Luis Van Rooten, third v.p.; Jay Jackson, fourth v.p. and Cliff Norton, fifth v.p. Elise Bretton is recording secretary and Barbara Ferguson treasurer. Write-in votes were recorded for Bud Collyer for prez and Walter Kiernan and Conrad Nagel as veeps from the opposition right-wing faction which had been defeated in the board elections, but the write-ins were insufficient to elect them.

CBS-TV First to Sign On New Nielsen Study

CBS-TV became the first network to sign for the upcoming Nielsen Coverage Service No. 2, the national tv circulation and set ownership survey. Move counterbalances the open resistance of Hugh Beville, NBC research head, who doesn't feel the national report is necessary.

Nielsen reports that a "couple of hundred" stations signed for the special service before the expiration on Monday (16) of the 15% rate discount in effect since Jan. 1. A 10% discount will be in effect temporarily.

ARB has been pushing a national coverage survey of its own, but it's believed that unless it can contract with one of the networks it will not continue with its plans.

Weather & Unions Stymie Best Laid TV Plans On Miami Pickups

Miami Beach, Jan. 17.

The grandiose plans to build Miami Beach into a wintertime production center for network shows have been stymied—temporarily, at any rate—following strong activity by labor union groups which saw brief picketing of the "Tonight" show at its origination point, the Saxony hotel, early last week, as well as the Gotham home of the Steve Allen show, the Hudson Theatre. When the Versailles Hotel owners then asked out as home-studio for the "Today" company scheduled for this week, NBC not only cancelled the Garroway programs, but took the soon due "Home" telecasts out of the hotel picture, shifting to local points of interest away from the Beach.

The situation stemmed from the 10-month struggle by the AFL-CIO Hotel Workers local to gain recognition from all major hotels as bargaining agent and representative of the 20,000-odd employees in the industry. To date, only three top hostels, the Seville, Monte Carlo and Delano, have signed up with the group. Court injunctions, which have been upheld by State Supreme Court decision, prevented picketing by the union. When "Tonight" began its programming from the Saxony on Jan. 9, however, the local stagehands union threw a picket line on the show aimed, not at the hotel, but at NBC for not employing their members as technicians, with notice that other of the network's studios in New York and elsewhere would also see the same activity.

Status of shows in the works are still to be determined, although following meeting between state and local union officials and the Beach City Council, it was agreed to drop any activity against telecasting of the upcoming CBS-Jack Paar programs from the Roney Plaza. NBC has evidently decided to take a hands-off attitude until the hotel-union differences are ironed out—a matter which, at the moment, looks to be a long time away from teaching a mutually satisfactory conclusion.

Another factor that may work against future plans is the cost to the hotels for housing and sharing in expenses of the originations.

(Continued on page 48)

French Postcards

French Government Tourist Office is mailing "If You Love Life, You'll Love France" postcards all over the nation (U. S., that is).

It's designed to call attention to Max Liebman's NBC-TV spec starring Dan Dailey, Gale Sherwood and Helen Gallagher and which just happens to be titled, "Paris In the Springtime."

ABC's Incentive Plan on Aft.-Nite Film Festivals

ABC-TV is tying its two feature film showcasers, "Afternoon Film Festival" and "Famous Film Festival," into a "Film Festival Incentive Plan" under which advertisers using the cross-the-board show may buy into the Sunday night "Famous" festival at a discount. It marks the first time the network has applied a cross-discount setup and in effect is similar to NBC-TV's "Today"-"Home"-"Tonight" plan in that it covers the web's only spot-carrying entries.

Under the plan, any advertiser buying 13 to 25 participations in "Afternoon" is enabled to purchase an equivalent number of spots in "Famous" at a rate of $6,000 per. The standard "Famous" rate is $6,500 per spot. Advertisers buying 26 to 38 spots in "Afternoon" can buy an equivalent number in "Famous" at $5,500 per participation. And finally, purchasers of 39 or more "Afternoon" spots can buy the same number in "Famous" at $5,000 per spot.

In offering the plan, ABC has come up with some past and projected cost-per-thousand data and comparisons. "Famous" Nielsen average audience for the fall has been 7.8 or 1,877,000 average homes per minute, which at the $6,500 rate comes to a cost-per-thousand of $3.44. Comparison with the NBC participating shows puts "Today" at $3.68 per thousand, "Home" at $9.03; "Matinee" at $3.92 and "Tonight" at $6.52. In projecting cost-per-thousand for "Afternoon," the ABC researchers are figuring a "conservative" 5.0 a.a. rating, or 1,180,000 homes per average minute, which with one-minute rates running from $2,500 down to $1,600 would yield cost-per-thousands ranging from a high of $2.12 to a low of $1.36. Advertisers taking advantage of the incentive plan would get still lower cost-per-thousands on "Famous," with the $5,000 incentive rate yielding an average cost-per-thousand of $2.65.

BIG GOTHAM SPREAD FOR NBC-TV'S 'HOME'

NBC-TV's "Home" show is being localized by WRCA-TV, its N. Y. key, in a full hour cross-the-board treatment from 2 to 3 p.m. starting in March. As result, Jinx Falkenburg McCreary and Richard Willis will lose their "own show" identifications but will head up the new service stanza, titled "Home in New York," along with cooking authority Josie McCarthy and gardening expert Phil Alampi, under coproduction of Willis and Marshall Stone.

There'll be a news and weather strip as complement to the service features, but newscaster is still to be chosen. Research material and films of the network "Home" are being made available to the offshoot. Also to be deployed is the station's mobile unit.

Liebman, Hackett Run Off a Kine

Max Liebman's projected half-hour comedy series for next fall (his initial venture into the 30-minute tv format) has cued a lot of anticipatory enthusiasm around NBC on the basis of the kine audition which Liebman has just delivered to the web brass.

Show, called "Stanley," is patterned along situation comedy lines, with Buddy Hackett as the star (the guy behind a newsstand—theatre ticket counter in a big hotel). Liebman is producer-director, with most of the other production components assembled from the Liebman spec staff, including William Friedberg and Niel Simon as writers and Bill Hobin as associate producer.

NBC envisions it as a major entry for next September.

'See It Now' to Preempt Quiz & Carson Jan. 26

"Quiz Kids," launched last week as CBS-TV 10:30 Thursday replacement for "Wanted," will give way to "See It Now" Jan. 26, for the Ed Murrow-Fred Friendly "The Farm Problem: A Crisis of Abundance," survey of the American farmer.

Since that's a full hour from 10 to 11 p.m., also in the line of the one-shot guillotine is the Johnny Carson show. "See" is prowling a sponsor.

Atlantic City's 'Count Me In' On Major TV Network Originations

Atlantic City, Jan. 17.

This resort will make a serious effort to capitalize on current trend of tv network shows moving out of New York with the weather to go on the air from vacation spots. It is preparing to offer such bait as payment of line charges for remote control telecasts, plus beachfront hotel accommodations for cast and other members of visiting tv companies.

For the past two years early in the summer season Dave Garroway has brought his morning show "Today" to the boardwalk for a one day stand and Mayor Joseph Altman and City Commissioner Richard S. Jackson have been so impressed with its results that they want more of this type of entertainment.

Resort became television conscious in 1954 when city and a group of businessmen got Paul Whiteman to put on 10 hourly shows originating from Steel pier eight to nine Sunday evenings. Last summer a filmed quiz show with John Reed King emcee hit the airlanes for eight weeks also on Sunday night through June and July. Quiz shows cost $4,300 each, the city paying for five while the Cooperative Advertising Committee, representing a cross-section of resort businessmen, paid for the others.

Both Mayor Altman and Jackson admitted during budget conferences last week the quiz show idea was anything but a success, and went further to say that the city would underwrite only two types of tv offerings this year. One was paid spot announcements, the other payment of expenses incident to the visit here of outstanding tv shows which have a wide following.

City, in studying appropriation for its Press Bureau, is set to earmark $50,000 for tv purposes. The Cooperative Advertising Committee is expected to come up with more cash, it has been as much as $25,000 in past years. Hotel interests too are expected to get on the bandwagon if some of the big network shows come here for a day, or more.

As a starter there is every indication that Garroway, who pioneered the idea, will come back this summer. All with the show last year were impressed with the city and pleased with the treatment they received.

City officials reason that tv shows which made the Miami trek during cold weather to put on a different type of show would, with proper inducement, come here during hot months to offer a different type of show with a resort summer background.

Quinlan Sets Aside Mon. for Politicos

Chicago, Jan. 17.

WBKB veep Sterling (Red) Quinlan has come up with what he hopes is at least a partial solution to a periodic managerial headache. That's how to accommodate the barrage of requests for tv time from the politicians when the elections draw nigh.

Starting March 12, WBKB will set aside two prime half hours Monday nights which will be used as spot carriers for political blurbs angled for the primary elections runoff April 10. Station will build sort of a political participation program featuring the Prairie Ramblers musical group, with the hopes the vote hunters will buy in a la the regular commercial spot purchasers.

P&G's Crest Push

Procter & Gamble is posting an elaborate push for its new Crest toothpaste. Drive will be launched next month with a telepic commercial on a foursome of CBS shows, "I Love Lucy," "Lineup," "It's Always Jan" and "On Your Account."

Gabber for the blurbs will be Don Morrow.

Bachem Seen Moving Up, As Bergmann Exits DuM

With Ted Bergmann moving over from DuMont to a vicepresidency at McCann-Erickson, it looks as though his second-in-command, Jack Bachem, will be upped to head of the DuMont Electronicam sales setup for N. Y. agencies and producers. Since this division of DuMont Labs was believed longhanded until now, insiders figure there won't be any replacement for Bachem in the old No. 2 job, though Werner Michel will continue as head of production for the camera system.

David Schultz, who as of Jan. 1 took over as prexy of DuMont Labs, is said to have made longtime veep Keeton Arnett his executive assistant, and, as such, the latter will receive all reports from Bachem's division. Also, Jim Caddigan, formerly boss of the late DuMont television web's programming and now head of industrial marketing of the Electronicam camera (under a completely separate corporate division), will report to Arnett.

ZENITH BYPASSES TINT IN '56 DISPLAYS

Chicago, Jan. 17.

Zenith Radio is stressing the point that there's no color sets in its '56 television line unveiled yesterday (Mon.) at the distrib convention in Miami Beach. Sales veep Leonard Truesdell states, "Color is not ready yet and Zenith has no intention of experimenting on the public during the development stage."

Exec says the firm "eventually" will go into color production but not until "it is possible to manufacture satisfactory color sets that will be poplar with the public."

He disclosed Zenith entered the new year with a complete factory sellout of the '55 models and predicted a similar situation at the retail level by the time the new units hit the showrooms later this month.

WGN-TV's Lofty Beam

Chicago, Jan. 17.

WGN-TV started regular telecasting Sunday (15) from the highest point in the Windy City skyline.

Station's new transmitter is on the 40th floor of the new Prudential building, and atop the building the antenna rises 914 feet above ground level.

Looks Like KDKA Pitt V Monopoly Will Go On & On

Pittsburgh, Jan. 17.

It's now practically certain that Westinghouse's KDKA-TV will continue to have the lush Pittsburgh market all to itself for another six months and perhaps longer. Channel 2, the single VHFer here, had expected competition by now from WIIC, Channel 11, but latest order of U. S. District Court of Appeals in Washington has removed that threat to thriving WBC operation's virtual monopoly.

Court last week ordered Channel 11 to halt construction of its transmitting facilities until further notice, tossing the long involved controversy over WIIC back into the lap of the FCC. Jan. 18 has been designated for the beginning of a new set of hearings before a Commission examiner.

The hotly sought-after VHFer originally was allocated to a management group representing radio stations WWSW and WJAS, which had merged their applications for Channel 11 nearly a year ago. The grant, however, was appealed by Telecasting, Inc., operators of UHF Channel 16 here, that group contending that the FCC should have considered it as an applicant for the channel, along with the WWSW-WJAS combine.

By citing several legal questions in connection with the original allocation, WENS has succeeded in obtaining several court stays and winning the new hearings before the FCC. The new station signed up several months ago as a CBS affiliate and had planned to start operating the first of the year when Channel 16 threw a monkeywrench into the hopper.

The Battle For the Stay of Grants

Washington, Jan. 17.

U.S. Court of Appeals of the D.C. Circuit will decide this week whether VHF grants made by the FCC subsequent in its turndown of deintermixture proposals should be held up pending the conclusion of its current allocation proceedings. The Court's ruling will affect authorization issued for Corpus Christi, Tex., Madison, Wis., Evansville, Ind., and Fresno, Calif. Also involved are pending grants for Peoria, Ill., Miami, Fla., Norfolk, Va., Hartford, Conn., and some other cities.

A three-judge panel consisting of Judges David Bazelon, George T. Washington and John A. Dannaher heard arguments last week in support of petitions for stay orders against recent grants to KRIS in Corpus Christi, WISC in Madison and Evansville Tv Inc. Evansville. Except for Judge Washington it was the same panel which stayed the FCC allocation of channel 10 in Vail Mills, N.Y., on virtually the same grounds (the alleged illegality of the deintermixture denial) that UHF stations are asking for stays of the grants

In granting the Vail Mills stay, Judge Dannaher dissented while the third member of the panel (Judge E. Barrett Prettyman) went along with Judge Bazelon. Consequently, the decision on whether the grants will be stayed seemed to hinge on how Judge Washington votes. Judge Washington has been on the majority side against the FCC in a number of cases.

How much weight the Court would attach to arguments by Richard Solomon, counsel for the FCC, that if it issues the stays there is no way for the Commission to authorize VHF stations in intermixed areas appeared to be a big factor in its determination. Solomon was supported in his opposition by Paul Segal, attorney for KRIS, Arthur Scharfeld, counsel for WISC, and Vincent Pepper, counsel for Evansville TV inc.

Paul Dobin, counsel for UHF station KVDO-TV in Corpus Christi, told the Court his client will go in the red as soon as a V goes on the air in Corpus and will fold shortly afterward as no network affiliation will be available to it. Replying to an assertion by Solomon that the Commission will expedite its allocation proceedings, Dobin said "we'll be dead" by that time.

Benito Gaguine, counsel for UHF station WKOW-TV in Madison, in arguing that the high rate of conversion in Madison doesn't protect an ultra high station from VHF competition, cited the folding of a UHF outlet in Duluth, Minn., following establishment of a V, despite 100% conversion. Gaguine asked the Court to read the dissenting opinion of Comr. Rosel Hyde to the deintermixture decision "to get the full flavor of the sleight of hand practiced by the Commission in this case."

Roger Wollenberg, in behalf of UHF stations WFIE and WEHT in Evansville and WKLO-TV in Louisville, Ky. (now off the air), charged that the FCC prejudged the current allocation proceedings when tl granted a V in Evansville. Although the agency invited comments on proposals to deintermix in Evansville, he argued, it did not grant a fair hearing on the proposals.

Pointing to the experience of WKLO-TV, Wollenberg said he could not claim the VHF competition would force it off the air. "We've already had it," he said.

From the Production Centres

IN NEW YORK CITY . . .

It's 19 years for the CBS "Aunt Jenny" as of today (Wed.) and the 11th for **Art Linkletter's** "House Party" . . . **Jack Sterling** m.c.'d Poor Richard banquet in Philly last night (Tues.) and **Lanny Ross** will do the honors at the Community Brotherhood awards dinner in Paterson, N. J., Jan. 25 . . . **Herman Hickman** named sports chairman of Greater N. Y. Red Cross campaign and **Howard Miller** disk jockey topper of Heart Fund . . . WCBS' **Bob Haymes'** latest tune, "Lipstick, Candy and Rubber Sole Shoes," waxed by **Julius LaRosa** on the Victor label . . . CBS sales v.p. **John Karol** vacationing in Fla., as is **Mary Alice Murphy**, secretarial aide to prexy **Art Hayes** . . . **Martin Weldon**, WCBS producer-moderator, tapped as co-chairman of B'Casters Committee of N. Y. State Civil Defense . . . **Jerry Maulsby**, mgr. of b'casts of CBS, at Neuroligical Institute with sacroliac ailment . . . **James L. Greenwald** has joined the New York Radio Sales staff of Katz Agency.

Bob Leder, chief of WINS, scramming town for a fortnight and Miami vacation, leaving things to **Hugh LaRue**, sales head, and **Bob Smith**, program boss . . . WAAT adds **Charles Gerber**, ex of Herman Advertising (Newark) and a Liberty Broadcasting veep, to sales staff . . . **Dick and Diane Osborn**, Miami husband-wife combo, do a new Mutual afternoon stanza (4:30 to 5) as of tomorrow (Thurs.) out of WKAT in the Florida resort . . . **Harry Belafonte** and **The Chordettes** among those pitching for March of Dimes via WMGM Sunday (22) . . . MBS commentator **Ed Pettitt's** schedule on the overseas openings of RKO's "The Conqueror" puts him on a flying binge among European capitals. He'll do live remotes (interrupting the web's new "Soundstage" series) from Paris, Berlin, Rome and London, on Monday (23), Jan. 31, Feb. 2 and 6, respectively. Part of the on-air promotion for the pic promised by one RKO Teleradio Pictures subsid to another . . . **Ray Heatherton's** "Luncheon at Sardi's" WOR show covered opening of "King Lear" at City Center last week for repeat on Monday's (16) broadcast . . . WAAT d.j. **Ramon Bruce** taking a rhythm & blues stage show of his own to six Stanley-Warner houses in Jersey Feb. 13-18, featuring teener **Gloria Mann** and **The Eldorados.**

Pauline Frederick, NBC commentator, to address Henry W. Grady School of Journalism (Peabody Awards) in Atlanta next Thursday (26). She's the first femme to appear before the group . . . **Tony Reddy** is emceeing a new coin quiz via WINS ayem. Show, "Kash Box," is owned by KAYO, Seattle, and is carried not only on all the Elroy McCaw radio stations, of which WINS is one, but on about 20 others. Before first show Monday (16), $10,000 giveaway had two sponsors inked.

Mel Allen is guest-of-honor at an Olympic Committee fest Friday (20) in Columbus, O. . . There's an American Cancer Society meeting tonight (Wed.) to discuss the '56 radio-tv drive. Is at the home of **Mrs. Albert Lasker** . . . **Carolyn Simpson**, granddaughter of **Lulu McConnell**, engaged to Thomas J. Hayden, with nuptials slated for June 16 . . . **Armand E. Rivchun**, former SSC&B agency staffer, now is exec assistant to **Les Persky**, prexy of Product Services Inc. . . .

IN CHICAGO . . .

John Schulz, after a short hitch as general manager of WFRV-TV, Green Bay, Wisc., has joined WBBM's local sales staff . . . **Jules Herbuveaux**, general manager of the NBC stations, and assistant g.m. **Henry Sjogren**, in N. Y. this week for o&o confabs . . . **Judy Armstrong** newest member of **Larry Wolters'** Chi Tribune radio-tv department . . . **Jack Brickhouse** taking over vacationing **Ernie Simon's** nightly "Curbstone Cutup" strip for a couple of weeks . . . **Edward Evans** new account exec in the N. Y. Nielsen office and **George Baillie** ditto in the Chi shop . . . **Howard Coleman**, WNBQ-WMAQ ad-promotion chief, initiated into the Phi Sigma Phi professional commerce fraternity . . . Comic **Paul Gray** pinchitting **for Tom Duggan** on his daytime and evening crossboarders while the gabber catches some Florida sun . . . **Ed Drucker** wielding the production reins for the Malcolm-Howard ad shop on **Herb Lyon's** Sunday night variety stanza on WGN-TV . . . WMAQ newscaster **Austin Kiplinger** vacationing in Arizona . . . General Teleradio's **John Begley** and **Wade Barnes** in for confabs at Mutual's Chi office . . . Standard Oil lodged the "Man Behind the Badge" vidpix Sunday nights at 10 on WBBM-TV . . . **Lou Payne's** "Mrs. Homemaker's Forum" preemed this week on WBKB . . . **Jerry Connors** helming an early evening deejay show from Isbell's via WTAQ.

IN WASHINGTON . . .

Edward R. Murrow due in tomorraw (18) to screen excerpts of his "See It Now" teleshow on the farm problem to reps of Department of Agriculture and Congress . . . Producer **Paul Coates** screened five films from his "Confidential File" teleseries for reps of Health, Education and Welfare Department, sections of which plan to use pix in training and information programs . . . Prominent religious leaders, representing Protestant, Catholic and Jewish groups, taped a series of radio announcements to be distributed to stations throughout U. S. and territories by Federal Civil Defense Administration . . . WMAL-ABC expanding its successful two-hour "Town and Country Time" show emceed by **Connie B. Gay**, to radio as well as tv . . . WRC-NBC observed 20th anniversary of the "Esso Reporter" newscasts with an exchange of gifts between Charles A. Newland, Esso rep, and NBC v.p. **Carelton Smith** . . . WMAL-ABC has expanded its tv schedule by going on air 11:15 a.m. instead of 1:30 p.m.

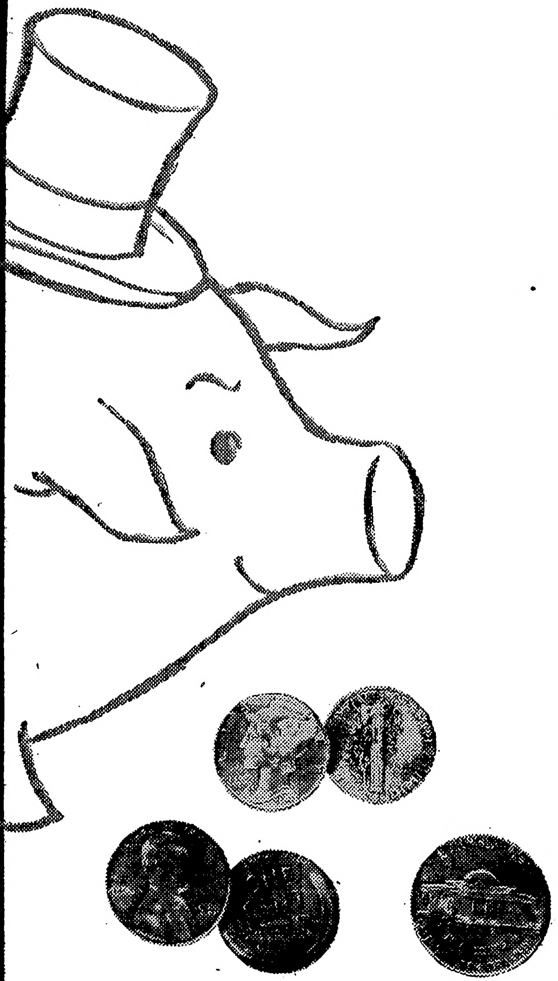
IN BOSTON . . .

Big testimonial dinner being planned for **Charles S. "Cy" Young**, asst. to the gen, mgr. WBZ-WBZA and WBZ-TV, in the Empire Room of Hotel Bradford on Jan. 27. He retires Jan. 31 after more than 38 years of service . . . WVDA disk jock **Joe Smith** doubles in brass Sun. (22) when he appears with a vocal group for the March of Dimes benefit . . . WNAC in Boston and the Yankee Network began a saturation spot campaign on Pepsodent tooth paste ballying firm's new package and formula this week . . . **Judy Valentine** carrying on hubby **Sherm Feller's** two deejay programs on WVDA while latter visits key cities on behalf of his new disk, "If You're Ever Gonna Leave Me," recorded by the Baker Sisters . . . **Vaughn Monroe, Eddie Arnold** and other Victor recording artists visited Boston disk jocks while in town for the March of Dimes . . . **Carl Moore**, WEEI, emceed a rally on the concourse at South Station introing the "Starliner" talent Wed. (11) . . . WBZ-TV preems "Jungle Jim" Wed. (18) at 6:45 p.m. To bally the new series, Joe Cullinane, p.r. director, had a Rogers model, Ceil Ward, lead a gorilla-suited staffer around town in a special car calling on tv editors . . . Boston Public Library has set aside Bergen Evans ("Of Many Things," carried exclusively in New England on WBZ-WBZA) Bookshelves in all branches, with selected volumes of recommended followup reading for each program.

IN SAN FRANCISCO . . .

KLX, the Knowlands' Oakland radio station, slipped behind the Frisco outlets and grabbed broadcasting rights for all San Francisco Seals ball games, with **Bud Foster**, KLX general manager and **Bill Laws**, program manager, expected to share mike duties. Foster, who's

(Continued on page 48)



abc-tv's "afternoon film festival" serves up nighttime quality at daytime prices

your host, Allyn Edwards

Topnotch TV at piggy-bank rates! Nighttime quality at daytime prices! No matter how it's phrased, ABC-TV's great new *Afternoon Film Festival* is television's most remarkable participation buy. Each weekday afternoon a superb motion picture never before seen on TV. Films like *The Captive Heart, Genevieve, Desperate Moment, The Cruel Sea.* Famous stars like *Jean Simmons, Peggy Cummins, Stewart Granger, James Mason, Deborah Kerr.* Personable Allyn Edwards is the host... and *your* salesman. The buying plan is flexible. The time slot (3 to 5 p.m. EST) seems sure to produce excellent ratings. Get all the facts on this exciting new participation buy today.

abc television network

7 West 66th St., New York 23, N. Y., *SUsquehanna 7-5000*
20 North Wacker Drive, Chicago, Illinois, *ANdover 3-0800*
277 Golden Gate, San Francisco, *UNderhill 3-0077*

Radio Reviews

JIM LOWE SHOW
25 Mins.; Mon.-thru-Fri., 9:05 a.m.
Participating
WCBS, N. Y.

Composer-singer Jim Lowe has replaced Lanny Ross in the 9:05-9:30 a.m. slot on WCBS. It's a switch that isn't likely to lose the station too many of Ross' morning followers. Lowe has an affable and relaxing manner that's easy to take. He dishes out a little patter, tickles the keyboard occasionally, tosses off a sundry vocal and offers a nice selection of recordings.

On preem show last Monday (16), he did a nice vocalling job on "I've Got a Crush on You" besides spinning such tunes as Gordon MacRae's "A Woman in Love," Julie London's "S'Wonderful." Gale Storm's "Memories Are Made of This" and Tony Bennett's "Sing You Sinners." The music was flavorsome, the chatter was brief and the mood was pleasant.

Jess.

MATINEE
With Curt Ray, Ollie Raymand, Dottye Bennett, Jack Hill, Frenda Parker, Robert Dale, The Riverboat Seven, The Rene Favre Quartet, Eddie Burke, Stan Daugherty Orch
Executive Director: Mark Russell
Writer-Producer: James Dutson
Director: Frank Helms
90 Mins.; Mon. thru Fri., 3:45 p.m.
Participating
KMOX, St. Louis

One of the most elaborate programs launched by this BS outlet is a potpourri of entertainment, news, spots, music, quizzes, oomedy and with the commercials ranging from spots to those more elaborate and all of which is designed to attract the attention of housewives and kiddies returning from their school chores. In addition civic enterprises are ballied and when VIP personages hit this burg they are snared for a p.a. Entertainers from local niteries also are corraled to contribute.

The talent, all localites, is above the average of those found in local radio stations. The outstanders at session caught are the Bennett gal who possesses swell pipes and socked over "You're the Cream in My Coffee," Frenda Parker contributed "Sincerely Yours" and a duo, Dottye Bennett and Jack Hill, with their interp of "Sometimes I'm Happy" after he scored with his solo of "Love and Marriage."

Ollie Raymand made with his disciplined ad lib gags in addition to doing some neat work on the trumpet. Ditto for Eddie Burke and his banjo. The dialers got into the act, via quizzes mailed in, for the top prize of a radio. They are asked to name three ditties, whether old or new, and the tooters and singers are required to play or sing them immediately. A flop by the studio gang results in the prize award.

Sahu.

ACCENT ON MUSIC
With Joe Lahart
140 Mins.; Mon.-thru-Fri., 3:30 p.m.
Participating
WROW, Albany

Deep-voiced Joe Lahart deejays a new and listenable though long afternooner. He weaves recorded music around a string of spot commercials, most of them live. Format is a platter and then a plug, with a few network and station promos added. Spieling becomes rather hard on the ears. Sometimes it may be wondered what the effect of individual messages are upon dialers staying with the show all the way, but the pattern is not uncommon hereabouts and must pay off to sponsors.

Lahart mixes his selections widely and wisely; includes show tunes. Because the total of talking time is considerable, greater tonal shading and warmth in the disking introductions would seem desirable.

Jaco.

Pittsburgh—Station WENS here, UHF Channel 16 which has been operating on a curtailed schedule for nearly a year now, adds three hours this week to its daily log in order to take the afternoon ABC "Film Festival." Channel 16 has been telecasting recently only for five hours, from 6 o'clock to 11, is now coming on the air at 3 p.m.

Don Cornell Settles Chock Full O'Nuts Suit

Breach of contract action in which crooner Don Cornell sought damages of $500,000 from the Federal Nut Co. Inc. (Chock Full O' Nuts) and its prexy Charles Black was settled for $6,700 last week during a one-day trial before N.Y. Federal Judge John W. Clancy.

Cornell, who charged the defendants pacted him in 1953 to appear in 13 vidpix for $7,500 but later reneged, originally asked $250,000 for the alleged ticket breach plus another $250,000 for "injuries to his reputation."

Coast Teleblurbs

Continued from page 40

NLRB office against four of firms, excluding Tv Spots, Wolff and Academy outfits. Tv Spots is already struck and other two have no active teleblurb production, union pointed out.

Additionally, SCG appointed committee to study possibility of setting up cooperative blurb manufacturies, to prevent work from going to east coast during "lockout" and to provide work for membership. Interest was reported by several ad agencies in such a setup. Moreover, union reported difficulty in maintaining picket lines around Tv Spots, with eight of 13 striking cartoonists hired by other telecommercial outfits.

TPA

Continued from page 37

day (Wed.) and starts in production on the Coast Jan. 30. Casting is underway on "Mohicans," while Richard Shayer and Sidney Salkow have been signed as story editors and producer on the series, to be shot on the Coast and on location. No starting date is set yet for "One False Step," the whodunit series to be produced by John Guedel. Overall production will total 286 half-hours, under supervision of TPA board chairman Edward Small and v.p. over production, Leon Fromkess.

Tele Reviews

Continued from page 33

Museum of Art where 35 of the Duchamp works are on display).

The Sweeney participation, profound, deep-voiced and stolid, was often intrusive, with too many leading questions to tip off the fact that the interrogator knew the answers, robbing the viewer of what should have been the main ingredient — Duchamp as the responder. The interviewer also was often guilty in the matter of interruptions. Nevertheless, there were interesting moments, when the artist was permitted to ramble, to sound off on theories of modern art, of which he became a centerpiece some 40 years ago when his cubistic "Nude Descending the Staircase" caused a stir in easel circles at its exhibition in N.Y.

Though Duchamp talks like an American, catching the idiom, he thinks like a Frenchman—not too bad a combination. This came out with particular value when he spoke of his father, who, helping him and his brothers during their lifetime, deducted the largesse from his will. Duchamp's comment on his "readymades" and the mechanics of art seemed a bit obscure for the general televiewer, as was his analogy between art and chess, though a good try.

Trau.

Matty Fox

Continued from page 37

part in free time which Fox can then sell to a national advertiser. This "barter" arrangement of time-for-programs had been used successfully by Fox with his Motion Pictures for Television operation and the $10,000,000 worth of commercial time he then accumulated was the basis of his original deal with the C&C Super Corp. under which he sold it his Western Television stockpile and became a director and head of television activities for C&C. It's understood that International Latex might be one of the initial purchasers of the new barter time accumulated with the RKO sales. C&C has been using the barter time it accumulated in its deal with Fox for Western.

2-Part Air Story Rolling for 'Omni'

Robert Saudek, director of the TV-Radio Workshop's "Omnibus," lights out for Omaha today (Wed.) to join the forces which have been at work filming the "Strategic Air Command Story" for the CBS-TV Sunday show since last June. It's one of two elaborate "Omnibus" projects pegged around SAC under Lt. Gen. Curtis E. LeMay at Offut Air Base hq. in Omaha's perimeter. Twin project, headed for March exposures, treats of America's defensive and offensive striking power from aloft.

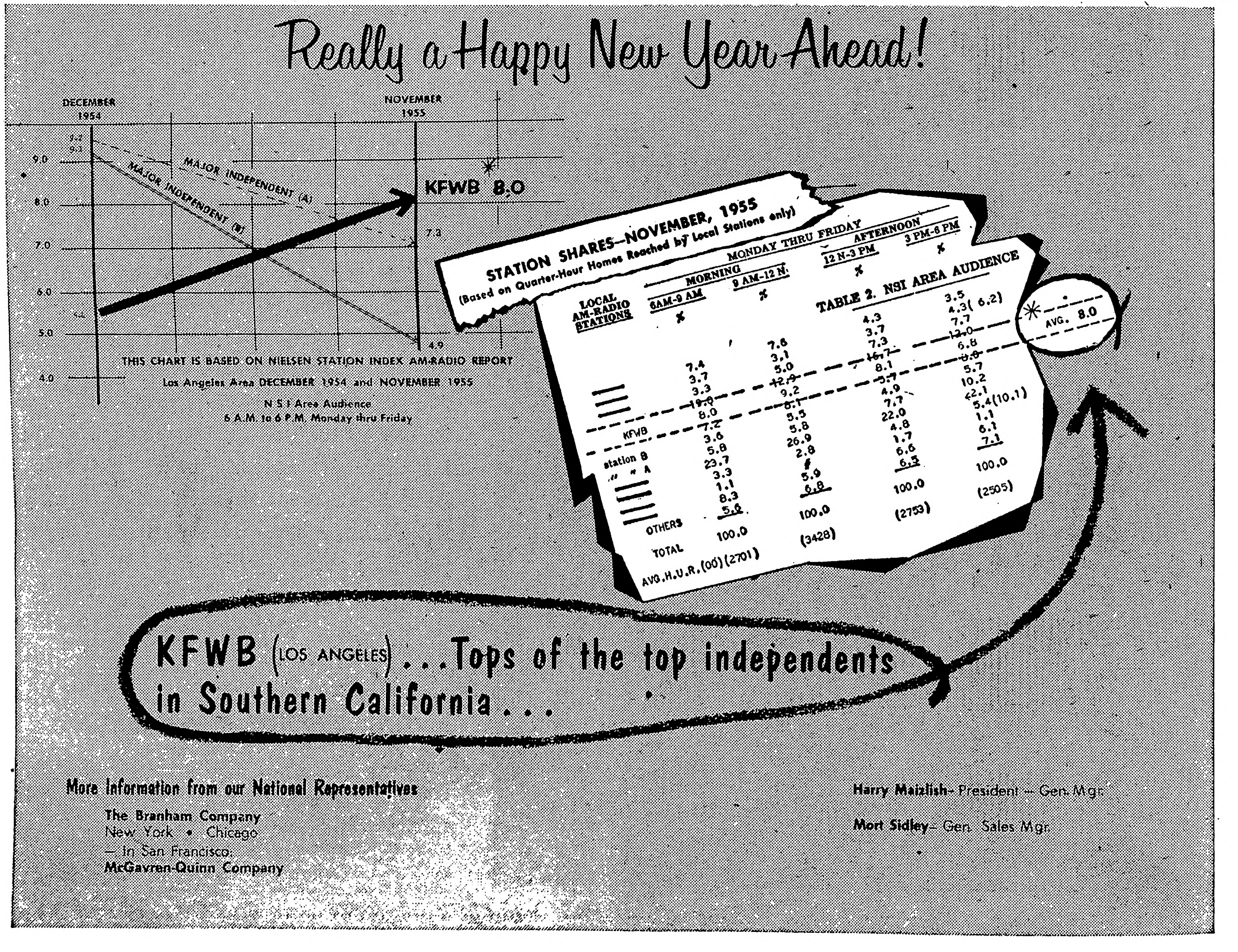
First stanza, to occupy most of the show's 90 minutes, will deal with SAC's global scope in combination live and celluloid, former encasing, remotes from various air bases. Defensive segment rides under the tag of "How the F-100 Got Its Tail," a profile "in depth" of test pilots under great "pre-disintegration" pressure as they take their jets for a spin to get the "bugs" out of the tail assemblies.

"Omni" lensers have been shooting both in Omaha and at the air base in Edwards, Cal., under supervision of Boris D. Kaplan, who heads show's film division.

Industry Org

Continued from page 37

of Television Film Distributors (ATFD) is a poser, particularly since enthusiasm had run high last fall while the initial steps were being taken to organize it. One possible reason advanced is the fact that virtually all distribs had a very healthy fourth quarter, both from the gross and profit standpoints, and the problems which cued the demand for an association no longer loom so largely or importantly. Whatever the reasons, though, at this point the chances of the industry getting together look as dead as the proverbial doornail.



KFWB (LOS ANGELES) . . . Tops of the top independents in Southern California . . .

More Information from our National Representatives

The Branham Company
New York • Chicago
— in San Francisco:
McGavren-Quinn Company

Harry Maizlish- President — Gen. Mgr.

Mort Sidley— Gen. Sales Mgr.

Dear Art:

This week you're starting your 12th year on House Party, your show we have been so intimately connected with.

That occasion seems a real good time to spell out in Variety a few of the things we've been thinking about you.

If ever there was a triple-threat man in TV it's you--

--you emcee from either the split T or single wing better than anyone in the business. Not one, but two networks recognize your All-American emcee status.

--you're a doggoned wonderful personal salesman.

--you've given the audience a good show every time you've stepped on stage.

--you're a good citizen in your own personal and community life.

Besides those things, Art, you've always taken a sincere interest in our clients' aims and selling problems.

Which means you've visited factories, pepped up sales forces and made a lot of personal appearances to help us all out. (Things like running the big Grand National Bake-off and Awards Luncheon, for instance.)

So Happy Anniversary, Art--with another big A for Ace, Artist, A-1, and All Right!

Regards,

Leo Burnett Co., Inc.

CHICAGO • NEW YORK • HOLLYWOOD • TORONTO

CIRCLING THE KILOCYCLES

Hartford — Robert L. Arel has joined the announcing staff of WTIC, 50,000-watter here. Replaces Robert Tyrol who has moved over to the sales staff.

Louisville—New on the WAVE mike staff are Bob Colby, New Yorker and vet of 15 years broadcasting at KNX, Hollywood; KOA, Denver, and in Birmingham and Buffalo, and Joe Knight, native Kentuckian, who was p.d. of U, of Kentucky station WKYB, and also worked at WPAD, Paducah, and WKLX, Lexington, Ky.

San Antonio—American Tobacco for Lucky Strikes will sponsor a 10-minute sports, news and weather cast on WOAI here three times weekly, on Monday, Wednesday and Friday, for 52 weeks. Series will feature Frank Matthews as newscaster and Randall Clay as sportscaster.

Birmingham — James E. Bailey, recently named a vice president of Storer Broadcasting Co., leaves his job as manager of WBRC, CBS outlet here, to become manager of WSPD, Toledo. Lionel Baxter, sales manager, was named to succeed Bailey as manager here.

Hollywood — New prexy of KRKD-AM-FM is Richard Simonton, also prexy of piped-music Pacific Network, who was elected at first board meeting of Continental Telecasting, new licensee for KRKD.

Pittsburgh, Jan. 17.

Kudos continue to pile up on Harold C. Lund, general manager of KDKA-TV, who was recently named veep of Westinghouse Broadcasting Co. in charge of its local radio and tv operations. Lund piloted local VHFer when it was WDTV, under DuMont ownership; and continued in that berth when WBC took over.

Latest honor to come Lund's way was via Pittsburgh Junior Chamber of Commerce, which has just named him "Man of the Year" in the entertainment category. He'll be saluted, along with other 1956 winners, at Kaycees' annual "Man of the Year" banquet at William Penn Hotel Jan. 27.

Portland, Ore. — KPTV, local NBC affiliate, has had a number of personnel changes this week. Don Loney, promotion manager, has been appointed local salesmanager; Don Tykeson has taken over as national sales manager; Al McLaughlin, continuity chief, will be the new promotion boss.

Columbus—Gene Holl, an announcer and film librarian at WTVN Radio here, has been named promotion director for the Mutual affiliate. Holl replaces Dan Ries who resigned to go to Cincinnati.

Phoenix—Howard Loeb, owner of KRIZ, Phoenix, was voted president of the Metropolitan Broad-Rawls, KPHO-TV general manager.

Phoenix—Dan Schwartz has purchased TV Views magazine, bimonthly television publication serving Phoenix and Tucson, from Associated Sales Corp. of Phoenix. Schwartz formerly was promotion manager for KPHO radio and television, Phoenix.

NTA'S ITALO FEATURES BUY FALLS THROUGH

Projected deal under which Italian Films Export would sell a package of 10 of its top features to National Telefilm Associates has fallen through. IFE, however, stated it's negotiating with "several other" interested parties and that the films are definitely available. An NTA spokesman said the deal fell apart because of disagreement over price. Included in the package are "Bitter Rice," "The Young Caruso" and "Bellissima."

Meanwhile, NTA avers it's found another package of 10 features to replace the IFE group in its new "TNT" package of 30 films. It's keeping source and title under wraps, though.

Crosley Strike Averted

Cincinnati, Jan. 17.

Settlement of new contract terms for 45 staffers of Crosley's WLW and WLW-T was reached last week, eliminating the threat of a walkout. Pay scales were said to have been upped $5 a week.

Refunds of war chest assessments to 200 local members of the American Federation of Television & Radio Artists were made, after the new agreement was reached. They voted for "strike fund" support of the Crosley group after expiration of the old pact Dec. 15 and negotiations showed "no progress."

WBBM's M of D Push

Chicago, Jan. 17.

WBBM is holding open house this week on its local shows in behalf of the March of Dimes.

Top civic and political leaders, including Mayor Richard Daley, sports figures and show biz personalities are being slotted on all programs, excepting newscasts, to make personal pitches for the polio fund.

Roland Reed Sets Up New Outfit; Break With GK Becomes Official

Hollywood, Jan. 17.

Previously-rumored splitup of Roland Reed-Gross Krasne Tv Commercial Co. was made official last week with formation of Roland Reed TV Inc., and disclosure that new firm will take over entire telecommercial operation of RR-GK. Gross-Krasne will concentrate on filming tv series and theatrical features, with "Test Pilot," starring Preston Foster, ready to roll.

RR-GK was formed last April and made over $700,000 in telefilm commercials through Dec. 31. Reed firm also has plans for teleseries, with pilot for program called "Alarm" soon to go before cameras, but main emphasis of Roland Reed TV will be on telecommercials, industrial and commercial films. New firm has taken a threeyear lease on the nine-stage California Studios.

Board of directors of RRT are Roland Reed, prez; Guy V. Thayer Jr., exec v.p.; and James Fay, secretary-treasurer. Other officers are Frank Bibas, production v.p.; George Faust, sales v.p.; Russell Raycroft, v.p., creative consultant and eastern rep; Burton Neuberger, v.p., Midwestern sales; Jay Norman, v.p., Mideastern sales, and Hampton Howard, v.p., Eastern industrial sales.

Rudy Bretz to Australia

Rudy Bretz, program-production consultant who just returned from a State Department junket to Germany, is off for Australia to aid Artransa in establishing a film and live tv production centre slated for this year.

Bretz will be Down Under for three months. Artransa studios are to be built outside of Sydney.

We Printed the Collector's Item!

THE MUCH ADMIRED
GOLDEN JUBILEE NUMBER
of
VARIETY

WE CAN DO AS MUCH FOR YOU

ALL THE COMPOSITION, MAKEUP AND PRESS WORK WERE EXECUTED
BY US WITHIN OUR FULLY EQUIPPED SHOP

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PRINTERS FOR VARIETY SINCE 1919

MPLS. 'HAM'S' SCOOP

WTCN-TV Engineer Makes Contact With Ecuador Jungle

Minneapolis, Jan. 17.

The fact that two of WTCN-TV's engineers are ham operators enabled the station to score a clean news beat over opposition on a story anent five missionaries, one of them a graduate of a Minneapolis bible college, captured by a wild Indian tribe in the Ecuador jungles just 24 hours before it went on the air here via video.

Chalmers Stromberg, one of the WTCN-TV engineers in question, made direct contact via shortwave radio with another amateur, A. C. Vanderboy, who was on the rescue scene deep in the jungle.

The same evening Stromberg and the other engineer, Dick Nelson, recorded an on-the-spot report of the recue operations made by Vanderboy. An hour and a half later, news director Paul Sevareid led off his 10 p.m. newscast with the recording.

Story was front page newspaper stuff here.

UM&M GETS NEW CORPORATE TITLE

UM&M Inc., the telefilm distribution outfit which just took on the 1,600 Paramount shorts, has changed its corporate name to UM&M TV Corp. preparatory to floating a public stock issue. It was felt that UM&M, which derives from the three component commpanies in the venture (United Film Service, Motion Picture Advertising Service and Minot TV), was too confusing, but that the addition of "TV" served as an identifying factor, particularly insofar as Wall St. is concerned.

Firm, incidentally, is dickering to bring in a new sales chief following the exit of Cy Donegan as sales v.p. of the overall company. Prez Charles Amory last week signed on Richard Carlton as sales manager of Minot, which services the northeast, but Carlton is not to be Donegan's replacement; the replacement will operate on a national level. Carlton, formerly v.p. in charge of operations for Sterling Television, moved over to UM&M this week.

Original Musicomedy Filmed as 'Lucy' Seg

Hollywood, Jan. 17.

In format switch, Feb. 20 CBS-TV "I Love Lucy," filmed here last week, will be an original musical comedy. Segment features dream sequence in which Lucille (Lucy) Ball visits relatives in Scotland. Show has five original tunes cleffed by Eliot Daniels, with lyrics by Larry Orenstein, who also warbles in telepic. Jack Baker choreographed.

Musical portions run a bit over 20 minutes, with filming accomplished in four days.

WB's 'Amazon Trader' Full-Hour Telepic Series

Hollywood, Jan. 17.

New series of hour-long telepix is being prepped by Jack L. Warner Jr. under his Sunset TV Co. banner, for Warner Bros. tv division. It's understood that pilot film for series, entitled "Amazon Trader," has already been shot on locale in South America, with plans to lens entire series in that area.

"Trader" will be filmed in color and will feature a native cast.

Coast AFTRA Balloting

Hollywood, Jan. 17.

Membership of Hollywood local of American Federation of TV and Radio Artists are voting on officers for coming year, with mail balloting to be completed by Jan. 27 and installation of new officers to come sometime in February.

Olan Soule is unopposed candidate for Hollywood presidency, with Bill Baldwin and Will Wright competing for post of first v.p.; Jud Conlon and Larry Dobkin for second v.p.; Jack Kruschen and Allin Slate for third v.p.; Art Gilmore and Lurene Tuttle for fourth v.p.; Verne Smith and Eric Snowden for recording secretary; and Stan Ferrar unopposed for treasurer's post.

Ziv TV Setting Up Coast Talent Pool

Hollywood, Jan. 17.

Permanent talent audition setup, to provide a minimum pool of 250 performers for Ziv TV telefilms, will get under way within three weeks, according to studio production head Maurice Unger.

"Although there is no particular shortage of acting talent in Hollywood, it's logical to enlarge this talent pool since it is constantly being used by ourselves and others," Unger declared. "Actors coming to Hollywood find it difficult to establish themselves with production companies. Our plan should solve their problem and ours. We want to reach talent and we want talent to reach us."

Plan, believed largest in film industry history, is brainchild of producer-director William Castle, who will personally supervise first talent screening. Auditions will be held at Ziv studio here at least twice monthly, before panel of producers, directors and casting personnel. Some 25 professional applicants will be viewed at each setting, with each given a 90-second scene to emote. Emphasis will be on ability of thesps to play supporting roles, with Ziv directors briefly rehearsing performers before scenes.

While present search is for supporting players, if actors prove selves in actual production, some will find themselves under contract to Ziv-TV, Unger revealed.

KY. SOLONS ACT ON TV-RADIO LIBEL

Louisville, Jan. 17.

Kentucky legislature has now pending in the House a proposed new libel law for radio and tv which would not hold a station liable for defamatory statements made by a candidate for public office, or anyone speaking in his behalf. Bill provides that damages cannot be recovered unless the aggrieved party can prove he made a demand for correction, and the demand was not met.

Correction could take the form of an acknowledgement that aggrieved party was correct in his contention that the statements about him were false, and second, it can be an airing of the aggrieved party's statement of what he deems to be the facts.

2,500 Sq. Ft.
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- Ballet School
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24-hour elevator and switchboard service

INDUSTRIAL HEART
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TV's New Queen
316,000 watts of V. H. F. power
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$10,000. Apartment
custom-built modern
living and bedroom
WILL SACRIFICE
With or Without
Reasonable Lease in
Hi-Class Apt. Hotel
Call Root:
PL 7-6142 or CI 5-4126

You have to see it to believe it!

FLASH-MATIC TUNING by ZENITH

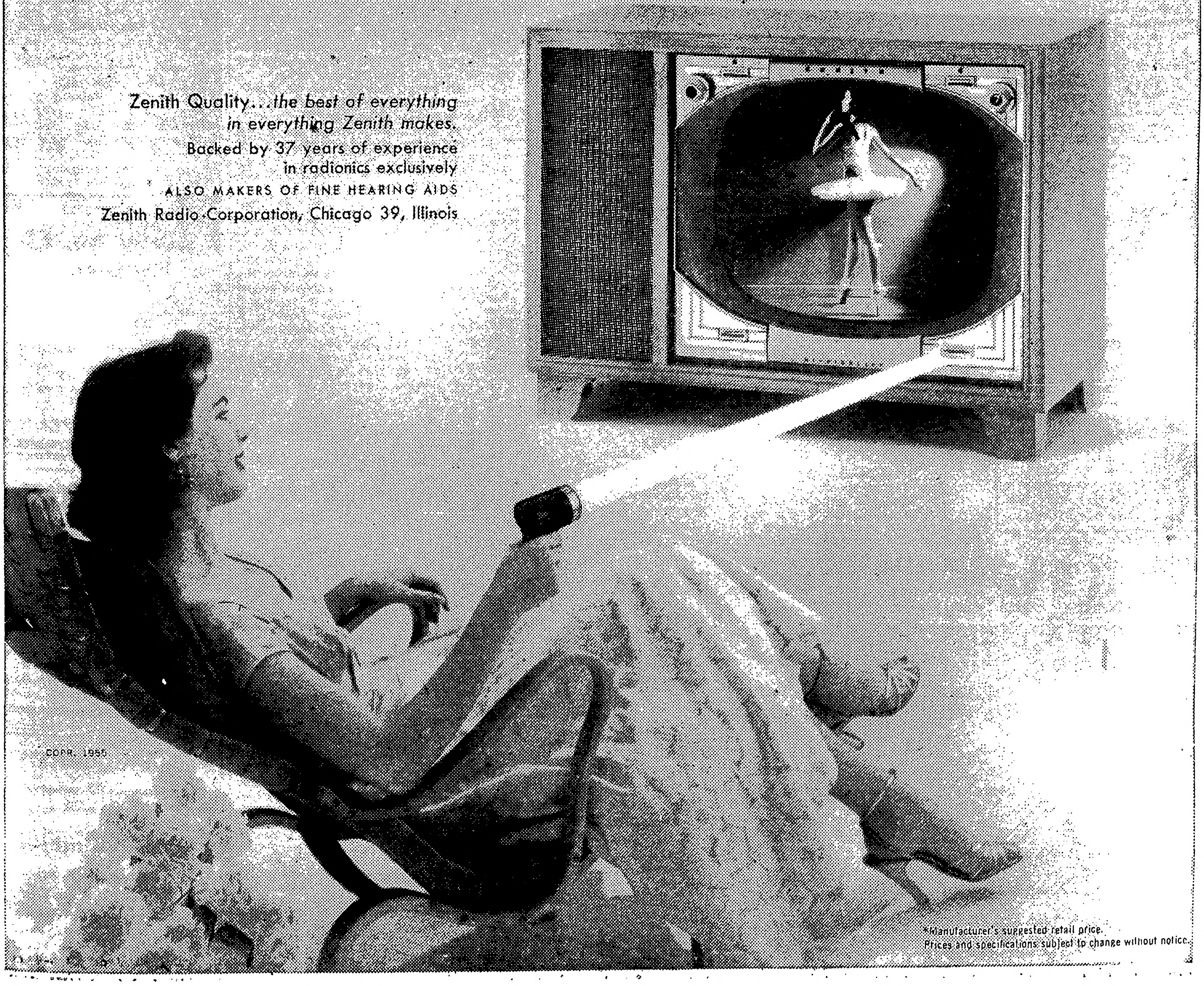
You can shoot off annoying commercials from across the room with a flash of magic light (no wires, no cords) . . . the picture remains on the screen while commercial is silent so you can tell when to turn on sound again.

The flash of magic light turns set on, turns set off or changes channels —and you remain in your easy chair.

Here is the most amazing television development since the invention of the picture tube—the ultimate in TV viewing comfort! And only Zenith has it! Just imagine! You can tune your Flash-Matic television set from clear across the room with a "magic" flash of light. Zenith Flash-Matic Tuning is *not* an accessory. It is a built-in part of several new 1956 Zenith television sets. See it, try it at your Zenith dealer's. And, while there, see the complete line of exciting new 1956 Zenith television sets.

The Touraine

Giant 24-inch screen, Flash-Matic Tuning, 20,000 volts of picture power, new Royal "X" Chassis, Cinébeam®, Ciné-Lens, Spotlite Dial, high fidelity sound system, phono-jack, removable protective glass. Also push-button tuning. Cabinet in grained blond oak color. Casters. Model X2674EQ, $525*.
Also in mahogany color as Model X2674RQ, $499.95*.



Zenith Quality . . . *the best of everything in everything Zenith makes.*
Backed by 37 years of experience in radionics exclusively
ALSO MAKERS OF FINE HEARING AIDS
Zenith Radio Corporation, Chicago 39, Illinois

COPR. 1956

*Manufacturer's suggested retail price.
Prices and specifications subject to change without notice.

From The Production Centres

Continued from page 42

handled Oakland games since World War II, moved in on the Frisco club soon after the Oaks were transplanted to Vancouver . . . Situation on televising the Seals' games isn't yet clear, but KOVR, the Stockton-Frisco outlet, seems to have the inside track, which would mean bumping the UHF KSAN just as KSFO has already been bumped by KLX . . . **Dee Gilman,** KPIX traffic manager, has returned to job after a four-month hospital siege, with a slipped disc. Same day Gilman reported back, **Eloise Rowan, Patty Pritchard's** accompanist on "This Morning," slipped a disc, landed in hospital . . . KGO and KGO-TV hooked Owl Drugs for a 52-week spot pact . . . KEAR, classical-music station which has gradually shifted out of San Mateo to Frisco, has added two early-morning hours of broadcasting.

IN DALLAS . . .

Kenny Sargent, KLIF deejay for three years, switched to KGKO . . . **Martha Hyer** skied in to be crowned "Miss Color Radio" by KLIF . . . **Barbara Sanders** promoted by WFAA-TV to traffic director. Her husband, **Gordon Sanders,** news director at KGKO, is directing the legiter, "The Happy Time," for Courtyard Theatre . . . WFAA-TV cut its daily "Magazine" show to 25 minutes, dropped editor **Jim Underwood,** women's editor **Nancy Neely** and organist **Ray Plagens**—installed **Jerry Haynes** and **Bea Shaw** to fill the new slots . . . KFJZ-TV, Fort Worth, upped **Joann McCann** to chief copywriter, **Bob Lidz** to publicity director, **Tex Bailey** to staff director, **John Witten** to news producer and **Don Henry** to floor director . . . KGKO applied for increase to 5,000 watts daytime . . . Actor **Aaron Spelling** and actress wife, **Carolyn Jones,** Coast tv thesps, **guested on** WFAA-TV's "Magazine."

IN MINNEAPOLIS . . .

WCCO Radio's "Winter Carnival" show in 10,000-seat St. Paul Auditorium Jan. 28, to be headlined by **Rosemary Clooney** and **Johnny Carson** and also to be aired, is scaled at $5.50 top . . . While here for personal appearances at Minneapolis Auto Show, **Phil Silvers** in tv Sgt. Bilko role assisted Army Reserve at local military post in recruiting . . . **Wes Fesler,** former U. of Minnesota football coach and now a WDGY radio personality, will remain with the station under the new ownership which takes over as soon as the FCC approves the deal . . . KSTP-TV, WTCN-TV and KEYD-TV followed WCCO-TV's lead in refusing Minnesota Republican party equal time with that consumed by Minnesota Farmer-Laborite Gov. O. A. Freeman's weekly reports to the electorate. They held latter were non-political in nature . . . Largest regional tv network ever assembled for a televised political speech found WCCO-TV feeding former President Harry Truman's talk at the Minnesota Gov. O. A. Freeman "Appreciation Dinner" to 10 other Minnesota, Wisconsin, Iowa and North Dakota stations . . . KEYD-TV celebrated first anni and for occasion 32-story office building atop of which its tower is located was completely illuminated. Station also released 100 balloons containing a pair of passes each for a Minneapolis Lakers NBA basketball game.

IN PHILADELPHIA . . .

Jerry Williams, formerly with MBS network "Gagbusters" show, and **Eddie Newman,** currently on WDAS, WHAT, WCAM, WKDN, and WPFH take over at the Studio, Hotel Rittenhouse music room . . . TV outlets in Easton, Scranton and Elmira, N. Y., are picking up the Grady and Hurst "Dance Party" WPFH session . . . **Varner Paulsen,** WIP program director, has obtained special permission for "Concert Festival," tapes recorded from the British Broadcasting concerts . . . **Katherine Vincent,** Daily News Women's editor, beeb-phoned weeklong fashion reports from New York to KYW's **Ruth Wells . . . Margaret Mary Kearny,** WCAU educational director, appointed to the Penna. Committee of UNICEP . . . WPTZ' **Joe Behar** will direct the Valley Forge segment of NBC-TV's "Wide, Wide, World" (22) . . . "Crunch and Des," adventure series based on the Saturday Evening Post stories of **Philip Wylie,** debuted on WCAU-TV (20) . . . **Emanuel Sacks,** RCA veepee and general manager of the record division, received 1955 Award of the Optimist Club of Germantown," in recognition of his outstanding success achieved in the creative field of entertainment.

IN PITTSBURGH . . .

Vicki Fanning, wife of **Win Fanning,** Post-Gazette tv-radio editor, has dropped her foreign language platter session on Sundays over WHOD but continues her German show on WPIT Saturday afternoons and her International half-hour on KDKA Friday evenings . . . **Wayne Griffin** going to New York during week of Feb. 5 to be a helping hand on "Strike It Rich" . . . **Barry Kaye,** WJAS deejay, and his wife back from quickie vacation in Miami Beach. During their absence, **Churck Reichblum** pinch-hit for him . . . **John Vlahis,** who graduated from the Carnegie Tech Drama School in 1940, has a pair of scripts coming up on the Goodyear Playhouse within two weeks of each other—"Starlet" Jan. 29 and one as yet untitled, with **William Bendix** and **Viveca Lindfors,** a fortnight later . . . **Lionel Poulton,** veteran producer-director at KDKA radio, has switched to KDKA-TV as producer of daily Wayne Griffin Show, replacing **Jean Connelly,** who becomes an integral on-camera part of the program itself . . . **Pat McNamara** has left KQV promotion department to concentrate on being just a housewife.

Fred Coll On a Duck Safari for 'Monitor'

A duck hunt in the Louisiana bayou swamps, produced and announced by Fred Coll, publicist and one of broadcasting's pioneer specialists in audience participation and special events, will be featured on NBC "Monitor" Saturday (21).

The show highlights duck and geese calls by Sevan Miller, a Cajan hunting guide, and actual shooting of migratory birds by Miller, and Coll from a platform duck blind in the bayou marshes.

This is the first of a series of assignments Coll will undertake to originate for "Monitor" on tours of eastern and southern states, in which he'll write, produce, direct and announce. His major activity is publicizing corporations, products, and programs and stars of network television and radio, a business which he is continuing in addition to his new "Monitor" projects.

Louisville — Among personnel changes at Louisville stations are appointment of Arthur Selley as manager of WLOU. He will take over the post shortly, succeeding Lee R. Smith, who goes to Atlanta as national sales manager for the Robert W. Rounsville organization. Jim Caldwell. WAVE program director, will be new promotion manager for the radio station and WAVE-TV, succeeding Charles Hill.

Miami Beach

Continued from page 41

For the hotels, it means cash contributions ranging from $10,000 up to double that sum, plus giving up of a considerable amount of rooms to the personnel and turning of most public facilities into studio layouts at a time when the season is rapidly reaching its height. Most of the owners of the larger, newer hostels seem reluctant to come in on the deal, despite the admitted "invaluable" publicity stemming from the telecasts. That obstacle, however, can be overcome, it is believed by city officials, once the problems raised by the labor situation is ironed out.

To date the Arthur Godfrey "Talent Scouts" and "Friends" programs, from the Kenilworth, Robert Q. Lewis' show from the Algiers, "Tonight" from the Saxony and "Let's Take a Trip" teed off the programming pattern city public relations director Hank Meyer, network brass and sponsors had worked out so optimistically.

Foes of Liquor

Continued from page 28

sessions. It's also likely that beer and wine trade associations, advertising industry and publishers' organizations will fight the bill.

It's quite possible that hearings will likewise be held before the House Interstate Commerce Committee, under chairmanship of Rep. Percy Priest (D., Tenn.). There are several liquor, beer and wine advertising pending in the House.

Merced, Calif.—Joseph A. Gamble, Stockton radio station owner, said he expects to have his KWIP, daytime-only, 500-watt indie outlet, operating by mid-February.

Appeals Court Slaps Down FCC

Continued from page 32

grant Channel 16 new hearings on its allegations challenging the legality of the merger of the original applicants for Channel 12, particularly a "payoff" to certain principals to withdraw. Channel 16 has also charged that construction of the station was begun before the permit was issued.

The effect of the Court's ruling in the Pittsburgh case (see separate story) is to affirm a previous order which set aside the Commission's grant of last July of Channel 11 to WWSW Inc., a merger of the Pittsburgh Post-Gazette and WJAS applications for the channel. Construction of the station had been stayed last October pending FCC disposition of a protest by UHF station WENS against the grant. Various questions, including the legality of certain ownership changes in the merger company, are at issue. The Commission has ordered hearings on the protest.

In the Savannah case, the Court upheld the FCC's action of a year ago in granting channel 3 to WSAV-TV. The case was appealed by WJIV-TV, the losing applicant, which charged premature construction of the station and failure of the Commission to find against WSAV because of alleged anti-trust violations.

The Court held that the Commission's decision "was within its competence and is supported by substantial evidence of record."

Knoxville, Fresno Grants

Radio station WBIR got the nod for channel 10 in Knoxville, Tenn., and KFRE was awarded channel 12 in Fresno, Calif., in final decisions on long-pending contests for VHF facilities in these cities.

In voting unanimously for WBIR, the Commission approved an examiner's recommendations issued a year ago which turned down the applications of Scripps-Howard and Tennessee Television Inc. The authorization gives Knoxville its second VHF station.

The Commission reversed the examiner's report of September, 1954, favoring KARM for channel 12 in Fresno and awarded the channel to KFRE. The agency had been hung up for months on the decision because of inability to get the necessary four votes for a valid authorization. Comr. Robert E. Lee switched from KARM to KFRE in the final go-round.

Comrs, Rosel Hyde and Robert Bartley, who were dissenters to the Commission turndown of deintermixture proposals, voted against any VHF grant in Fresno because of its threat to the two UHF stations there.

CBS Woos Studios

Continued from page 29

about over. But if they don't want to cooperate, we'll sign our own Grace Kellys, Eva Marie Saints and others who developed from tv, and we will control our own properties. Of course I have a selfish motive in going to the studios—but then, it's to their advantage, too," he said.

Scaplone declared he's already reached a strong understanding on the situation with RKO production chief William Dozier, formerly head of programming for the web in Hollywood. "Having been in tv, he's aware of its importance, and is already buying tv stories for RKO," Scalpone noted. The exec also discussed the situation informally last week with Kenneth McKenna, Metro story editor.

Binghamton—LeRoy V. Bertin, Northern California regional manager of TV Guide, has been named director of sales promotion and development for the WNBF stations, it was announced by George R. Dunham, general manager of WNBF and WNBF-TV, Binghamton. Bertin checked in Jan. 3.

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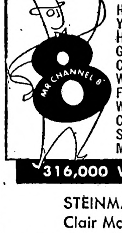

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Television Chatter

New York

Seems everybody's off to Jamaica (the British possession, not the race track). NBC prexy **Robert Sarnoff** left last week. CBS board chairman **William S. Paley** is scheduled to shove off next Saturday. CBS producer **Lou Cowan** also makes the Jamaica hop this Friday . . . British actor **Max Brandt** makes his U. S. tv debut with Hume Cronyn and Jessica Tandy on U. S. Steel Hour's "Great Adventure" Jan. 18 . . . **Hal Holbrook** did a "Mama" CBS-TV stint last Friday (13) . . . In addition to doing the Wednesday night fights on ABC-TV, **Jack Gregson** is announcing the new **Cesas Romero** "Passport To Danger" vidpix series and the weekly pro basketball games on NBC-TV.

Tom Howard, lately WPIX chief engineer and now heading up technical staff at WBT, Charlotte, N.C., breezed into town on biz this week . . . WPIX's **Tom Robinson** in Chi for station sales deals . . . **Marty Glickman,** vet sportscaster, doing WABD "Sportsarama," full-hour tv stanzas devoted to sports film. **Betty Freedman** produces . . . **Joe Julian,** writer-thesp, lately finished a "Joe and Mabel" vidfilm appearance, also did "Big Story" last week . . . Part of the Paramount pic pile bought by WABD (UM&M is distributing the new tv product) includes a gang of the late **Robert Benchley's** short subjects . . . WPIX yesterday (Tues.) threw a "first" birthdya party for **Joe (Officer Joe) Bolton** on his "Clubhouse Gang Comedies," the year-old show composed primarily of Interstate's "Little Rascals" shorts and which has been making a notable dent on the N. Y. juve ratings . . . Writer **Tony Webster** has joined the Frank Cooper roster.

Lilli Palmer, recently returned from the Continent, plays Kate opposite **Maurice Evans** (as Petruchio) in Evans' production of "Taming of the Shrew" on Hallmark-TV in March.

David Swift, creator of "Mr. Peepers," sold "This Business of Murder" to Fred Coe for NBC-TV's "Playwrights '56" Jan. 31, starring **James Whitmore, E. G. Marshall** and **Thomas Gomez** under **Vincent Donehue's** direction . . . **David Roth,** associate director of the **Phil Silvers** show on CBS-TV, back after a virus tussle.

Lester Lewis office set **Mike Case** on a deal under which he'll direct **Eddie Fisher's** NBC-TV show for Coke out of Calif. in a nine-week stint . . . **Ron Cochran,** WCBS-TV newscaster, is servicing metropolitan dailies and weeklies with a "News Over Lightly" column in humorous format (no plugs except the byline) . . . WRCA-TV's **Lou Hartman** and hubby **George Hartman** of CBS off on vacation to visit her home in Tulsa and his in Tex. . . . Victor Bennett agency receptionist-switchboard operator **June Barbour** sold her first telescript, to be given on ABC-TV's "Star Tonight" Feb. 16 . . . "Choose Up Sides," the **Goodson-Todman** quiz for kids, racked a three-city Trendex of 9.6 on preem to beat the entrenched "Big Top" which scored an 8.7 . . . **Lois Balk** and **Phil Green,** NBC staff writers, assigned to the **Ernie Kovacs** show . . . **Marcel Hillaire** into **Max Liebman's** "Paris" spec (21) . . . **Alan (Scotty) Connal** of WRCA-TV b'cast operations, promoted to supervisor of schedules.

Robert E. Gips, production supervisor for Mel Gold Productions, upped to v.p. and a director of the firm . . . **Bob Flood,** who exited the Rogers & Cowan flackery some time back to start his own firm, joined the **Richard S. Robbins** merchandising and sales promotion outfit as head of a newly formed p.r. department . . . **Lee Richardson** gets a featured role in "Appointment With Adventure" Sunday (22) . . . **Carol Haney** does another guest shot on the **Ed Sullivan** show Feb. 26 . . . **Robert Merrill** and **Elaine Malbin** team for the first time on "Voice of Firestone" Jan. 30 . . . **Walter Cronkite** speaks before the Western Retailers Assn. in Kansas City today (Wed.) . . . **Jean Hollander** upped from associate producer to producer on the new Goodson-Todman "Choose Up Sides" kiddie segment . . . **Godfrey Elliott,** prez of Young America Films; **J. R. Bingham,** president of Association-Films, and **Albert Rosenberg,** general manager of McGraw-Hill's Textfilm Dept., comprise the panel on "TV as a Source of Classroom Films" at the regionalfilm workshop of the N. Y. Film Council and Educational Film Library Assn. Jan. 27 at the Carnegie International Center.

Claire Mann, who celebrates seven years of broadcasting and her 2,000th program on Feb. 16, has signed to do a column for the new Brooklyn Daily . . . **Arthur Shields** has been signed to portray Father George B. Ford in "Mother O'Brien," the "Crossroads" story dealing with narcotics addiction to be filmed next week for telecast in February . . . Flack **Mike Jablons** named to the Grand Jury Assn. of N.Y.

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Carlson Into Capra Telefilms for AT&T

Hollywood, Jan. 17.

Producer-director Frank Capra has set Richard Carlson to star in two one-hour telefilms for American Tel & Tel, to be made this year. Carlson starts on first of Capra telefilms today (17), after finishing penning "Counterpunch," pic which he is also directing for producer Vincent Fennelly at Allied Artists.

After completion of the first Capra vidpic, Carlson reports back to Allied for co-starring role opposite Laraine Day and Ricardo Montalban in "Three for Jamie Dawn," slated to roll Feb. 2.

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Television Fast-Growing In Denmark; '56 Goal Of 100,000 Receivers

Copenhagen, Jan. 17.

After a slow start with only 3,000 new viewers in each of the first two years, the Danish State Television is now growing so rapidly that it is expected to pass the first 100,000 viewers in the next year. Each viewer pays a license of 50 kroner ($7) per year. Until now the tv station has borrowed heavily from the finances of the State Radio, but will probably be able to pay back everything in a few years. Both radio and television are under the Ministry of Culture here. There are nightly tv programs of one hour and four half-hour children's programs weekly.

Some advertising people offered to pay all expenses for an extra hour nightly against a few minutes of advertising, but the offer was declined. There is only one way to get ads shown on the Danish tv screens—namely by having the ads painted in big letters on the race course in Forum, from where there are nightly transmissions of the six-day bike races. A new one started Dec. 8. These transmissions are enormously popular and are winning many new television enthusiasts.

Also a big push forward was an incident on the bi-weekly program, "Rendezvous in the Studio," where the producer Sven Alkarsig got his program on all the front pages by arranging a meeting in the studio between Danish born 31-year-old corporal Alex E. Herreborg from Parks Airforce Base, San Francisco, who was chosen as "Soldier of the Month," and his widowed mother (72), who had not seen her son in seven years. The son, who flew 10,000 miles to get here, had to go in hiding on an old estate on the small island, three days before the program, so that he was sure of being seen by none of his friends or family before the meeting took place on the tv screen. This incident got so much publicity in all Danish newspapers, that more tv sets were sold in the few following days than in an ordinary month.

An important factor in the growing popularity of Denmark's tv is the building of new stations. Hitherto only the people on Sjaelland (with the capital Copenhagen) could be sure of seeing the programs clearly. But on Dec. 17 a new station started covering the other big Danish island, Fyn.

K.C. Radio

Continued from page 28

playing all the releases, especially the new ones. Hit parade toppers are included and prominently, but are not played over and over in the same day.

Torey was brought in from WAKR, Akron, where he had established a rep, and Walters from WEEK, Peoria. Brunswick and Dillson were added to the staff some time ago, and Andrews is a vet of the KMBC mikes for many years.

An important new item on the schedules is the "Mayor's Morning Report," a daily session at 8:20 a.m. for which Kansas City's speechifying Mayor Roe Bartle drops in and chats with the electorate five days a week. Bartle is taking to the idea with a vim, and program already is gaining some listener momentum.

KMBC also is going after listeners with a "Quickie Quiz," in which it gives away money by phone calls but lets the dough pile up if there is no answer or wrong answer given to the question (how much is in the pot on this call?). Last week there were three winners in two days, one of them for $275, and station officials are taking this as an early sign of rising listenership in the new programming.

Oddly enough, KMBC is owned by Cook Paint and Varnish Co., which formerly owned WHB. After acquiring WHB, Mid-Continent immediately installed its disk jockey and five-minute news format, has been going strong on it ever since and has come out high on all ratings. Station is loaded with spot announcements, and it is some of this spot money that KMBC hopes to corner.

Situation largely resolves itself into a KMBC vs. WHB duel, since other stations are sticking to previously established patterns.

Inside Stuff—Radio-TV

Joseph F. McCaffrey, an independent newscaster who emcees the "Celebrity Parade" program on WMAL-TV in Washington, was elected president last week of the Radio and TV Correspondents Assn. He is the first non-network or non-wire service president to be elected by the organization in its 19-year history. He succeeds Eric Sevareid of CBS.

Robert F. Hurleigh, chief Washington correspondent for Mutual, was elected vice president; Bryson Rash of ABC was chosen secretary; and Julian Goodman of NBC was named treasurer. Elected board members were Lewis Shollenberger of CBS, Charles Shutt of Telenews, and George Marder of United Press radio.

Officers will be inaugurated at the Association's annual dinner Feb. 18 at the Statler. Vive President Richard Nixon has accepted an invitation to attend. The organization hopes that President Eisenhower will make a brief appearance.

The industry is offering wide radio-tv support to the '56 Heart Fund for its intensive February pitch. John Meagher, NARTB veep, is head of the campaign's radio committee, while Myron Kirk, veep of Kudner agency, heads up its tv counterpart.

Heading the radio appeal will be four quarter-hour transscriptions, with Danny Kaye and Samuel Goldwyn teamed on the first, Alfred Hitchock and Doris Day on the second, and with remaining two pairing Charles Brackett with Fred Astaire and Dore Schary with Howard Keel. Other audio stuff will be designed for deejay shows, with singers cutting special Heart Fund closers for their records.

Six one-minute spots have been filmed for tv, and six 20-second strips, all with major show biz names.

Charles Colingwood, CBS newsman-commentator, has provided himself with managerial timber for the first time in his 15 years as an operative in radio-tv. The host of the CBS-TV "Adventure," who's prez of AFTRA's New York chapter, has signed with Marvin Josephson, head of Broadcast Management, which was set up last April when Josephson, who's only 28, left the web's legal sector.

Josephson also reps Bob Keeshan and Jack Miller (Keeshan-Miller Enterprises), with Keeshan appearing as "Captain Kangaroo," CBS-TV 8 to 9 a.m. show (now also on Saturdays.

Capitalized at $250,000, Poll-O-Meter Corp. launches tv rating service with opening of initial offices in Beverly Hills. First on firm's sked is a series of invitational demonstrations for U. S., Canadian and British tv execs, currently in preparation.

Poll-O-Meter is an automatic, electronic tuning recorder which provides instantaneous, on-the-spot readings on tv sets in use and the stations to which sets are tuned.

The N. Y. Sports Broadcasters Assn. will have its ninth annual awards on Feb. 2 at the Park Sheraton Hotel. There will be six speakers, including Maryland Gov. Theodore McKeldin, FCC Chairman George McConnaughey, ABC veep John Daly, Baseball Comr. Ford Frick, INS columnist Bob Considine and N. Y. Harness Racing Commission Chairman George Monaghan.

Assn. will present awards to Babe Didrikson Zaharias, Dodger pilot Walter Alston, welterweight champ Carmen Basilio, pro gridder Otto Graham and N. Y. Ranger chief John Reed Kilpatrick.

Winners in Screen Gems' first annual promotion contest; first such station competition ever sponsored by a telefilm company, were announced this week, with the first prize of a two-week Caribbean cruise going to Grace McElveen, station promotion manager at WAFB-TV, Baton Rouge. Seven other winners were Jack O'Mara, KTTV, Los Angeles; William C. Rucker, WHBQ-TV, Memphis; Jack W. Schumacher, WICU-TV, Erie; Dorothy Sanders, WLW-D, Dayton; Jack Mazzie, WREX-TV, Rockford; Al Chioda, WFMY-TV, Greensboro, N. C.; Pauline Mahoney, KPLC-TV, Lake Charles, La. Contest involved best all-round promotion on all Screen Gems shows on the station level.

Ziv's 'Highway Patrol' Cues 900G Coast Suit; Charges Idea Pilfered

Hollywood, Jan. 17.

California highway patrolman George R. Heckenkamp has filed a $900,000 suit in Burbank Superior Court over Ziv's syndicated "Highway Patrol" telefilm series, charging breach of trust, unjust enrichment and unfair competition.

Named as defendants are Ziv, KTTV, "Highway Patrol" publicist Guy Daniels, Rod Mays Agency and local sponsors. Heckenkamp said he submitted material for a teleseries through Daniels. Last August, the series went before the cameras with Daniels on the payroll as technical advisor.

Heckenkamp said series was based on his idea but he received no compensation.

Hartford—Radio Station WGTH goes on an around-the-clock operation on Jan. 30, making it the first station in this area to do so.

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NEW PUSH FOR ANTI-JUKE BILL

Barney Young Sweeps the Field In Filing $7,500,000 Antitrust Suit

Barney Young, head of Life Music and storm center of the music biz for many years, hit the major performing rights societies, NBC, CBS, RCA Victor and Columbia Records in a $7,500,000 antitrust suit filed in New York Federal Court last week. Young is asking for a complete overhauling of licensing methods by the performing societies and a breakup of the corporate ties between NBC and RCA Victor, and CBS and Columbia Records. In the latter respects, Young's suit overlaps with the action brought against the broadcasters by 33 ASCAP songwriters, but Young's complaint covers far more territory.

A key facet to Young's suit is his attack on the blanket system of music licensing now generally used by the American Society of Composers, Authors & Publishers, Broadcast Music Inc. and Sesac Inc., all defendants in the case. Under this system, a radio or tv station pays a percentage of his gross to the societies for the use of their catalog and that payment is made irrespective of the number of catalog usages made by that station.

Young wants all music to be licensed on a per-use basis. He contends that the existing blanket agreements make it virtually impossible for a non-affiliated publisher to get his tunes played on the air. Young once attempted to set up his own licensing organization for his catalog, but had to give it up, since the stations claimed they already were oversubscribed. Young further contended that since all disks have an ASCAP, BMI or, to a lesser extent, a Sesac identification, it was virtually impossible to get a play over the air without such a marking.

Young revealed in the suit that after he made his deal with BMI in 1948, he earned over $250,000

(Continued on page 56)

High Costs, Poor Ballroom Biz Causes Harry James To Set Up 8-Piece Combo

Hollywood, Jan. 17.

Harry James is dropping the 16-piece aggregation, with which he has long been identified, in favor of a smaller band. According to James, mounting costs while on the road and poor ballroom biz has been responsible in causing him to change his band's format.

New outfit, to be known as Harry James & his New All-Star Jazz Group, will be unveiled Jan. 25 at the San Diego Auto Show. Five day date will serve as a break-in for the combo which includes James, seven sidemen and a girl-singer. Arrangements will be styled to give as close to a big band sound as possible.

With this smaller group, James hopes to be able to do enough location and gig work to guarantee his windjammers at least 40 weeks work annually. Book, however, will be maintained so that on specified locations, where the operator requires it, the James group can resume full strength.

How this maneuver by James will alter his status in DOLA, is

(Continued on page 56)

Chappell to Publish 'High Tor' Video Score

Score for the upcoming television spectacular, "High Tor," has been nabbed by Chappell Music. Spec is a musical adaptation of the Maxwell Anderson play with music by Arthur Schwartz and lyrics by Anderson.

Cast will be headed up by Bing Crosby, Julie Andrews and Everett Sloane. Decca is prepping an original tv cast album of the musical. Diskery is also set to release several single platters from the score. Spec will be aired by CBS-TV March 20.

'Autumn Leaves' Bloom

Patience is obviously the most important asset in the music biz, as witness the mushrooming payoff on "Autumn Leaves" after four lean years. French import became a 1955 smash via the Roger Williams (disking) and stayed atop all the charts for several weeks. Coincidentally, the sheet music sale began to soar and is now edging past the 500,000 mark.

Now, Columbia Pictures has purchased the title and unlimited usage rights from Ardmore Music for a Joan Crawford starrer (formerly called "The Way We Are") for a reported $10,000. In addition, studio hired Nat (King) Cole to sing the tune under the main and end title credits.

Cleffers Making Like Teenagers In Tune Lingo

The music business is milking the teenage foibles and lingo for its tune angles. Ever since the click of "Seventeen," songsmiths have been steadily eyeing the teenage mores to develop new song ideas and the disk companies have been eating em up.

The cleffers are leaving no stone unturned and have so far covered the teenage set's eating, dancing and dressing habits. The disk versions of these tunes, for the most part, have paid off for the companies by racking up hefty sales figures. It's not surprising the disk company execs either since they figure that close to 80% of the pop record purchases are made by the teenagers.

The diskers' teenage obsession was pointed up this week with the release of such titles as "Teen Age Meeting" (Don Cornell), "Teen Age Heart" (Faye Adams) and "Candy, Lipstick and Rubber Sole" (Julius La Rosa). Preceding have been a rash of teener inspired disks as "Teen Age Prayer" (Gale Storm), "Dungaree Doll" (Eddie Fisher), "Black Denim Trousers" (The Cheers) "Teen Age Waltz" (Eddy Howard), and "Growing Up" (Dolores Hawkins).

FLANAGAN ASKS 50G FOR OBERSTEIN DISK

Bandleader Ralph Flanagan, who's tied to an RCA Victor disk pact, last week filed a $100,000 damage suit in N.Y. Federal Court against Eli Oberstein's Record Corp. of America. He claims Oberstein's outfit cut and distributed a recording (unidentified by the papers) under the Flanagan name.

Flanagan, who charges he never consented to the disk, calls the whole thing an unlawful invasion of his rights of privacy. For this embarrassment he wants $50,000 balm. Suit also asserts the "inferior recording" damaged his reputation as an orch leader and another $50,000 is asked on this count.

Charlop as Crooner

Tunesmith Moose Charlop will double as a crooner for ABC-Paramount. He's waxed his own song, "It Was My Father's Habit," for the diskery last week. It'll hit the market in about 10 days.

E. H. Morris is publishing the song.

CONGRESS EYES COPYRIGHT ACT

A new push for a Copyright Act amendment to withdraw the licensing exemption from jukeboxes is due to be launched in the new Congress within the next few weeks. Such organizations as the American Society of Composers, Authors & Publishers, the Music Publishers Protective Assn. and the Songwriters Protective Assn. are solidly behind legislation that was considered by Senate committees last year. The jukebox ops and the disk companies are opposed to any move which would authorize the licensing of jukeboxes by performing societies.

One bill in the hopper would remove the exemption without defining what the licensing fees should be. Another bill proposes the setting up of a fact-finding committee to study the whole question of copyright legislation with particular emphasis on the jukebox angle.

According to the performing rights societies, the exemption on coin machines, which was established back in 1909 when jukeboxes were only primitive penny-catching machines, is now an anachronism. The coin machine industry is a big industry, uses music for profit and hence should pay its way. The jukebox ops, on the other hand, contend that they are already paying for the disks and thereby indirectly paying royalties to writers and publishers. In addition, they contend that juke spins add up to a big plug for songs and publishers ought to be satisfied with that.

Industry execs believe that its only a matter of time before some form of copyright legislation is passed. No overhauling of the Copyright Act has taken place since 1909 and many things that seemed okay almost 50 years ago are now completely out of date.

ABC-Par Diskery Helps Squares Dig the Most Via 'Know Your Jazz'

The ABC-Paramount label will add more fuel to the current jazz boom on wax via a projected educational series tagged "Know Your Jazz." The project will be launched with 12 12-inch LPs directed at the lay public and will present a cross-section of the current jazz scene instead of the historical approach.

Creed Taylor, diskery's jazz division topper, plans to enlarge the series if the first batch catches on. Platters will be devoted to specific jazz instruments and show them in different contexts. There'll also be disks devoted to different types of arrangements of the same tune. (RCA Victor recently issued an LP with 12 different versions of "Lullaby of Birdland.")

Among the jazzsters already at work on the series are Billy Taylor, Quincy Jones and Don Elliott. Taylor also plans to issue a jazz dictionary with the series as well as include detailed pamphlet notes. The albums will be priced at $3.98 each.

Hip Nip in Hub

Boston, Jan. 17.

Toshiko Akiyoshi, 26, a jazz pianist from Tokyo, has arrived in Boston to enroll at the Berklee School of Music under a four year scholarship, and will appear from time to time at George Wein's Storyville.

She plays in the progressive style as Bud Powell and was a soloist with the Japanese Symphony orchestra. She has recorded two albums for release in the U. S. through Norman Granz's label.

She is reportedly the first oriental musician able to capture the American style of music. Oriental music scale is based on five notes as compared to our eight note scale.

U-I Benny Goodman Biopic Starts Disk Avalanche; Decca Cops Soundtrack

Wanted: BG Canary

Benny Goodman will cash in on the preem of his Universal biopic, "The Benny Goodman Story," in New York next month by reorganizing a band for a hotel date at the Empire Room of the Waldorf-Astoria, starting Feb. 9. It's his first stand in that room in 20 years.

For that one-month engagement, Goodman is looking for a femme vocalist. He's holding auditions at Nola Studios today (Wed.).

Columbia Tests New Angles For Disk Club Setup

Columbia Records is kicking off a modification of its record club plan in Cleveland today (Wed). John Cohen, diskery's Cleveland distributor, will host 120 dealers in the territory at a special dinner where they'll be briefed on the modified program.

Main points in the new club plan are the three bonus disks giveaway for joining the club and the revised enlistment coupon. When the club was launched last summer, the bonus plan called for one disk on joining and an additional cuffo disk for each two LPs bought during the year. Revised plan gives the member the three bonus disk "in front" for a commitment to buy four records during the year.

The three bonus LPs are to be selected from four categories offered by the diskery and the choices must come from one bracket. First set is tagged "Treasury of Great Classics" and includes LPs by the Philadelphia Orchestra under the direction of Eugene Ormandy, the Royal Philharmonic Orchestra batoned by Sir Thomas Beecham and Bruno Walter conducting the New York Philharmonic. Second set is tagged, "Treasury of Great Mood Music," including LPs by Andre Kostelanetz, Paul Weston, and flock of danceband names. Third set is in the jazz groove and features an LP by Dave Brubeck, a collection of swing bands and a collection of oldtime jazz faves. Fourth set, tagged "Broadway Hall of Fame," includes the original cast set of "Pajama Game," a Dorothy Kir-

(Continued on page 56)

FAMILIES IN ACT ON 'LITTLE CHILD' NUMBER

"The Little Child" is bringing the family together on wax. Tune, which is currently getting a hefty disk push, already has joined Danny Kaye and his daughter, Dena, on Decca and Cab Calloway and his daughter, Lael, on the ABC-Paramount label.

It's not the first time that the disk companies have teamed up parents and their offspring. In the past Decca has joined Bing Crosby and his son, Gary, while RCA Victor teamed Mary Martin and her daughter Heller Halliday.

"Child" is Calloway's first slice for ABC-Paramount under a new pact which calls for eight sides per year with options. He previously recorded for Bell Records, Simon & Schuster's lowprice label.

Sacks Kudosed

Manie Sacks, RCA veepee and general manager of the Victor disk division, received the 1955 Optimist Club award in Germantown, Pa., a Philadelphia suburb, last week for "outstanding service in the field of entertainment.

Sacks is a native of Philadelphia.

Universal-International's shortly-to-be released biopic, "The Benny Goodman Story," is opening the sluice gates for a massive flood of Goodman platters, old and new, within the next few weeks. When the crest of the BG wax releases is reached, it's expected that Goodman will even surpass the phenomenal sales record chalked up post-mortem by the late Glenn Miller disks also as a result of a Universal biopic.

Decca Records, which owns a majority stock interest in Universal, has finally nabbed the sountrack rights to the Goodman film. These rights were being held up due to the fact that Norman Granz controlled several prominent old Goodman band sidemen featured in the film, such as Gene Krupa, Lionel Hampton and Teddy Wilson. A deal was reportedly made, however, in which Decca gave Ella Fitzgerald her release to join Granz's disk operation while Granz okayed the use of his artists in the Decca soundtrack set.

Decca's soundtrack set will have a reassembly of most of the Goodman aggregation that were part of the band when it was at the top of the swing movement around 20 years ago. Included in the band cast are such top jazzmen as Krupa, Wilson, Hampton, Harry James and Ziggy Elman from the

(Continued on page 58)

Victor Marks 75th Anni Of Boston Symph & 'Pops' With Major Sales Drive

The Boston Symphony Orch, which marks its 75th anni this year, will get a multipronged promotional sales campaign by RCA Victor during the next couple of months. Promotion, which will also include the Boston "Pops" Orchestra, will be pegged around the idea that the Boston Symph and "Pops" has outsold all other longhair orchestras combined. The two symphs have sold 3,000,000 albums and 9,000,000 singles in a history that's virtually coincident with the developments of the disk industry.

Victor is issuing a special 98c 12-inch LP titled "The History of the Boston Symphony." Platter will give excerpts from works batoned by the successive maestros of the orch, Karl Muck, Pierre Monteux, Serge Koussevitsky and the incumbent Charles Munch. Arthur Fiedler is the veteran batoneer of the Boston "Pops."

Victor has also prepared special dealer display material and a flock of symph released to tie in with the Diamond Jubilee. Among the works will be the Schubert "Unfinished Symphony" and Beethoven Fifth Symphony on one disk, Berlioz "Symphonie Fantastique," "Daphnis and Chloe," "Les Sylphides," "Graduation Ball," "Grand Canyon Suite" and "El Salon Mexico."

Company has also issued a complete discography of the symphony and will plug the current works extensively on radio-tv shows. Kickoff plug was on the recent "Peter Pan" video show on NBC-TV.

Decca Readies Album On Crosby-O'Connor Pic

Hollywood, Jan. 17.

Decca is putting the finishing touches to its soundtrack album from the Paramount musical, "Anything Goes," an Easter starter. Label acquired the package automatically since it stars Bing Crosby, a Decca perennial, and Donald O'Connor, with whom the waxery has a deal.

Album, like the soundtrack, has three new tunes by Sammy Cahn and James Van Heusen in addition to the Cole Porter familiar. New items are "Ya Gotta Give the People Hope," "A Second-Hand Turban and a Crystal Ball," and "You Can Bounce Right Back."

Jocks, Jukes and Disks

By HERM SCHOENFELD

Danny & Dena Kaye: "Little Child"-"Laugh It Off Upsy Daisy" (Decca). A tear-jerker, "Little Child" could hit with a tremendous wallop in the U.S. market. Danny Kaye, and his daughter Dena, have a strong slice of this tune for Decca while Eddie Albert and Sondra Lee do the same father-daughter answer-question routine for Kapp Records with equally potent results. Kapp has also released the unusual tune under the French title, "L'Homme Et L'Enfant," with Tania & Eddie Constantine. On the Decca flip, the Kayes romp through a cute kiddie tune, "Laugh It Off Upsy Daisy," a Sylvia Fine (Mrs. Kaye) production.

Gisele MacKenzie: "Little Child"-"Reserved" (Vik). Gisele MacKenzie's distaff version of "Little Child" will pick up a lot of marbles if this tune breaks through. Assisted by Billy Quinn, who does the child's part, Miss MacKenzie gets the maximum sentimental mileage out of this tune. Flip is a standout ballad with excellent chances also.

Julius LaRosa: "Lipstick and Candy and Rubbersole Shoes"-"Winter In New England" (RCA Victor). Julius LaRosa's first slice for Victor since switching from Cadence looks like a fast getaway. "Lipstick" is one of those teenage-styled numbers current recently and he belts it with a suitable beat and plenty of zest. Reverse is fine ballad also well handled.

Dinah Washington: "The Show Must Go On"-"I Just Couldn't Stand It No More" (Mercury). "The Show Must Go On" is a superior torch song that rates attention from the jocks. It's a material number delivered in fine style by Dinah Washington who gives it the right dramatic inflection. Nitery singers should look this one over for their repertory. Flip is a conventional blues number right down this songstress' alley.

Frankie Laine: "Robin Hood"-"Champion The Wonder Horse" (Columbia). The essential nature of Frankie Laine's skill with a song is revealed in this coupling. These are two juve numbers, taken from video shows, which Laine turns into two exciting productions, where otherwise they might be insipid. It's two strong bids for pop hits.

Gordon MacRae: "Fate"-"Never Before and Never Again" (Capitol). Although one of the top filmusical singers, Gordon MacRae has failed to gain a hit stride on wax. It's one of those mysteries, since his delivery is usually first-rate and his material is as good as any. In this coupling, he has another fine pair of ballads. "Fate" is a literate ballad with a lilting melodic line that should, by all the rules of logic, make it. But although logic doesn't guide the music biz, the side has solid chances anyway. "Never Before" is another class ballad deftly delivered by MacRae with a lush orch and choral arrangement under Van Alexander's baton.

Betty Madigan "To You, My Love"-"Faithful and True" (MGM). Betty Madigan is a highly ingratiating songstress who consistently turns out fine sides. In "To You, My Love," she has a neat ballad which she projects lucidly. Rates jock and juke attention. "Faithful and True" is a cute number well produced, with a marching choral arrangement.

Barry Gordon: "Rock Around Mother Goose"-"Seven" (MGM). Seven-year-olds oughta to be in school, but since Barry Gordon had a hit in "Nuttin' For Christmas," the moppet is being given a chance to do a repeat. Kids rarely sustain their initial pace and even though this boy has a flair for rhythmic belting, it's not likely that other seven-year-olds are going to rush out to buy his platters. The rock 'n' roll version of "Mother Goose," is neatly done, but "Mother Goose" is better left unspoiled. "Seven" is more cute juve material to show off the boy's vocal precocity.

Dorothy Olsen: "The Little White Duck"-"The Fox" (RCA Victor). Kid songs should have charm and simplicity and these two sides have these qualities aplenty. Dorothy Olsen, a new addition to Victor's roster, handles them perfectly and "Little White Duck," in particular, should get a big play. "The Fox" is a traditional folk song.

Margaret Whiting: "Bidin' My Time"-"I Love A Mystery" (Capitol). "Bidin My Time," out of the Ira and George Gershwin's catalog, is a topflight piece of material for Margaret Whiting. She gives it a slick workover and this one rates plenty of jock and juke spins. "I Love A Mystery" is a Latino-styled entry with a good idea.

Mitch Miller Orch & Chorus: "Lisbon Antigua"-"Willy Can" (Columbia). Although Nelson Riddle's version of "Lisbon Antigua" has a big jump on the rest of the field, more versions of this lovely tune are still hitting the market. Mitch Miller has come up with a lilting orch and choral arrangement while Leo Diamond gives it a highly attractive harmonica workover for Victor. On the Columbia flip, Miller comes up with another bright marching tune

(Continued on page 58)

Best Bets

DANNY & DENA KAYE ....LITTLE CHILD
(Decca) ....*Laugh It Off Upsy Daisy*
GISELE MAC KENZIE ....LITTLE CHILD
(Vik) ....*Reserved*
JULIUS LA ROSA..**LIPSTICK & CANDY & RUBBERSOLE SHOES**
(RCA Victor) ....*Winter In New England*
DINAH WASHINGTON................**THE SHOW MUST GO ON**
(Mercury) ....*I Just Couldn't Stand It No More*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
230th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
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PAXTON GETS BRIT. TUNE

George Paxton has picked up a tune from London for a U.S. push. The British tune tagged, "The Film Opens," was an instrumental item penned by King Palmer.

For it's U.S. push, it's been retitled "The Eleventh Hour Melody" and a Carl Sigman lyric has been added. Tune got a wax kickoff last week via an Al Hibbler Decca slice. Instrumental also is used as the theme of WCBS-TV's "Eleventh Hour Theatre."

Album Reviews

Danny Kaye: "The Court Jester" (Decca). Although Danny Kaye hasn't had a sock single release in recent years, his potency in the album field is considerable as evidenced by the solid sales racked up on his "Hans Christian Andersen" set for Decca. This collection, culled from the Sylvia Fine-Sammy Cahn score of his upcoming Paramount release, "The Court Jester," should chalk up another big score. This is a 12-inch LP dish of Kaye in a variety of moods from the comic through the romantic ballad, all done with charm. "Life Could Not Better Be" and "I'll Take You Dreaming" have best potential for the pop market. Vic Schoen's batoning of the orch and chorus lends able support.

Kay Starr; "The One-The Only" (RCA Victor) Kay Starr's first album for Victor showcases this songstress in top form and that's about the best that one can get. A standout stylist on any kind of material, she has the advantage in this set of working over some excellent standards, such as "Wrap Your Troubles In Dreams," "You Can Depend On Me," "I'll Never Say 'Never' Again' Again," and "Georgia On My Mind." Hal Mooney orch with the help of the Stanley Boys vocal ensemble on some sides lay down a good beat.

The McGuire Sisters: "Do You Remember When" (Coral). Framed around a collection of oldies, this set is a strong commercial entry in the package market. The title song, the only number among the dozen, is a firstrate clever intro to a book that includes a variety of moods and tempos extending from "Mississippi Mud" to "Blue Skies." All slickly rendered by the McGuire Sisters with orch under Dick Jacobs.

Teddi King: "Bidin' My Time" (RCA Victor). One of the new darlings of the jazz set, Teddi King shows why in this attractive package. Miss King is a no-gommick stylist, handling each tune with savvy vocal shading and an easy phrasing. This set swings over a repertoire that includes the title song, "I Can't Get Started," "Taking A Chance On Love," "Once Too Often" and others. Al Cohn, tenor saxman, fronts a fine combo. The indie Boston jazz label, "Storeyville," has also released a collection of standard tunes sung by Miss King with the backing of a fine swinging group of top jazzmen.

Jimmy Rushing: "Listen To The Blues" (Vanguard). Jimmy Rushing, Count Basie's vocalist from the mid-1930s to 1950, is a major jazz singer in the great tradition of the blues. His intense belting style is spotlighted on such numbers as "Good Morning Blues," "Every Day," "See See Rider," "Rock and Roll," and "Evenin'." The supporting combo is superb, including Pete Johnson on piano (featured on a great version of "Roll 'Em, Pete"), Rudy Powell on reed,

(Continued on page 58)

McHUGH CHARITY OUTING

Hollywood, Jan. 17.

Songwriter Jimmy McHugh, Ray Ryan and George Cameron Jr. are sponsoring a three-day outing at the Tennis Club, Palm Springs, starting Friday (20). Event is being held under auspices of the Jimmy McHugh Foundation.

Committee for the outing includes Mrs. David Hearts, Louella Parsons, Mrs. Mervyn LeRoy, Mrs. Hal Roach, plus other wives of film colony figues.

VARIETY 10 Best Sellers on Coin-Machines

1.	MEMORIES ARE MADE OF THIS (6)	*Dean Martin* *Gale Storm*	*Capitol* *Dot*
2.	SIXTEEN TONS (10)	*Tennessee Ernie Ford* *Johnny Desmond*	*Capitol* *Coral*
3.	GREAT PRETENDER (2)	*Platters*	*Mercury*
4.	BAND OF GOLD (3)	*Don Cherry* *Kit Carson*	*Columbia* *Capitol*
5.	ROCK AND ROLL WALTZ (2)	*Kay Starr*	*Victor*
6.	IT'S ALMOST TOMORROW (6)	*Dream Weavers* *Jo Stafford* *David Carroll*	*Decca* *Columbia* *Mercury*
7.	I HEAR YOU KNOCKING (11)	*Gale Storm*	*Dot*
8.	ARE YOU SATISFIED (2)	*Rusty Draper* *Sheb Wooley*	*Mercury* *MGM*
9.	LOVE AND MARRIAGE (6)	*Frank Sinatra*	*Capitol*
10.	LISBON ANTIGUA (1)	*Nelson Riddle*	*Capitol*

Second Group

GEE WHITTAKERS	*Pat Boone*	*Dot*
YOU ARE MY LOVE	*Joni James*	*MGM*
ALL AT ONCE YOU LOVE HER	*Perry Como*	*Victor*
LOVE IS A MANY-SPLENDORED THING	*Four Aces* *Don Cornell*	*Decca* *Coral*
HE	*Al Hibbler* *McGuire Sisters*	*Decca* *Coral*
DUNGAREE DOLL	*Eddie Fisher*	*Victor*
ONLY YOU	*Platters* *Hilltoppers*	*Mercury* *Dot*
WOMAN IN LOVE	*Frankie Laine* *Four Aces*	*Columbia* *Decca*
TENDER TRAP	*Frank Sinatra*	*Capitol*
DADDY-O	*Fontane Sisters* *Bonnie Lou*	*Dot* *King*

[*Figures in parentheses indicate number of weeks song has been in the Top 10*]

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Jan. 6-12, 1956

A Teen Age Prayer	La Salle
A Woman in Love—†"Guys and Dolls"	Frank
All At Once You Love Her—*"Pipe Dream"	Williamson
Autumn Leaves	Ardmore
(Baby, Baby) Be Good to Me	BVC
Band of Gold	Ludlow
Cry Me a River	Saunders
Dungaree Doll	Marks
Everybody's Got a Home But Me—*"Pipe Dream"	Williamson
First Snowfall	Witmark
Forgive My Heart	BVC
He	Avas
I'll Cry Tomorrow—†"I'll Cry Tomorrow"	Robbins
Innamorata	Paramount
It's Almost Tomorrow	Northern
Lisbon Antigua	Southern
Love and Marriage	Barton
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Memories Are Made of This	Montclare
Memories of You—†"Benny Goodman Story"	Shapiro-B
Moments to Remember	Beaver
Moritat—*"Three Penny Opera"	Harms
Next Time It Happens—*"Pipe Dream"	Williamson
Only You	Wildwood
Rock and Roll Waltz	Sheldon
Rose Tattoo—†"Rose Tattoo"	Paramount
Sixteen Tons	American
Tender Trap—†"Tender Trap"	Barton
Wanting You	Harms
Weep They Will	Barton

Top 30 Songs on TV

(More In Case of Ties)

A Horse of Course	Durante
A Woman in Love—†"Guys and Dolls"	Frank
Autumn Leaves	Ardmore
Cry Me a River	Saunders
Dungaree Doll	Marks
Eleventh Hour Melody	Paxton
Everybody's Got a Home But Me—*"Pipe Dream"	Williamson
First Snowfall	Witmark
Forever Darling	Miller
Get a Load O' Me	Bourne
Go on with the Wedding	Pincus
He	Avas
I'm in Favor of Friendship	Garland
It's a Man	Shapiro-B
It's All Right with Me—*"Can-Can"	Chappell
It's Almost Tomorrow	Northern
Lisbon Antigua	Southern
Love and Marriage	Barton
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Memories Are Made of This	Montclare
Moments to Remember	Beaver
My Bonnie Lassie	Leeds
Pussycat Polka	Disney
Rose Tattoo—†"Rose Tattoo"	Paramount
Sing, You Sinners—†"I'll Cry Tomorrow"	Famous
Sixteen Tons	American
Stick with the Winner	Durante
Trouble with Harry—†"Trouble with Harry"	Frank
Why We Use Money	Priscilla
Yaller, Yaller Gold	Wonderland

Canada's Performing Fees Up; 28 TV Stations Pay $90,000

Ottawa, Jan. 17.

Canada Gazette, official federal government paper, issued an extra edition to announce that Canada's copyright appeal board had okayed upped performing rights fees for copyright works on privately-owned television stations.

No figures were given in the Gazette for fees for Composers, Authors and Publishers Assn. of Canada, but it was learned that CAPAC will collect $90,000 this year from the 28 non-government video stations, an increase from last year's $25,000. Fees range from $1,000 for new stations to $6,000 for stations established longer. The board okayed collection by BMI Canada Ltd. of $21,600 from the 28 privately-owned stations. BMI fees will range from $150 to $1,839 for the year.

No fees were listed for either CPAC or BMI from the Canadian Broadcasting Corp. but it is expected there will be no change from last year.

AL CALDER TAKES OVER COLUMBIA PIC MUSIC

Al Calder is taking over as professional manager of Columbia Pictures Music in which Shapiro-Bernstein affiliate in which the pic studio is partner. Calder, who recently wound up a 13-month hitch with Porgy Music, replaces Buddy Robbins who had the post since the firm's inception last year.

Calder will headquarter in New York, reporting to S-B general manager Dick Volter and general professional manager Al Gallico. Lenny Herman reps the firm out of Chicago. The firm handles scores from Columbia Pictures' filmusicals. Upcoming is "It Happened One Night," penned by Johnny Mercer and Gene De Paul.

Jubilee Inks 2

The indie Jubilee label has added the Hey Jackson Quintet and crooner Enzo Stuarti to its artists roster.

It's a wax debut for both.

AKM's $600,000 Year

Vienna, Jan. 17.

The "Gesellscheft der Autoren, Komonisten und Musikverlegel" (AKM) estimates a revenue of $600,000 for 1955, which is an alltime record. This is, in fact, a barometer of Austria's progressing economic life.

AKM, in charge of "little rights," is so detailed in its bookkeeping that amounts as low as $1 are paid out to authors, whose works were played very seldom.

Share of foreign music is very large, reaching in the radio section 50%. Of this percentage, Americans get a large part.

Kings IV to MGM

Hollywood, Jan. 17.

Kings IV, vocal and instrumental combo which got its start locally about three years ago, has been signed to a term contract by MGM Records. Outfit previously had cut four sides for Coral.

Group is due to open at Fack's, San Francisco, on Feb. 13 and will fly here during that engagement to cut the first sides under the supervision of the label's Coast topper, Jesse Kaye.

GRANZ PIONEERING EP PRICE CUT TO 98C

Hollywood, Jan. 17.

Norman Granz, who heads the jazz labels, Clef and Norgran, and who has recently organized Verve for pop disks, and Down Home for dixieland platters, is cutting all 45 rpm. EP's will be sold at 98c. Disks previously were priced at $1.49 in line with the other diskeries.

"I'm sick and tired of letting the major recording companies set the price pace for the whole field," said Granz. "We're going to set our own prices from now on and let the rest follow."

CAP REPACTS ARTISTS

Hollywood, Jan. 17.

Capitol Records has inked new term contracts with trombonist Jack Teagarden and Eddy Akridge.

Teagarden's first under new pact will be an album package, produced by Dave Cavanaugh. Akridge will record country and western music.

Motion Picture Academy Wins Suit To Safeguard Use of 'Oscar' Platters

A $500,000 infringement suit brought last October in N.Y. Federal Court by the Academy of Motion Picture Arts & Sciences against Oceanic Records was settled last week when the defendant agreed to a consent degree signed by Federal Judge Alexander Bicks.

Decree, which was submitted by Academy attorneys O'Brien, Driscoll & Raftery, perpetually restrains Oceanic from marketing an album tagged "Academy (Oscar) Award Hits 1939-53." Plaintiff charged diskery with infringing upon its copyrighted "Oscar" name and also objected to use of its gold statuette.

Under terms of the decree Oceanic delivers the infringing albums for impoundment but retains the master record. Academy, incidentally, also filed a similar infringement suit last October against Mercury. Action claimed wax firm used an "unauthorized reproduction" of the Oscar emblem cover of a platter package tagged "Academy Award Favorites."

BALLY LABEL OPENING FOR BIZ WITH SIGNINGS

Bally Records, new Chicago diskery, is swinging into action this week with the signing of thrush Betty Johnson and maestro Lew Douglas. Latter will serve in the dual capacity of musical director and recording artist.

Miss Johnson, who formerly waxed for RCA Victor, will kick off the Bally release schelule at the end of this month. Meantime, label's prexy Jimmy Hilliard is setting up national distribution for the diskery and expects to have 30 outlets by the time the first Bally disk hits the market.

Col Boosts AM Plugs For Disk Retailers

A new radio-time-spot salesman will make the rounds of the stations this week. The salesman, a 45 rpm disk prepped by Columbia Records, is aimed to induce disk retailers around the country to buy spots on their local radio stations.

The disk, which is being sent cuffo to radio station managers, includes 10 spot commercials to hypo dealer interest in radio advertising. The plugs are set on an industrywide basis with no specific mention of Columbia platters. Platter, which is tagged "Spark Plug," is also being sent to the Col distributors around the country. Platter was produced for Col. by Scott-Textor Productions.

Cornell, Whitman Set Additional Brit. Dates

London, Jan. 17.

More dates have now been finalised for two U.S. recording singers due for British tours this year. Don Cornell, who opens his second tour at Finsbury Park Empire, London, on March 19, has now been booked into Glasgow, Newcastle, Edinburgh, Liverpool, Birmingham, Nottingham, Sheffield and Brighton.

Cowboy singer Slim Whitman, who opens his first-ever British tour at Glasgow Empire on Feb. 27, is to remain here for at least nine weeks and a further date which has been booked for him is the Edinburgh Empire, opening March 3.

Garner Exits Merc

Erroll Garner has wound up his tie with Mercury Records. Pianist received a release from his Merc pact last week after a year's association with the label.

Several disk companies are already bidding for Garner but he's not expected to make a deal for the next two weeks. Before joining Merc, Garner etched for Columbia.

Paul Whiteman will conduct the ABC Symphony orch in its annual all-Gershwin Memorial Concert at New York's Carnegie Hall, March 10.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R.H. Macy Co).	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	2	**DEAN MARTIN** (Capitol) "Memories Are Made of This"	1	4	2	1	4	1	5	3	4	1	1	1	2	1	1	2	3	1	1	1	1	1	200
2	1	**TENN. ERNIE FORD** (Capitol) "Sixteen Tons"	2	2	..	7	1	2	..	1	..	3	2	8	1	2	4	6	4	2	4	2	2	2	152
3	3	**PLATTERS** (Mercury) "Great Pretender"	..	1	4	2	5	3	1	2	1	2	4	2	..	4	3	..	7	3	2	8	..	3	141
4	5	**KAY STARR** (Victor) "Rock and Roll Waltz"	..	5	10	8	10	4	2	5	3	4	6	..	..	5	7	..	8	..	5	..	..	8	75
5	7	**NELSON RIDDLE** (Capitol) "Lisbon Antigua"	..	6	6	3	..	6	..	4	..	..	5	3	..	..	2	..	2	..	3	9	..	..	72
6	4	**GALE STORM** (Dot) "I Hear You Knocking"	3	10	..	..	..	..	..	6	..	5	3	..	..	..	8	..	..	4	..	10	4	6	51
7	6	**ROGERS WILLIAMS** (Kapp) "Autumn Leaves"	5	..	..	..	2	..	..	7	..	..	7	..	..	..	..	..	..	6	6	5	6	7	48
8	14	**EDDIE FISHER** (Victor) "Dungaree Doll"	..	8	8	..	3	5	4	10	..	9	..	..	5	..	9	4	..	..	..	..	..	..	45
9	8	**DON CHERRY** (Columbia) "Band of Gold"	4	7	3	5	..	..	..	8	..	..	9	7	..	10	..	5	10	10	..	..	..	..	43
10	10	**FRANK SINATRA** (Capitol) "Love and Marriage"	..	..	..	6	..	..	8	..	..	..	10	..	7	..	..	7	..	5	..	3	..	5	37
11	17	**HALEY'S COMETS** (Decca) "See You Later, Alligator"	..	3	1	..	..	..	10	..	2	..	..	6	..	..	..	..	..	..	..	..	..	..	33
12	11	**PLATTERS** (Mercury) "Only You"	6	..	..	..	..	..	3	9	..	6	..	..	3	7	..	..	..	..	..	..	..	..	32
13	13	**AL HIBBLER** (Decca) "He"	7	..	..	..	6	..	6	..	..	..	..	..	10	..	..	..	..	7	..	6	..	4	31
14	12	**DREAM WEAVERS** (Decca) "It's Almost Tomorrow"	10	..	..	..	7	7	7	..	9	7	..	..	8	..	..	..	..	..	..	7	..	..	26
15	19	**BOBBY SCOTT** (ABC-Par) "Chain Gang"	..	..	..	10	..	..	..	..	5	..	..	4	..	3	..	..	..	..	..	..	..	..	22
16	17	**FONTANE SISTERS** (Dot) "Daddy-O"	9	..	..	..	..	..	..	..	..	..	..	..	6	..	..	1	..	..	8	..	10	..	21
17	8	**FOUR LADS** (Columbia) "Moments to Remember"	8	9	..	..	..	..	..	..	..	..	8	..	..	9	..	..	..	9	..	4	..	..	19
18	..	**FRANKIE LAINE** (Columbia) "Woman in Love"	..	..	7	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	13
19	15	**CREW-CUTS** (Mercury) "Angels in the Sky"	..	..	..	..	..	..	..	..	..	..	..	..	..	6	6	..	..	..	..	..	..	10	11
20A	..	**BLUE STARS** (Mercury) "Lullaby of Birdland"	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	10
20B	..	**FOUR ACES** (Decca) "Woman in Love"	..	..	..	..	..	..	..	..	8	..	..	..	4	..	..	..	..	..	..	..	..	..	10
20C	21	**FOUR LADS** (Columbia) "No, Not Much"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	10
23A	24	**PAT BOONE** (Dot) "Gee Whittakers!"	..	..	..	..	..	..	..	..	..	..	..	9	..	..	5	..	..	..	..	..	..	..	8
23B	..	**GUY MITCHELL** (Columbia) "Ninety-Nine Years"	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	9	..	..	..	..	..	8
25	15	**FOUR ACES** (Decca) "Love Is Many-Splendored"	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	8	..	6

SIX TOP ALBUMS

1	2	3	4	5	6
OKLAHOMA!	MISS SHOW BUSINESS	GUYS AND DOLLS	IN THE WEE, SMALL HOURS	SO SMOOTH	KISMET
Film Soundtrack	Judy Garland	Film Soundtrack	Frank Sinatra	Perry Como	Film Soundtrack
Capitol	Capitol	Decca	Capitol	Victor	MGM
SOA 595		DL 9023	W 581	LPM 1085	E 3281
FDM 1, 2-595	W 676	ED 2308	EBF 1, 2-581	EPB 1085	X 3281

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST															SOUTH										MIDWEST											FAR WEST				TOTAL POINTS
						Jack Lacy—WINS—New York	Lou Dennis—WBRY—Waterbury	Jackson Lowe—WUST—Washington	Howie Leonard—WPOR—Portland	Phyllis Leftwich—WAYE—Baltimore	Charlie Grant—WESX—Salem	Dick Smith—WORC—Worcester	Alan Owen—WMID—Atlantic City	Mort Nusbaum—WBBF—Rochester	Lou Barile—WKAL—Rome-Utica	Earle Pudney—WGY—Schenectady	Nedd Flemming—WAEB—Allentown	Bud Brees—WPEN—Philadelphia	Joe Hyder—WADK—Newport	Jack Bennett—WHWB—Rutland	Bill Wright—WAPI—Birmingham	Frank Tucker—WCOV—Montgomery	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	Harry Nigocia—WJBW—New Orleans	Bill Dawson—WQOK—Greenville	Dick Covington—WHBQ—Memphis	Dave Walshak—KCTI—Gonzales	Roger Clark—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	Myron Barg—WCFL—Chicago	Sandy Singer—KCRG—Cedar Rapids	Don Bell—KRNT—Des Moines	Marty McNeeley—WJR—Detroit	Robin Seymour—WKMH—Dearborn	Wayne Stitt—WHB—Kansas City	Sandy Jackson—KOWH—Omaha	Ron Dunn—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	Lou Emm—WHIO—Dayton	Bill Reynolds—WTMJ—Milwaukee	Bill Kelso—KTKT—Tucson	Jim Ameche—KLAC—Los Angeles	Bob Holmes—KSJO—San Jose	Vince Brascia—KBMI—Las Vegas	
1	1	7	Dean Martin	Capitol	†Memories Made of This	..	4	2	4	1	3	8	1	..	10	10	1	1	1	1	1	..	3	3	2	1	4	2	9	2	2	6	3	2	1	1	3	1	3	4	2	1	..	1	1	291
2	3	4	Platters	Mercury	†Great Pretender	2	1	1	1	..	1	1	7	..	1	..	..	10	2	3	..	7	..	..	3	7	..	3	2	8	9	1	..	2	3	4	1	2	..	2	1	..	..	2	..	209
3	4	6	Nelson Riddle	Capitol	†Lisbon Antigua	3	3	4	5	7	..	..	10	1	4	..	7	2	..	..	..	..	7	1	8	10	..	..	7	..	1	..	..	1	2	3	2	9	2	1	3	2	10	7	..	175
4	10	3	Kay Starr	Victor	†Rock and Roll Waltz	10	5	..	..	5	9	7	2	..	6	..	2	6	10	..	..	..	..	2	5	6	..	1	5	1	..	3	..	4	5	8	7	5	..	9	5	4	3	5	3	165
5	2	11	Tennessee Ernie Ford	Capitol	†Sixteen Tons	..	..	3	..	6	2	..	8	..	..	..	..	5	..	2	2	1	1	9	1	..	3	9	..	..	..	7	4	3	..	2	6	..	..	..	6	..	..	10	2	139
6	7	7	Don Cherry	Columbia	†Band of Gold	..	..	..	2	..	..	3	5	..	..	6	9	..	..	..	..	..	..	..	..	5	..	..	3	..	4	..	6	10	..	..	5	..	..	..	9	5	..	..	..	71
7	17	7	Gale Storm	Dot	†Teen Age Prayer	..	..	8	3	..	8	..	..	..	3	..	..	..	..	..	..	..	..	5	4	2	..	7	..	..	..	4	..	..	..	..	9	..	..	..	..	6	..	..	9	64
8	5	10	Perry Como	Victor	*All at Once You Love Her	..	..	..	..	..	6	..	..	7	..	3	..	..	5	..	..	..	..	7	7	4	..	5	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	4	..	59
9	..	1	Dick Hyman Trio	MGM	*Moritat	1	..	10	10	..	..	..	..	6	..	1	..	..	..	5	..	..	..	6	..	..	..	..	..	..	7	9	..	..	..	..	..	..	1	..	..	..	..	..	..	54
10	22	9	Dream Weavers	Decca	*It's Almost Tomorrow	..	..	..	..	..	10	10	..	..	2	2	4	4	..	10	3	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	53
11A	8	5	Eddie Fisher	Victor	†Dungaree Doll	5	10	..	..	..	..	6	4	..	9	..	..	3	..	..	..	..	..	..	..	..	..	10	..	5	5	..	..	..	..	9	10	7	..	..	..	..	..	8	..	52
11B	25	5	Gloria Mann	Sound	†Teen Age Prayer	7	2	..	3	..	..	5	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	52
13	6	20	Four Lads	Columbia	*Moments to Remember	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	4	..	2	..	..	..	6	..	..	3	10	..	..	..	..	..	..	..	..	8	..	..	..	..	..	39
14	38	2	Four Lads	Columbia	*No, Not Much	9	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	2	1	..	10	..	..	..	10	..	..	7	..	..	..	37
15	9	14	Frank Sinatra	Capitol	*Love and Marriage	..	..	..	..	..	..	..	3	3	..	..	..	..	3	..	6	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	36
16	33	2	Patti Page	Mercury	*Go On With the Wedding	..	7	..	..	..	..	4	..	..	..	7	..	9	..	4	..	..	..	..	..	9	..	8	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	35
17A	32	2	Bill Haley's Comets	Decca	†See You Later, Alligator.	8	..	..	..	..	..	9	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	8	..	6	..	..	4	10	..	..	10	8	..	..	..	29
17B	24	7	Kit Carson	Capitol	†Band of Gold	..	6	..	..	..	..	..	..	..	7	..	..	..	..	8	..	..	..	..	..	..	2	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	29
19A	19	5	Crew-Cuts	Mercury	†Angels in the Sky	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	4	..	..	4	..	..	9	..	26
19B	13	7	Four Aces	Decca	*Woman in Love	..	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	4	..	..	..	..	10	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
21	28	9	Sarah Vaughan	Mercury	*C'est La Vie	..	..	..	..	..	..	..	..	9	..	5	..	..	6	..	5	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
22	41	3	Jo Stafford	Columbia	*It's Almost Tomorrow	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	1	6	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	24
23A	10	8	Frankie Laine	Columbia	*Woman in Love	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	4	21
23B	..	1	Alfie & Harry	Liberty	*Trouble With Harry	..	..	..	..	8	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	21
25	23	9	Hilltoppers	Dot	†Only You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	1	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
26A	19	15	Gale Storm	Dot	†I Hear You Knocking	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	9	..	..	..	..	..	6	..	8	..	..	..	..	..	..	..	18
26B	26	4	Joni James	MGM	*My Believing Heart	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	18
28	13	6	Frank Sinatra	Capitol	*Tender Trap	..	9	..	..	..	..	..	..	..	..	9	..	8	..	..	..	..	8	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
29	16	4	Rusty Draper	Mercury	†Are You Satisfied	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	7	..	..	..	..	15
30A	..	1	Count Basie	Clef	*April in Paris	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	13
30B	..	1	Cleftones	Gee	†You, Baby, You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	4	..	..	..	..	..	..	..	..	..	..	13
30C	..	1	Rita Raines	Deed	†Such a Day	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	13
33A	37	2	Blue Stars	Mercury	*Lullaby of Birdland	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	5	7	..	..	..	..	..	..	..	..	..	..	..	12
33B	44	5	Pat Boone	Dot	†Gee Whittakers!	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	12
33C	..	1	Connie Francis	MGM	*My Treasure	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	12
33D	18	9	Four Coins	Epic	*Memories of You	..	..	..	7	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
33E	..	1	Gogi Grant	Era	†Who Are We	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
33F	..	1	Turbans	Herald	†When You Dance	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	12
39	..	1	Dorothy Collins	Coral	†Seven Days	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	5	..	..	9	..	..	11
40A	29	2	Bobby Scott	ABC-Par	†Chain Gang	..	8	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9	..	..	..	10
40B	43	4	Bill Haley's Comets	Decca	†Burn That Candle	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	6	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	10
42	38	3	Roger Williams	Kapp	*Wanting You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	9
43	12	10	Julie London	Liberty	†Cry Me a River	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	8
44A	..	3	Eddie Fisher	Victor	*Everybody's Got a Home	..	..	..	..	..	..	..	..	..	..	..	10	..	9	..	..	..	..	10	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44B	44	18	Al Hibbler	Decca	†He	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	9	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7

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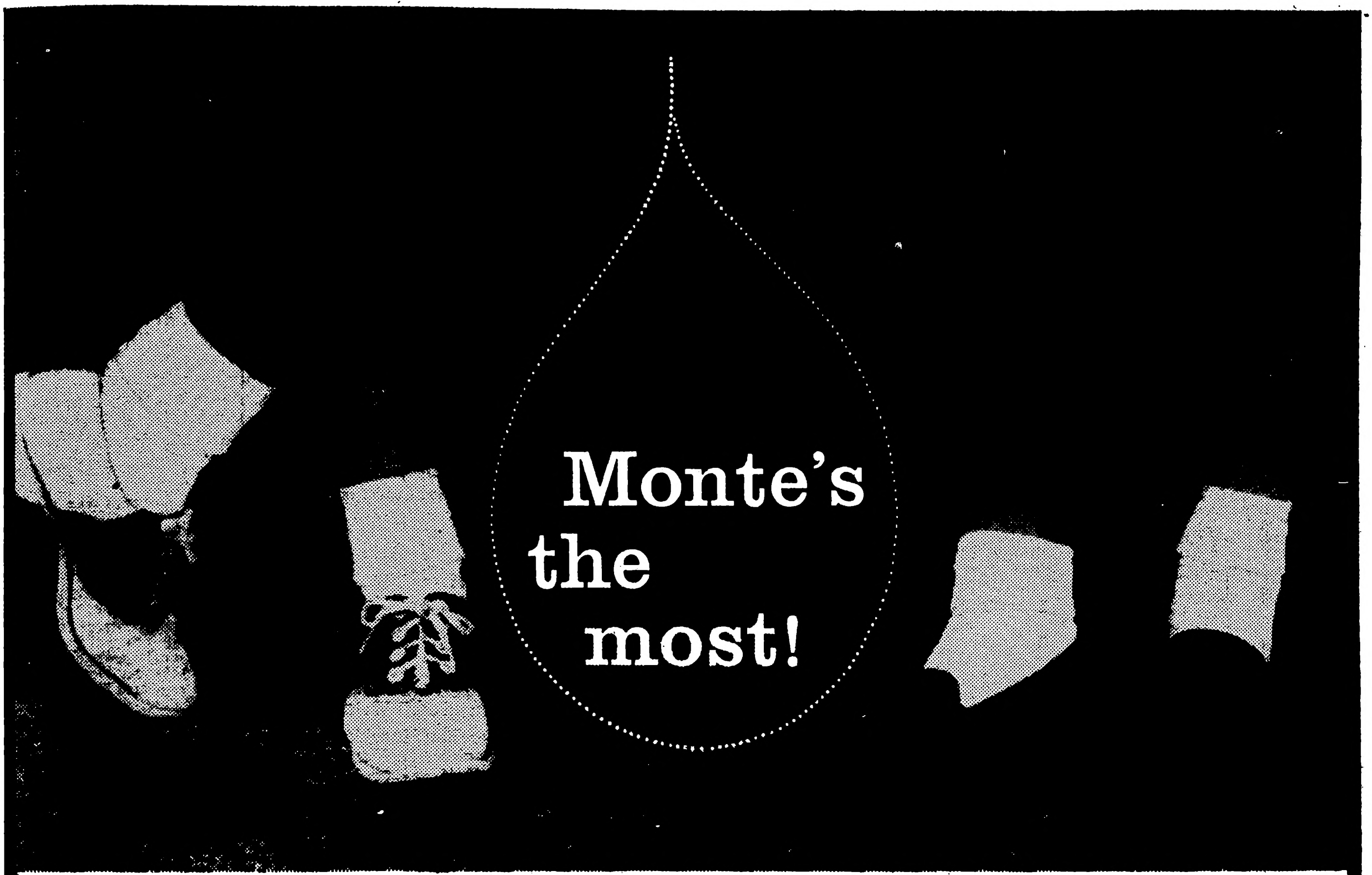

Lou Monte

sings

PONY TAIL

c/w

NINA, THE QUEEN OF THE TEENERS

20/47-6403

"New Orthophonic" High Fidelity recording

the dealer's choice RCA VICTOR

RCA Paying Only 1G to Duck 'Vamp'

RCA Victor has agreed to shell out slightly under $1,000 for its withdrawal from the original cast album deal for the recently folded legit musical, "The Vamp." VARIETY erroneously reported the figure as $10,000 in last week's issue.

The $1,000 will go to reimburse the show's producers for any commitments made to cast members to cut such an album. To date, Victor has paid no money to anyone but if there are any such agreements, Victor will foot the bill. Victor and the legit producers never had a written agreement for the cast album and, unlike several cases where folded legiters were recorded anyway, Victor decided not to wax it and pay the incidental expenses.

Barney Young

Continued from page 51

in performance money. In 1953 he claims his difficulties began when he attempted to doublecheck BMI's logging methods and discovered, so he claims, that BMI wasn't paying him off fully. Young and BMI parted company in 1953 under a settlement in which Young agreed not to have any contact with BMI in any manner, shape or form.

Young claims that his deficit from the present system of blanket licensing is causing him a $250,000 loss annually and he calculates his total setback at $2,500,000. Hence he is asking for triple damages, which come to $7,500,000. In addition, Young is asking for divorcement between BMI and the broadcasters, an angle which coincides with the demand made in the songwriters' suit, an action which still has to come to trial although it was filed more than two years ago.

Sidney W. Rothstein is legal rep for Young.

MARCO RIZO TO TOUR

Hollywood, Jan. 17.

Marco Rizo, composer-conductor and pianist-arranger for the "I Love Lucy" show, takes off in March for his second concert tour in three years. This time he'll play two concerts each in Mexico and Cuba as well as scattered theatre dates in each country.

Rizo, who will be gone about two months, will form an orchestra in Mexico for the trek but will utilize his own library. Concert still will feature symphonic arrangements of American pops and such pieces as the Gershwin "Rhapsody."

PROGRAM TO-DAY
YESTERDAY'S
ON THE BEACH WITH YOU
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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	DEAN MARTIN (Capitol)	Memories Are Made of This
2	3	PLATTERS (Mercury)	Great Pretender Only You
3	1	TENNESSEE ERNIE FORD (Capitol)	Sixteen Tons
4	7	KAY STARR (Victor)	Rock and Roll Waltz
5	4	GALE STORM (Dot)	I Hear You Knocking Memories Are Made of This Teen Age Prayer
6	..	NELSON RIDDLE (Capitol)	Lisbon Antigua
7	6	DON CHERRY (Columbia)	Band of Gold
8	5	FRANK SINATRA (Capitol)	Love and Marriage Tender Trap
9	9	DREAM WEAVERS (Decca)	It's Almost Tomorrow
10	10	ROGER WILLIAMS (Kapp)	Autumn Leaves Wanting You

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†MEMORIES ARE MADE OF THIS	Montclare
2	1	†SIXTEEN TONS	American
3	3	†GREAT PRETENDER	Pera
4	4	†HE	Avas
5		†ROCK AND ROLL WALTZ	Sheldon
6	5	*LOVE AND MARRIAGE	Barton
7	6	*AUTUMN LEAVES	Ardmore
8	7	*IT'S ALMOST TOMORROW	Northern
9	..	†LISBON ANTIGUA	Southern
10	10	†BAND OF GOLD	Ludlow

Col Tests

Continued from page 51

sten album and a Morton Gould package.

Cleveland kickoff of the new club plan is expected to give Columbia execs an indication of how many bonus disks should be pressed. For the Cleveland test, the diskery has shipped its distributor 500 LPs in each set.

The revised coupon is pegged at stimulating membership credit for dealers. Inserted in the mailer is "If you wish to have this membership credited to an established Columbia Records dealer, authorized to accept subscriptions, please fill in the following information." A space below the legend is reserved for the dealer's name and address. Club's kickoff last summer stirred up a flock of dealer protests that the club was taking its customers away.

Col is prepping a hefty national advertising campaign to announce the club's modifications. It's understood that the ad rap will come to nearly $300,000. Ad cost when the club was launched was close to $800,000.

Disks Dominate India

By N. V. ESWAR

Madras, Jan. 17.

The Gramophone came to India some three years before the film came and the illiterate of that era thought that through some miracle the spirit of the singer was imprisoned inside the box! The days of wonder are now over and the film and radio have come to stay, but the Gramophone still rules the countryside. The volume of record sales has dropped a bit but they still bring the masses in India to their closest contact with music.

This writer has known people to walk two miles or more to hear a favorite song on the gramophone. The Disk Factory in Calcutta turn out nearly 900,000 records every year for HMV, Columbia, Twin and one or two Indian brands.

Large Ohio Ballroom Due to Be Supermarket

Fremont, O., Jan. 17.

The Rainbow Gardens, one of the largest ballrooms in Ohio, near Fremont, may be leased for a large supermarket.

The Ohio Department of Liquor Control had complained that the ballroom often had open flasks of liquor on tables. The place was raided April 23, Nov. 26, and Dec. 4 last year. Place had used name bands frequently.

Osler's New Victor Post

Carl Osler has been named promotion manager of RCA Victor's album division.

He was formerly assistant to Ben Rosner who was upped to sales manager of Vik Records, Victor subsid label.

Mercury in British Tie With Pye Label

Chicago, Jan. 17.

Mercury Records will be marketed overseas by Pye Ltd. of Cambridge, England, and its affiliate London company Nixa Records. Deal was set by Merc prexy, Irving Green, who recently returned from a trip abroad.

The longterm deal with Pye and Nixa makes all of the Merc product available to the British firms. The disks will be marketed in Great Britain and the British Empire under the Mercury and EmArcy (Merc's subsid label) banners.

Merc's previous overseas deal with Oriole Records has been terminated by mutual consent.

Harry James

Continued from page 51

questionable, since the org's main reason for existence is to increase ballroom biz via the big travelling dance bands. James is one of the founders and officers in the Dance Orchestra Leader's Assn.

James regulars Juan Tizol and Willie Smith will remain with the new outfit and negotiations are currently on for either Buddy Rich or Louis Bellson to sit in on the hides.

Trumpeter recently inked to a new Capitol Recording pact and future work for the label will probably be with the smaller group. However, James expects that there will be occasions when the material involved in an album requires the full-band treatment, at which time he will fill in gaps with a pickup crew.

Voice Is the Same

Thrush Liza Morrow is due for another moniker change. Warbler who popped into the wax market again a few months ago as Kit Carson is now switching her tag to Kay Carson. Change was sparked by a squawk from a stripper who was claiming infringement of the Kit Carson handle.

Miss Carson (Morrow) is currently pacted to Capitol Records.

NEW BETHLEHEM EXEC

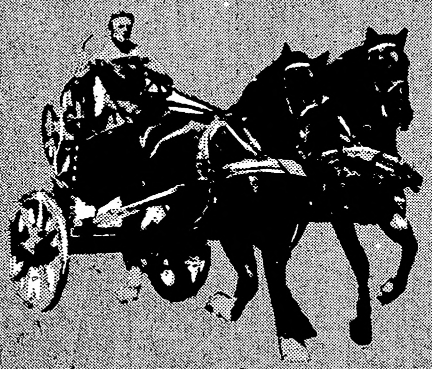
Joseph P. Muranyi has joined Bethlehem Records, indie jazz label, as production manager. Muranyi, who was formerly assistant manager of the phonograph marketing section with RCA International, will co-ordinate production and release of all forthcoming Bethlehem LPs.

Addition of Muranyi is in line with the label's current expansion policy. Bethlehem is headed up by Gus Wildi.

Reg Connelly, British music publisher, arrived in New York last week on a business trip, to be followed by three weeks' holiday at his Bermuda home.

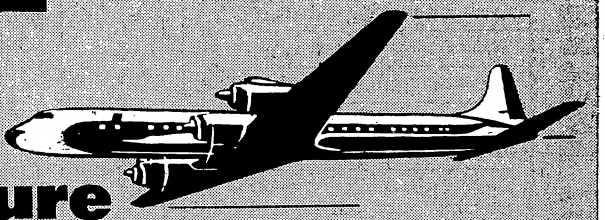
Themed in the M-G-M Picture
"I'LL CRY TOMORROW"
I'LL CRY TOMORROW
ROBBINS MUSIC CORPORATION

THE HIT OF THE WEEK
JOHNNY OLIVER
THESE HANDS | CHAIN GANG
MGM 12164 | K 12164
M-G-M Records



CHARIOT or PLANE

**This beautiful melody
from the magnificent
Warner Bros. motion picture
will catch up
with YOU!**



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Max Steiner—R.C.A. Victor . . . and more recordings to come!

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On The Upbeat

New York

Joni James set for the Rustic Cabin, Englewood, N. J., Feb. 10-12 . . . **Johnny Oliver** on a deejay trek through New England plugging "These Hands" on the MGM label . . . **Art Mooney** into the Municipal Auditorium, Norfolk (Va.), for a one-nighter Feb. 8 . . . **Betty Madigan** booked into the Hotel Seville, Miami Beach, Jan. 24 through Feb. 8 . . . **Desi Arnaz** and **Lucille Ball** hitting key city deejays to plug his MGM slicing of "Forever Darling," title song of the upcoming Metro pic . . . Credits for lyricists **Ed Smollett** and **Mynell Allen** inadvertently omitted from the label copy of Diahann Carroll's "I Went To The Village" for RCA Victor.

Joe Loco opened at the Club Marina, Washington, Monday (16) for a week's stay . . . **The Dream Weavers** open at Chubby's, Philly, Jan. 30 . . . **The Rover Boys** into El Morocco, Montreal, Jan. 23 for two weeks . . . Coral crooner **Jeff Clay** pacted to General Artists Corp . . . Thrush **Cathy Ryan** currently at the Club 59 . . . Jubilee crooner **Pat Bolton** inked to a personal management pact by Abe Turchin.

Don Elliott held over at The Composer . . . **Bill Darnel**, after a long stay overseas, due in from Europe on the Liberte Jan. 20 . . . The **Ralph Flanagan** orch winds up a sixmonth cross-country trek next week. Orch opens at Frank Dailey's Meadowbrook, Cedar Grove (N. J.), Jan. 26 . . . Crooner **Bob Anthony** heads out for dates in Nassau, West Indies and Brazil.

Hollywood

Butch Stone marked 15 years as saxman and vocalist with the **Les Brown** band on Sunday (15) . . . **Red Clyde**, Bethlehem Records topper, in town to help **Marilyn Maxwell** pick material for her initial LP . . . **Jay Lowy** now handling promotion for Fred Raphael Music, Dena Music and London Records . . . **Hugo Friedhofer** signed to score Columbia's "The Harder They Fall" . . . **Shorty Rogers** will score a theatrical short for the American Cancer Society . . . MGM has set **Nelson Riddle** as special arranger for Frank Sinatra in "High Society" . . . Singer **Carl Columbo** has been pacted by RCA Victor.

Chicago

Count Basie opens at Chi's Blue Note tonight (Wed.) for two frames. . . . **Johnny Long** to do one-nighters in the Chicago territory in March . . . **Les Elgart** plays Knoxville, Tenn., Feb. 17-18 . . . **Eddy Howard** set for one-nighters in the Chicago territory in April and May, after closing at the Aragon, Chi, on Feb. 19 . . . **Charlie Spivak** in the Texas territory in February . . . **Russ Carlyle** into the Roosevelt Hotel, New Orleans, March 1 for four weeks. . . . **Errol Garner Trio** inked for the Blue Note, Chi, Feb. 2 for two. . . . **Three Twins** open at the Holiday House, Sarasota, Fla. tonight (Wed.) . . . **Calvin Johnson Quartet** into the London House, Chi, April 4, for four sessions.

Pittsburgh

Bill Haley's Comets-Roy Hamilton rock 'n' roll unit coming to Syria Mosque Jan. 27 for a one-nighter . . . **Paul Whiteman** will direct the Pittsburgh Symphony Orch in a special all-Gershwin program Jan. 30 with **Buddy Weed** as the piano soloist in "Rhapsody in Blue" . . . **Fred Waring** booked at Mosque nights, Jan. 23-26 for series of private concerts for Shrine membership . . . **Eddie Johnson**, pianist, into Fox's Music Bar in Oakland for a run . . . **Jimmy Spaniel** crew booked to play weekend dance sessions at Colonial Manor during winter season . . . **Topnotchers** opened a three-week stand Monday at John Bertera's new Holiday House . . . **Steve Gibson & the Red Caps**, with **Damita Jo**, set for the Copa week of Jan. 30. It'll be the unit's first Pittsburgh nitery engagement.

Scotland

Bill Haley's "Rock Around the Clock," on Brunswick, at top of Scot best-sellers, with **Pat Boone** in second position in "Ain't That a Shame" . . . **Slim Whitman** set for Glasgow bow Feb. 27.

Jocks, Jukes, Disks

Continued from page 52

aimed at repeating at "Yellow Rose of Texas" mop-up.

Greta Keller: "Goodbye Lieber Johnny"-"Apollo Umberto Silvano Roberto Romano" (London). Continental songstress Greta Keller has a fine side in "Goodbye Lieber Johnny," a typical farewell song which she projects to the hilt. Flip is a cute Italo number also skillfully handled.

Bill Darnel: "Tell Me More"-"My Little Mother" (London). Bill Darnel, U.S. singer who was signed by British Decca, London's parent company, in England, has a good number in "Tell Me More," a slow-tempoed ballad with good lyrics and a fine soprano background by Frank Weir. Flip, as the title suggests, is a sentimental dedication to mother. Despite the dominance of the "cult of mom" in the U.S., mom has not been a particularly effective subject for pop songs, with very few exceptions. This tune isn't likely to break that barrier.

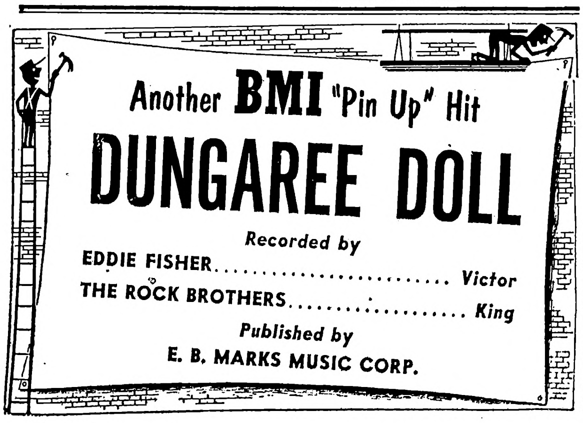
Chi Drinking Spot Bows Music Policy

Chicago, Jan. 17.

Another Near Northside bistro has converted to modern musical entertainment setup. Easy Street, heretofore strictly for lushing with a quiet piano, debuted a more ambitious music policy Sunday (15). Vocalist Leigh Travis and the Billy Wallace trio bowed.

Saloon was converted from an old garage last year and has been getting heavy play from the young smart set on Chi's Gold Coast. The room holds 60 and has an upstairs balcony, with a large bar dominating the scene. The musical bill will be showcased five days a week, with Monday and Tuesday off. There will be no minimum, but the 20% amusement tax will be added to checks.

a wonderful
seasonal song
STYNE AND CAHN'S
LET IT SNOW!
LET IT SNOW!
LET IT SNOW!
CAHN
MUSIC
COMPANY


Another BMI "Pin Up" Hit
DUNGAREE DOLL
Recorded by
EDDIE FISHER.......................... Victor
THE ROCK BROTHERS.......................... King
Published by
E. B. MARKS MUSIC CORP.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Preeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	†Memories of This (Montclare)	2	1	..	2	1	4	5	1	2	2	1	2	1	108
2	1	†Sixteen Tons (American)	3	3	3	..	2	3	1	2	1	1	2	3	7	101
3	3	†He (Avas)	1	7	2	1	3	1	4	..	..	3	3	4	2	90
4	4	*Autumn Leaves (Ardmore)	8	5	1	7	4	6	..	9	..	5	4	1	4	67
5	5	*Love and Marriage (Barton)	..	6	..	..	6	2	2	..	3	4	7	9	3	57
6	7	*Almost Tomorrow (Northern)	4	..	7	3	9	5	..	..	4	7	6	5	6	54
7	11	†Great Pretender (Pera)	6	2	..	4	7	..	..	7	..	9	..	..	8	34
8	6	*Moments Remember (Beaver)	..	8	..	..	5	9	7	..	..	6	5	6	9	33
9	..	*Woman in Love (Frank)	..	..	10	8	..	7	3	..	7	..	..	..	..	20
10	..	†Rock and Roll Waltz (Sheldon)	5	..	..	..	..	..	..	3	..	..	..	7	..	18
11	15	†Dungaree Doll (Marks)	9	10	..	5	..	..	10	..	..	..	..	10	5	17
12	7	*Love Is Splendored (Miller)	..	4	..	9	..	..	..	..	..	..	9	8	..	14
13	9	*Tender Trap (Barton)	..	..	..	10	..	..	6	..	5	..	..	..	..	12
14	..	†Only You (Wildwood)	..	..	..	..	..	..	9	..	6	8	..	..	..	10
15	14	†Band of Gold (Ludlow)	7	..	..	..	..	10	..	8	..	..	10	..	..	9

Inside Stuff—Music

Julian Seaman, music editor of the Toledo Blade, evoked a flood of protest letters to the editor when he reviewed the appearance of the Duke Ellington orch, who performed Jan. 9 in the first jazz concert ever to be held in the Peristyle, the longhair concert hall of the Toledo Museum of Art. The Ellington date was the first of a series of three jazz concerts booked for the staid marble-filled Grecian-style auditorium, the series called "Jazz at the Peristyle." Ellington was a replacement for the Sauter-Finegan orchestra, which had cancelled out.

The Blade editorial page carried several letters from the jazz enthusiasts who complained of Seaman's expressions, attitude, and alleged unfairness. Seaman, in his review, said, "What I heard last night seemed a carnival of uncouth and ugly sound, but perhaps I am untutored in this unlovely phase of art. Perhaps, too, vulgarity is permissible anywhere."

The unprecedented front-page space for a musical review is expected to help the gate at the next two concerts in the series.

Coast songwriters put on a short-lived campaign last week for a change in the ASCAP provisions for electing a president. Group proposed an amendment under which the general membership would elect a topper instead of having him selected by the board of directors as at present. Amendment was presented to L. Wolfe Gilbert, chairman of the Coast committee, who refused to lend his support to the campaign. Gilbert contended that the present system is best since the directors, elected by the membership, are best qualified to pick a prexy in that the board consists of top publishers and writers. Direct ballot, it's felt, would inject too much of an air of politics.

In a move to cash in on the release of the Metro pic, "I'll Cry Tomorrow," MGM Records is rushing into market a single platter of Susan Hayward, the pic's star, warbling the title tune. This marks the third disk the label has released by Miss Hayward in the past month. Already on the market is the EP set from the soundtrack of the film, a single, "Happiness Is a Thing Called Joe" coupled with "Sing You Sinners" and the upcoming "I'll Cry Tomorrow" with "Just One of Those Things" on the flip side.

Columbia Records is releasing two different versions of France's current top hit, "Valley Valparaiso," with Percy Faith. One side will be a straight instrumental while the other will have a choral arrangement. Julie Stearns, Broadcast Music's general professional manager who picked up the tune on his recent trip overseas, is currently on a disk jockey trip plugging the tune.

Benny Goodman

Continued from page 51

original BG organization. The repertoire featured in the pic and in the album will comprise the "killers," or the best numbers, in the Goodman book.

RCA Victor, for which Goodman recorded during the heyday of the swing era during the 1930s, is giving BG the "Glenn Miller treatment." Diskery is issuing a limited edition de luxe packaged $24.95 album including 60 numbers etched between 1935 and 1939. The major portion consists of big band sides with the trio and quartet performing 15 numbers. Album is being limited to about 60,000 copies in LP and EP form.

Victor is also latching directly onto the Universal pic with the release of a single-platter album titled "The Benny Goodman Story."

Columbia is also issuing nine 12-inch LPs in five sets framed around Goodman. There will be reissues of the two Benny Goodman Carnegie Hall concert albums, both spectacular sellers when they hit the market a couple of years ago, plus other platters from the vault in addition to some recent sides.

Capitol Records, to which Goodman is currently pacted for albums, is also prepping a big push on the bandleader's sides in time for the picture's release.

Steve Allen, who plays the Goodman role in the pic, is also hitting the wax market with a Coral album playing Goodman arrangements. BG's clarinet part is being handled by Allen on the piano.

'Hit Parade' Lineup

(On Jan. 14 NBC-TV Show)

1. Sixteen Tons	American
2. Memories of This	Montclare
3. Moments Re'mber	Beaver
4. Love and Marriage	Barton
5. Woman in Love	Frank
6. Almost Tomor'ow	Northern
7. Autumn Leaves	Ardmore

Album Reviews

Continued from page 52

Lawrence Brown on trombone, Walter Page on bass, Emmett Berry on trumpet, Buddy Rate on tenor, Freddie Greene on guitar and Jo Jones on drums. The latter, incidentally, is showcased on another fine Vanguard album, "The Jo Jones Special," together with several of the same sidemen playing on the Rushing collection. Count Basie, for whom Jones used to be drummer, does a piano "guest" stint on one number in this set.

Sam (The Man) Taylor: "Blue Mist" (MGM). Sam Taylor, who has been cleaning up as sideman on rock 'n' roll dates because his tenor sax hits the right beat and tonal quality for this idiom, reveals the more lyrical side to his talent in this collection. These are ballads on which he displays a technical virtuosity not ordinarily called for in rock 'n' roll dates. Taylor plays smoothly and moodily over a book that includes "Harlen Nocturne," "September Song," "Indian Summer," Blue Mist" and "As Time Goes By," among others.

Herm.

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LILJAN ESPENAK
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WINS, WBZ
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Cafe Checks Taxed $40,000,000

Washington, Jan. 17.

United States estimates in the new budget of revenue from the night club-cafe tax of 20% amounts to $40,000,000 for fiscal 1956. Amounted to $39,271,000 in fiscal 1955.

When the admission tax on film theatres was halved over a year ago to 10% the operators of entertaining restaurants lacked muscle enough to get equal consideration, remained a "luxury" tab.

Las Vegas Dunes Shutters Cafe, Casino; Bill Miller Seeks Inn

Las Vegas, Jan. 17.

The Dunes Hotel closed its nitery and casino operations Sunday night (15). Only the hotel and restaurant facilities will remain open. Closings indicate that the Sands management which took over the inn and poured $1,500,000 into the venture, want to get rid of this obligation. Report is that Al Gottesman, who with Joe Sullivan built the inn, is interested in taking over the spot.

However, a split between him and Sullivan is now reported, so that the status of that move is indefinite.

Another possibility is that Bill Miller, who until a couple of weeks ago ran the now closed Royal Nevada, wants to move in on the hotel. However, he'll need a sizable amount to get in.

The Dunes Hotel was one of the new inns that opened on Route 91. Of the four new spots, three have now shuttered. The Moulin Rouge, an interracial operation, was first to give up, then the Royal Nevada went and now the Dunes. The Riviera is the sole new entry that is still going, but that inn hit hard times and the original management that moved in from Florida turned the hotel over to Gus Greenbaun and Ben Goffstein, who had been in on the operation of the Flamingo Hotel here.

PAT ROONEYS UNITE FOR N.Y. PALACE DATE

A historic event is slated to occur Friday (20) at the Palace Theatre, N. Y., where Pat Rooney Sr. and Pat Rooney Jr. will reunite for the first time in 30 years. The two were persuaded to come together by agent Phil Grae. The senior Rooney works various dates and had been in the long running legiter, "Guys and Dolls," while the younger Rooney spends his summers operating a hotdog stand in New Hampshire.

About 30 years ago the two Rooneys, then Pat Rooney Jr., and Pat Rooney 3d, did an act with the Herman Timbergs, Jr. and Sr.

Phony Hub AGVA Letter Brings Probe By Feds

Boston, Jan. 17.

An investigation into a letter purported to have been sent by the American Guild of Variety Artists has gotten underway by the FBI and the Post Office Dept. Letter, which went out to about 200 cafe operators in the New England area, advised the bonifaces that under new union regulations, operators could cancel acts after one night without being responsible for a full salary; welfare fund payments have been discontinued, and that no dues money after checkoffs were to be turned over to AGVA organizers.

Smiley Hart, organizer in the Hub area, stated the letter was a forgery made on AGVA stationery from a previous administration. Union had to follow up the letter with an explanation that the missive had been forged, and all action to apprehend the forger is being taken. Union also advised the ops that any attempt to circumvent union regulations because of the phony epistle would be met with disciplinary action.

POLITICO OP

Dayton, Jan. 17.

John C. Smith, who operates the Brown Derby Night Club in Dayton, has announced he would seek office as a state senator, subject to the Democratic primary in May.

He served as a state representative in 1951 and 1952.

New Houston Swankery

Houston, Jan. 17.

A swank new nite spot, with the largest dance floor in the city, opened here Jan. 14. It is the Pan-American Night Club, owned and operated by Louis and Ann Kherkner.

The couple plan to bring top flight bands and entertainers from Mexico. The club is also to be available for private parties.

Treas. Dept. Fights 20% Tax Cut Bids

Washington, Jan. 17.

Several bills have already been introduced to reduce or abolish the 20% tax on nightclub checks, and the Treasury Dept. has gone on record that it will oppose any such cut.

Testifying last week before a House Ways and Means Committee, Dan Throop Smith, special assistant to Treasury Sec. George Humphrey, asserted that a cut from 20% to 10% would cost the Federal Government $20,000,000 a year in revenues.

He said this was inadvisable when the national debt stood at $280,000,000,000. Smith attacked claims of the hotel and restaurant people and labor unions that a reduction in the tax would increase employment for waiters, musicians and others, and provide enough additional personal income taxes from them to overcome the loss. He stated there was "no evidence" this would happen.

Hub Booker Bringing In Another O'seas Act

Boston, Jan. 17.

Danny White, Boston and Rome booker as the Daniel White Agency, is bringing over another foreign act in February, the Frediani Trio, acro and hand balancing act (two men and a femme) from Barcelona. White brought over Lil Larsson, Swedish chirp, currently at the Coral Gables in Weymouth, Mass., and Gianna Massi, coloratura from Naples, currently appearing in Windsor, Ontario.

With offices in Boston and Rome active, White plans on both bringing in acts from Europe and arranging for overseas bookings for U. S. performers.

Minn. 1955 State Fair Ahead With 187G Gain

Minneapolis, Jan. 17.

Minnesota's 1955 State Fair racked up a $186,815 profit, compared to $159,300 earnings the previous year, with a record-breaking nine-day attendance of 1,007,100, secretary D. K. Baldwin announced. Total 1955 income was $1,240,296; expense, $1,053,481. Corresponding 1954 figures were $1,212,142 and $1,052,842.

Attendance increase of 60,000 over 1954 would have meant only $30,000 additional revenue if represented entirely by adults, Baldwin cautioned. Because one bad day can ruin attendance, Baldwin urged operational conservatism. Among other things, he pointed out that again, as in several recent years, it was necessary on two days to close the gates to cars because all available parking space was filled.

H. W. Swenson, retiring president, urged retention of the 50c. general admission, but a boost in auto parking fees now also 50c.

Lewis & Phillips booked for Larry Potter's Supper Club, Hollywood, starting Jan. 26.

Bright, Mazzei to Vegas For Shutdown Huddles; Mex Union Meeting Next

Hollywood, Jan. 17.

Jackie Bright, national administrative secretary of the American Guild of Variety Artists, pulled into town over the weekend for confabs with Irvin Mazzei, union's Coast topper, anent the recent shutdown of both the Royal Nevada and Dunes Hotels in Las Vegas. Previously, the Moulin Rouge, town's only intraracial hotel, had folded.

Pair is skedded to leave for Vegas today (Tues.) for special membership meeting with AGVA members and the hotel ops. During the meet with the hotel operators, an attempt will be made by the AGVA chiefs to get fuller cooperation from the hotels in booking union talent and contributing to AGVA's welfare plan.

Following this, Bright and Mazzei will plane to Mexico City to meet with Rudolfo Landa, head of A.N.D.A., which corresponds to the U.S. AGVA Main confabs during this stay will be to build a closer relationship between both unions.

It's understood that one of the problems bothering AGVA is the working situation at L.A.'s Mexican Million Dollar Theatre, which has been placed on all AFL unions' "unfair list." In spite of union boycotts, the owner of the theatre has been operating daily by importing all of his pix and talent from Mexico. AGVA hopes to put a stop to this with the help of the Mexican union.

Mull Bisno Plan To Reopen Vegas Moulin Rouge Spa

Las Vegas, Jan. 17.

Creditors and stockholders of the Moulin Rouge are considering a proposal by Alexander Bisno, a member of the original operating group, that would reopen the shuttered spa. Generally, Bisno's plan calls for a stock promotion deal to raise $600,000 and provides for repayment of all debts out of profits, if any, when hotel is put back into operation.

The plan calls for an operation considerably more modest than before and its biggest point stresses curtailment of fancy salaries paid out to entertainers. Bisno suggested placement of Aaron Blumb, formerly connected with the hotel, as casino manager. Blumb flew in from Manhattan last Thursday (12), but said he would be able to offer no comment until he confers at greater length with Bisno.

Meantime, parties interested in the hotel will hear the fate of the spa today (Tues.) during hearings in the local Federal bankruptcy court. A report shows the hotel corporation now has debts totalling $2,141,035 and assets of $2,058,744. Bankruptcy referee John Mowbray outlined the liabilities of the corporation as follows: wages, $73,669; taxes due the Federal Government, $169,900; gambling and state taxes, $34,209; city and county taxes, $8,275; bank overdrafts, $115,009; unsecured claims, $864,635.

Mowbray said the hotel's assets include: hotel and property, $1,558,482; personal property, $363,457; debts due open accounts, $46,474; bank deposits, $25,268; cash on hand, $7,119; stock in trade, $6,135; autos belonging to the Moulin Rouge Corp., $8,047.

One-Niters Set by Newark Deejay Rock 'n' Roll Unit

Ramon Bruce, WAAT, Newark, deejay, is setting up a rock 'n' roll unit to play a string of one-nighters at several Northern New Jersey theatres. Ramon starts his round of houses Feb. 13.

Itinerary will include the Capitol, Passaic; Embassy, Orange; Ritz, Elizabeth; Regent, Paterson; DeWitt, Bayonne, and the Fabian, Hoboken. Gloria Mann has been signed for the package. Others are still to be set.

AGVA, ARA Come to Terms on New Pact; 6-Mo. Commission Compromise

The American Guild of Variety Artists and Artists Representatives Assn. came to terms on a new contract over the weekend. Earlier negotiations had broken down completely, with both sides determined to have their way on the matter of how long commissions could accumulate before an agency could file a claim. Union had originally wanted a three-month limit on the amount, while ARA wanted a considerably longer period. Both sides reached a compromise figure of six months, which was written into the new pact.

Other major change is the commencement of agencies paying for franchise fees. Henceforth, percenters will pay $50 annually for a license, and associate agents will pay $25 for permission to operate in the variety field. Hitherto, franchises had been given to ARA members for free, while datediggers belonging to no organization would pay $50 for the agency and $25 for associatess. Feeling was, at the time this rule was promulgated, that ARA would help police its members, and therefore the union could afford to let the organized agents off without without franchise fees. However, since then, union has found that with the increased amount of services, costs of maintaining agent relations had become more costly and therefore, charges would have to be levied on all agents.

This clause went through with the usual amount of bickering. However, the attitude on commission arrearages was so violent that both sides had agreed to halt its talks on Friday (13).

As the various arguments ran, the union felt that it was being kind to the agents in telling acts that they would have to process commission claims that hadn't been paid for three months. Beyond that time, the union wouldn't be responsible for collections. AGVA had felt that to permit acts to be in arears more than three months would be an injustice to both the performer and the agent. Act would then be declared unfair unless he made arrangements to pay his indebtedness to the percenter. To permit the arrearages to go beyond that date, the union felt that the agent could have a whip to hold over the head of the per-

(Continued on page 61)

E. Hartford Cafe Shut

Hartford, Jan. 17.

As a result of the Internal Revenue Dept. impounding New Year's Eve receipts, the Old Town Hall—in across the river East Hartford—has shuttered. Nitery, the only one with a consistent floor show policy in Hartford County, owed Uncle Sam some $28,000 in cabaret and withholding taxes.

Unknown whether acts and musicians received salaries at time of closing.

Peaceful N.Y. 'War' Of Henie-Wirtz

The war of the ice shows now being fought in New York between Sonja Henie, appearing at the Roxy, and Arthur M. Wirtz's "Hollywood Ice Revue," current at Madison Square Garden, indicates that a pitched battle cannot be waged. Although Miss Henie is given credit for the flattering gross of $104,000 at the theatre, none of the added take is regarded as having been drained from the Wirtz show.

The "Hollywood Ice Revue" is off about 8% from last year, but most of the big shows that have hit the Garden recently have been doing under the sums scored last season. The World Championship Rodeo with Roy Rogers headlining, for example, was off about 20% from last year. Most of the Garden events have been under last season.

On the other hand, Miss Henie is the first name performer to appear at the Roxy in a couple of years, and it's the first time she's been seen at pop prices. Her appearances in New York, prior to this, have been at the Garden in Wirtz's show.

Trade had been eyeing the results of the rivalry. Formerly associates in the production of shows, Miss Henie and Wirtz parted several years ago, and a rivalry between the pair has sprung up. Miss Henie entered the ranks of major show producers and didn t do too well. She then followed by becoming affiliated with shows produced by Morris Chalfen, and she has done considerably better.

The Roxy engagement is the first in which she played opposite any of Wirtz's undertakings since they severed relations. She's in at the Roxy at $85,000 for four weeks plus overages. When she worked with Wirtz, her terms were $3,000 per show plus a percentage.

Pitt's Rex Dale Is Back; Joins AGVA in Philly

Pittsburgh, Jan. 17.

Rex Dale, former singing partner of local comic Marty Allen, has gone back into show business again, but in a behind-the-scenes capacity this time. Dale, who went into the mercantile trade when he broke up with Allen several years ago, has joined the staff of the AGVA office in Philadelphia, which is now run by ex-Pittsburgher Jackie Wilson, longtime associate here of Nat Nazarro, Jr., in the operation of the union's Pitt headquarters.

Since Dale left him, Allen has been teamed up with Mitch De Wood, Danny Thomas' cousin, and they've built themselves into one of the top comedy acts in niteries.

Buff. Chez Ami Shuts Down for Facelifting

Buffalo, Jan. 17.

Chez Ami, one of Buffalo's oldest night spots, closed on New Year's Day for 10 weeks to undergo complete remodeling and refurbishing.

Phil Amigone, who has owned and operated the spot for 21 years, announced a complete interior and exterior face-lifting, with reopening scheduled for March. The stage and dance floor will be enlarged.

HUB MAYFAIR IN POLICY SWITCH WITH MUSICAL

Boston, Jan. 17.

Bob Conrad, who has the line at Izzy Ort's Mayfair, is producing a musical comedy production for the 300-seater to be called "Pink and Pretty." For the show, Conrad said, all femme performers will wear pink hair.

Conrad, whose line of six works two spots in the current show and serves to intro Egyptian dancer Fawzia Amir for a harem number, is working the new revue around a new song of the same name. He's on the lookout for acts to work into the musical comedy which will run better than two hours.

Policy in the Mayfair has been standard acts, called on to stretch to fill two hours. Ort has ambitious plans for the room, and start of a new policy will be Conrad's revue.

Eartha Kitt Preems New Havana Nacional Policy

The Nacional Hotel, Havana, has entered the talent buying set. For many years, this inn has operated without a cabaret adjunct. However, with the takeover of the Nacional Casino by Wilbur Clark, of the Desert Inn, Las Vegas, and because of the competition by the Sans Souci, Tropicana and the Montmarte, all of which have casinos plus large shows, the Nacional apparently felt impelled to go in for name talent.

Initial booking is a two-weeker by Eartha Kitt, who starts tomorrow (Thurs.) on a deal that was made last week. Miss Kitt was originally scheduled for the Versailles, Miami Beach, for that time period, but cancelled out of that date for the Nacional booking.

Circus Review

Festival Mondial Du Cirque

Paris, Jan. 10.

Pierre Andrieu & Hubert De Malafosse circus presentation in two parts (23 acts), staged by Serge De Poligny, music by Andre Muscat. With Harry Belli Lions, Dagenham's Piping Girls (20), Fritz Althoff Elephants, Frank Jackson's Horses, Massinos (4), Wonderful Little John, Bob Gerry (6), J. Ruppert Bears, Tcherkess Cosaques (4), Hemadas (2), Clerans (2), Albert Fratellini, Maiss & Polo Rivels, Rios Ifni Sahara (20), Heltanos (2), Fredanof Midgets (8), Amandis (4), Albert & Paulina Schumann, Babusios (4). At Vel D'Hiv, Paris; $3 top.

Pierre Andrieu, formerly head of the Alhambra music hall, has now gone circusy and gotten together a galaxy of big top acts. Peppered with excellent turns, this makes a bright package, even if talent is somewhat dwarfed by the immense Vel D'Hiv, a sports arena. Though primarily a one-ring show, it utilizes two in preparing one while another is in use. At times director Serge De Poligny breaks out into the whole arena with sudden flurries of large equine acts, trick riders and animal parades. It does not rival the U.S. conception of circus bigness and sawdust frenzy.

Massinos (4) start things bouncily on their trampoline for a good opener, followed by the Dagenham's Piping Girls, of which there are 20, kilted, with bagpipe, drums and sword dance. Nice and folksy, and catching with the squalling pipes. Frank Jackson, aided by Harry Althoff and Peter Stimson, then does the first of many equine acts with a solid batch of well-groomed and trained horses. Wonderful Little John can dispense with the epithet, but he is still the supple and graceful youth giving a classy balancing and acro act. Bob Gerry (6) has fancy stepping on the high wire as company pyramids in walking the wire, in a triple tier, formed by use of shoulder beavers, with others in the group on each level.

J. Ruppert has a beguiling interlude with his five bears who seesaw, balance on balls, ride scooters and are generally taking and comic in their cavortings and obvious affection for their master. Tcherkess Cosaques (4) do some fancy riding while another group essays some weak Russo dancing in the middle ring. Same group also does the interspersed Roman riding, with men astride two horses, and chariot races. Hemadas (2) and Clerans (2) do a simultaneuous trapeze act with fine swings, somersaults, plus death leaps to hand catches, for big applause.

Albert Fratellini came out of retirement to do an act with sidekicks Maiss and Polo Rivels. He shows himself still the masterful clown with his large webbed feet, mournful face and red nose and such gags as his hair standing on end when a partner is shooting at a candle in his hand.

Fritz Althoff puts his 13 elephants through sage paces with well-costumed girls atop them. Pachyderms seem graceful as they dance, do handstands and make a ponderous ballet for powerful palms.

Rios Ifni Sahara (20) come on with phosphorescently lighted costumes for a clever beginning and go through a racy series of pyramids, tumbling and balancing for a good entry. Harry Belli puts his eight lions through their paces with ease and makes it look easy. It is mainly posing, leaping over each other and roaring by the tawny beasts. Fredanof Midgets (8) are hilarious in a one-joke entry of a bunch of midgets trying to pour water into a funnel held by a chap over his head. Babusios (4) are another fine clown team as they essay a breakaway car routine.

Heltanos (2) start with fine balancing; then one member goes up an inclined tight wire and slides down on his head on only a little cushion, and then tops this by doing the slide grasping the wire with a glove. Supple and graceful, this is a unique entry worthy of U.S. vaude and video interest. So are the Amandis (4), a bounding teeterboard act as men hurtle into somersaults to be caught in chairs or atop the shoulders of two men already atop each other. It is a fast and fine act.

Also salted in are largescale horse numbers by Frank Jackson, including a ballet of 34, and Arab free-riding displays and Roman arena sports. Albert & Paulina Schumann give an elegant display of riding and then Miss Schumann does a series of steps, in unison with her husband's horse, to end this on a high note. A complete parade winds this with all performers taking their bows.

Monicker means Worldwide Circus Festival with most countries repped. This looks to do well in its stay here, with the French always going for a fine spectacle, which it is in its overall format. It has the circus feel of dexterity, daring and diversion. *Mosk.*

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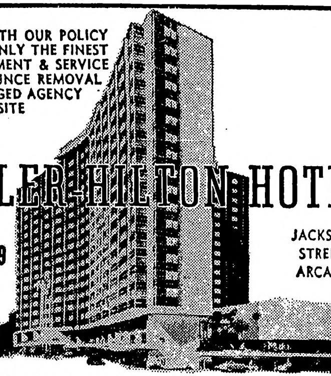

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Intime Cafes Rise

Continued from page 1

few dinners a night to sizable houses. There are some bars, such as Stella's, that do consisently excellent business.

The success of these spots has created a wave of miniatures. As far as talent showcasings are concerned, the operators of the little spots feel that they will ultimately have the edge. In the first place, they can play a lot of good talent for a little more than the minimum. Singers, even after clicking with a disk, have a natural fear of hitting an outsized room. Their chances of clicking are better in an intimerie, according to some managers. They go along on the axiom that it's better for an artist to do turnaway business in a small room than to have white space in a large spot. They point to the fact that Julie London, following her click of "Cry Me a River," elected to work the Cameo.

The star-making potential of the tiny rooms is also indicated by the fact that Billy Daniels made it at the Park Ave. Restaurant. The Vilalge Vanguard and the Blue Angel also provided the push that helped many toward name status.

Reviving Cafe Biz

Many regard the intimeries as a means of resuscitating the nitery biz. Virtually every effort to establish a big room midtown Manhattan, within the past few years, has failed. The large spots depend mainly upon names and production, both of which are fairly expensive. The nut is increased further by the shortage of healiners, which forces clubs into even larger expenditures.

Thus, except for the solidly established Latin Quarter, Copacabana and Versailles, it's difficult for a fair-sized room to get a foothold in New York. Many small rooms seems to be the answer. The no-cover-no-minimum spots enable a pair on the town to traverse a few cafes in one evening without too large a tab. Many also feel that they do better in a small room, entertainmentwise, because of the informality of the proceedings and the absence of a regular show.

Originally, some eastsideries started out as hangouts where pick-us were natural. However, it's now possible with the present turn of events to make a go of a smallerie on a legitimate basis.

The lower rentals, smaller staffs, and need for less entertainers also gives the tiny drinkeries an advantage over the large rooms. The oft-predicted fact that night clubs will have to be very big or very small seems to be coming true at an accelerated pace.

Ski Nitery

Stowe, Vt., Jan. 17.

A former electric railway carbarn has been converted into the first night club, appropriately called "The Depot," in this famed skiing area.

The nitery, adorned with relics of early railroading days and seating 250, was officially opened Christmas Eve. There are nightly programs featuring orchestras and entertainers.

JANE FROMAN STINTS

Jane Froman has been signed for a stint at the newly-constructed Eden Roc, Miami Beach. Miss Froman is also set for dates at the Chez Paree, Chicago, and Chi Chi, Palm Springs.

She begins at the Waldorf-Astoria, N. Y., tomorrow (Thurs.).

Miami B. Seville Policy Now Cued to B'way Type

Miami Beach, Jan. 17.

The Seville Hotel, here is changing its policy. Spot had been trying to build up a class clientele with a type of format similar to the Pierre Hotel, N.Y., with which Seville talent buyer Charles Reader was at one time associated.

Spot has set up a series of bookings which aims for the Broadway crowd and is similar to other hotels on the Gold Coast strip. Bookings include Betty & Jane Kean, Feb. 24. Reader will go after more bookings comprising comics and singers that have already made good on Broadway and Miami Beach.

Grable-James Duo In Two-Year Vegas Pact

Las Vegas, Jan. 17.

Betty Grable and Harry James have signed a 10-week per annum, two-year contract with El Rancho Vegas, hotel owner Beldon Katleman disclosed. Contract will be initiated Feb. 15 when the duo opens a four-framer with nine side men.

Miss Grable and James originally had been scheduled to play Vegas this month at the now dark Royal Nevada hotel.

Leonidoff's O'Seas O.O.

Leon Leonidoff, senior producer at the Radio City Music Hall, is flying to Europe today (Wed.) to case talent and shows.

After a week in London, he'll fly to Paris. Subsequent stops include Rome, Cairo and several Spanish cities.

Exhibs Protest

Continued from page 7

tures today and in the future." Blank declined to reveal what other "pending" deals TOA had heard about.

Allied States Assn. as yet has issued no official statement on the recent sales of pictures to television. However, an influential Allied spokesman, while "regretting" the move, tended to take a cynical "what-can-you-do-about-it?" attitude. "Protests are futile," he said. "It's done and there's nothing you can do about it."

He discounted, however, the effect of the old RKO and Col pictures. "Columbia," he said, "has had outstanding pictures in recent years, but the six-to-eight-year-old pictures they plan to release to television are not the kind the public wants,." He also felt that the old RKO pictures were not of sufficient calibre to get excited about. "It would have been different," he said, "if Metro, Paramount or 20th-Fox had decided to release their pictures to television. Television still hasn't the really fine product."

According to Blank, however, TOA feels that the RKO and Col actions have caused great concern among exhibitors. "Some theatres will be forced to close due to the greed of some distributors to pick up a fast buck," he said. "We feel certain that the companies that have a concern for their customers will refrain from selling their product to television during these trying times."

GET THAT TV SHOWCASE! VENTRO'S FEE ZOOMS

A single appearance on video is still able to catapult performer salaries. Latest to prove this contention is Ricky Lane, with an increase in submitting price from about $350 to $1,500. On the strength of his first appearance on the Ed Sullivan tv show, Lane was booked for a rehearing on the vidcast for Sunday (15) and price zoomed.

On a quick booking, Lane was set at the Seville Hotel, Miami Beach, to open next week at $1,000. However, his management has indicated that all future dates will be submitted at $1,500. Lane had been around for many years with a ventriloquist act that has a dialect-spieling dummy. He had been in "Bagels and Yocks," a Yiddish legiter, and had been appearing in niteries without exciting any undue attention until his showcasing by Sullivan.

Paul Duke due back in N. Y. Jan. 18 from a two-week Southern cruise, doing his magico act on the Ile de France.

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AGVA-ARA Terms

Continued from page 59

former in case he wanted to go to another office.

Also tied to the commission arrearages was the point of making the union responsible for loans from the agent to the artists. Union flatly declared that it wouldn't be responsible for any loans. AGVA said that it didn't do the turn any good to be permitted to accumulate debts so that he wouldn't be in a position to return the money for a long time.

Both these contentions were bitterly contested by the agents. They felt that three months was entirely inadequate in the matter of commissions. The percenters protested that they frequently had to carry acts for considerably longer periods. For example, should there be an illness in the artist's family, or should there be protracted periods of unemployment, they couldn't conscionably process for the back fees. Again, during any period of financial embarrassment, cordial relations between an act and agent couldn't be maintained if the office had to bring charges against the act with the union because of non-payment.

In the matter of personal loans, the agents declared that economics and a rapidly changing employment picture have put them in the banking business. They don't want to have to lend coin to the acts, but circumstances force them to do so. If a performer doesn't have enough money to get to his job, the agent usually has to advance the loot. If a thesp gets in an auto crash, the agent has to wire money to fix the car, pay hospital bills or to buy another car. The agents felt that as long as they could afford to do so, they would be glad to loan the money. However, the agents say that since the union cannot give them any protection on this point, the performer will be deprived of one of the many services the percenter has to offer.

The compromise of six months' commissions and no guarantee of repayment of loans, for whatever reason, will force the agents to modify their relationships with the talent, say the percenters. However, the union feels that if it can force the act to get along on his own financial steam, he is considerably better off, by permitting a situation that will allow the performer to pile up debt upon debt, union feels it eventually will do the act considerable harm.

Further details on the pact are still to be ironed out. From here on in, negotiations will comprise merely a matter of language or small points. Inkings are expected to take place about Feb. 1 when national administrative secretary Jackie Bright returns from the Coast.

Negotiating for the union were Dolores Rasalaer and Helene Tetrault, who handle agency relations for the union. Attorney Abraham Males and an ARA committee argued on behalf of ARA.

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SPECIAL THEATRICAL RATES

Dicker Repeat Carnegie Date for Edith Piaf

Negotiations are on for a repeat date at Carnegie Hall, N. Y., for Edith Piaf. Chanteuse did a one-nighter there Jan. 4 for sellout concert grossing around $9,000, and promoter Felix Gerstman is seeking another try.

Miss Piaf is currently at the Sans Souci, Havana, and is slated to follow with the Fontainebleau, Miami Beach, and El Patio, Mexico City.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 17.

Henrietta Allen, of Summerville, S. C., who graduated here in class of 1952, in for a winter sports vacation. She is living at the Audrey Lumpkin cottage.

Sandra Capsis was handed a holiday visit by her son John, who is a member of Princeton University faculty.

Betty Ann Flock in from Brooklyn to spend weekend with the Joe (Loew) McCoy's.

Eddie (& Hurst) Vogt back doing his daily column on the Adirondack Enterprise after spending a week in N. Y.

Beverly Dennis, legit, tv and radio artist, returned after two-week stay in Gotham, her first visit out of hospital.

Robert Bishop, Palestine, Texas, theatre staffer into the general hospital for major operation; now back at the Will Rogers resting peacefully.

Write to those who are ill.

Later Quitting Agency Work for Personal Mgt.

Ken Later is deserting agency ranks to enter personal management. Later is turning in his percenter franchises to the various unions and will concentrate on the careers of individual artists. In doing so, Later is following a longtime trend, since many agents have taken similar steps.

However, Later will continue to buy talent for the Sans Souci, Havana, and will continue to be the middleman in negotiations for plays and scripts abroad.

Former legit producer Dick Krakeur will be associated with Later in the management field.

Ink Sonja Henie To S. American Tour

Impresario Morris Chalfen, topper of "Holiday on Ice" and "Ice Vogues" traveling shows, last week signed Sonja Henie to a South American tour. First date will be at Caracas, Venezuela, in a bullring, starting March 25, to be followed by a run in an arena now being built in Rio de Janeiro, May 1, and Sao Paulo, starting June 1. Miss Henie and the troupe will fly on all stops.

Rehearsals for the new show start in Miami Beach, Feb. 25. Cast of the Chalfen-produced icer which recently toured Central America will be in Miss Henie's troupe. Show will have a new set of principals as well as an augmented chorus.

Chalfen disclosed that the Central American group was the only one of the troupes he is operating that lost money. He has a show now in the Orient, which opens in Hong Kong Jan. 25. This unit played Bangkok, Jakarta, as well as other cities in the Pacific area to good returns, Chalfen said. He states that the pattern in icers has been excellent grosses in new areas. Chalfen has another company touring Europe, and two troupes in the U. S.

Chalfen had been negotiating with Soviet Union officials for a stand in Moscow. He was offered an outdoor site in the summer. Because the nights last only a few hours at that time of year, he would rather wait until a new arena, under construction, would be completed for essaying a stand in that country.

La West Set For Another Round of Night Clubs

Mae West is set to do another round of niteries this season. Miss West will open her tour at the Latin Casino, Philadelphia, April 2, and will continue at the Latin Quarter, N. Y., April 19. Other stands include Three Rivers Inn, Syracuse, May 18, and the Casino Royal, Washington, June 4.

Miss West is repeating many spots she worked last season. She did SRO biz at the N. Y. Latin Quarter.

Vaude, Cafe Dates

New York

The Cheers, who recorded "Black Denim Trousers" report at the Copacabana, N. Y., Feb. 2 . . . **Don Adams** has been assigned at Le Ruban Bleu, N. Y., Feb. 15 . . . **Frank Parker** is down for the Latin Casino, Philadelphia, April 16 . . . **Patrice Munsel** has a summer booking at the New Frontier, Las Vegas . . . **Jones Boys** booked for Sciolla's, Philadelphia, Feb. 14 . . . **Larry Storch** tapped for the Nautilus, Miami Beach, Feb. 1 . . . **Rowan & Martin** stay at the Wolhurst, Denver, until Jan. 27 . . . **Frances Faye** is slated to follow **Julie London** at the Cameo, N. Y. . . . **Harry Morris,** operator of the Colony Club, London, arrived in the U. S. this week.

British percenter **Leslie Macdonnell** currently visiting New York . . . **Pat Harrington** goes into the Red Carpet, N. Y., Friday (20) . . . **Daphne Hellman** moved into the Peacock Lounge of the Hotel Waldorf-Astoria, as a sub for vacationing **Cy Coleman** . . . **Lynn Christie,** Latin Quarter, N. Y., vocalist, signed by producer Carl Briskin for a role in "Confessions of a Scoundrel" . . . Goldie's, the Fire Island boniface, opens his N. Y. branch tonight (Wed.). **Wayne Saunders** will alternate with the proprietor at the ivories . . . **Vanja Orico,** Brazilian film actress, prepping personals for the U. S.

Bill Shirley set to replace **Jack Cassidy** at the Versailles, N. Y., starting Feb. 27 . . . **Billy Vine** has been signed for the Latin Casino, Philadelphia, Feb. 9 . . . **Eddy Arnold** down for the Casino Royal, Washington, Feb. 27 . . . **Miroslava** booked for the Dartmouth Winter Carnival, Hanover, N. H., Feb. 3 . . . **Myron Cohen** goes into the Sans Souci, Miami Beach, Jan. 28 . . . **Helen Halpin** tapped for the Elegante, Brooklyn, tomorrow (Thurs.) . . . **Lee Sharon** has been signed for the Pigalle, London, starting Monday (23) . . . **Jack Powell, Billy Reyes & Doris Faye** set for the Tivoli Circuit, Australia, through **Eddie Elkort** of the Lou & Leslie Grade Agency . . . **Gus Lampe,** talent buyer for the Schine hotel chain, in New York gandering talent.

Dallas

Jackie Miles, Nelle Castell, The Hiltonettes dancing line and **Bob Cross** orch preem the Statler-Hilton Hotel's opening tomorrow (Thurs.), with three frames in the Empire Room Hotel . . . **Joe E. Lewis** into Adolphus Century Room Jan. 20 for nine nights . . . **June Christy** set for Feb. 3 at Colony Club, with **George Shearing's** quint dated for March 16-25 . . . **Hildegarde** opens Feb. 3 at the Baker Hotel's Mural Room, with **Xavier Cugat** orch and show set to follow her two-week stand. **The Hilltoppers** take the interim date, with a Jan. 20 opening.

Omaha

Upcoming at **Don Hammond's** Seven Seas are **Jimmy Ames** (Jan. 20), **Rusty Draper** (Feb. 3) and **Golden Gate Quartet** (Feb. 17) . . . Duo pianists **Bertie** and **Bob Hellman** heldover at Cottonwood Room of Blackstone Hotel . . . Comic **Jim McGowan** doing two shows nightly at the Westward-Ho Jr.

Chicago

Ted Lewis plays Compton, O., opening tonight (Wed.) through Sunday (22); moves into the Roosevelt Hotel, New Orleans, March 1-28. . . **Don Cornell** into the Safari, New Orleans, tomorrow (Thurs.) for two weeks; he co-headlines with **George Gobel** at the Statler-Hilton, Dallas, tonight (Wed.) . . . **Jose Greco** into the Statler-Hilton, Dallas, Feb. 9 for two frames . . . **Joe E. Lewis** into the Roosevelt Hotel, New Orleans, March 1 for two . . . **Sam Levenson** opens at the Chez Paree, Chicago, tonight (Wed.), with **Dolores Hawkins** and the **Clark Bros.** on the bill . . . **The Three Riffs** and **Gloria Van** opened at Chi's Black Orchid last night (Tues.) . . . **The Shyrettos** and **Frank Parker** play the Des Moines Auto Show Friday (20).

Hollywood

Billy Ward and **The Dominoes** current at the Melody Room . . . **Bobby Van** set for a two-weeker at Eden Roc, Miami, opening Saturday (21) in support of **Howard Keel** . . . **Ella Fitzgerald** opened at Zardi's Jazzland yesterday (Tues.).

Jan Murray will take a vacation from his video show, "Dollar a Second," to take a 10-day cafe date at the Nautilus Hotel, Miami Beach. Murray goes in Jan. 21 . . .

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MONTE CARLO HOTEL
MIAMI BEACH, FLORIDA
January 2, 1956
Mr. Buddy Allen
I want to thank you for sending Elaine Gordon to us. She did an outstanding job and received rave reviews from the newspaper columnists . . . in fact there hasn't been such excitement over a young singer in many years.
WE ARE LOOKING FORWARD TO HER RETURN ENGAGEMENT FEBRUARY 6th.
Sincerely,
MOE BROWARNIK, Owner

GEORGE BOURKE
Miami Herald
This Beauty Also Sings Well
"You write down the name of Elaine Gordon in indelible ink, confident that before many months have gone her sponsor Buddy Allen will have jockeyed her onto the Las Vegas-Chicago-New York-and-Los Angeles circuit where it is positive she'll electrify as she is doing currently at the Monte Carlo Roulette Room.
It is obvious to you that this is no gimmick-voiced chick with a lucky echo-chambered record hit her only reason for being in a cafe. Miss Gordon has the voice, a big belting one or a soothing soft one as the lyric demands, and she also has the poise and the polish that you so often find missing in the record winners when they appear in public.
You find yourself looking for comparatives and you decide that Miss Gordon somewhat resembles Jane Powell and yet looks more like Elizabeth Taylor. That's bad? That's mighty good when you have the voice to go with it!"

PAUL BRUUN
Miami Beach Sun
"She's good to look at and had to beg off after six numbers. Look for her name at the top of the ladder and soon."

ELAINE GORDON
Personal Management: BUDDY ALLEN, 595 Madison Ave., New York ELdorado 5-2230

Waldorf-Astoria, N. Y.

Jane Froman, Nat Brandwynne & Mischa Borr orchs; $2, $2.50 *cover.*

This is a turn that rates the big adjectives. Jane Froman held forth for nearly an hour at the Empire Room for the capacity audience on official opening Friday (13). The reception was strictly boff.

Chirper remains a combination of showmanship and sell-a-song savvy wrapped up in an elaborate pink strapless that's set off with the right kind of figure and good looks.

Whatever physical limitations still persist from that Lisbon plane crash of 1943 are not revealed. Miss Froman from time to time ambles around the parquet, donning feathery chapeaux that's in consonance with the time era identified with the song she's offering, and there's no suggestion of strain or impediment.

To get back to the entertainment values, at this point in her career Miss Froman is a personality ideally suited for a luxury room like the Empire. She has class, radiance and warmth that are communicated with marked effect with this kind of backdrop.

The material is mostly Irving Berlin, prepared by Irvin Graham and delivered by the star with accent on pace.

Nat Brandwynne's bandstanders offer "With a Song in My Heart" as the intro and from then on it's Miss Froman vocalizing a Berlin cavalcade starting with his tunes from circa pre-World War I. Tough to keep score on how many songs in all were belted out by Miss Froman, some being limited to just a couple of phrases, and with no pause for applause in between. Thus remarkable movement is achieved. Brandwynne's orch does the backing with fine timing.

Miss Froman tries a beg-off with "Song In My Heart," and acknowledges unusually hearty audience noise by coming back to close with "I Believe."

Vet Mitcha Borr alternates with Brandwynne on the stand. *Gene.*

Mocambo, Hollywood

Hollywood, Jan. 10.

Morty Gunty, Paul Hebert (5), *& Marco Rizo* (3) *Orchs; cover,* $2.

Several hundred acts have graced the Mocambo floor since the nitery opened a decade and a half ago, but for the 15th anniversary celebration Charlie Morrison has imported a newcomer to the Coast, in Morty Gunty. It looks like a slick booking. Gunty has a good eastern reputation and a growing following in the trade that frequents the better boites serving as terminals for the cross-country shuttlers. That's enough to get him started here and his freshness and approach should develop some good word-of-mouth.

Gunty has a fresh line of comedics to peddle and he does it well. He misses fire only when his zanyisms come close to those of Jerry Lewis. Otherwise, he's got some good material and youthful exuberance and he holds his auditors for most of his 35-minute stint. Some tightening obviously is indicated. Basically, his style consists of larding whimsy with wildness, a melange that's particularly good on such numbers as "Birth of the Blues." It's a style that could pay big dividends.

Monolog is spiced with an occasional musical number including "The Clown," a rapidfire summary of many of the top comics that includes a good takeoff on Danny Kaye.

Paul Hebert and Marco Rizo combos continue to share the musichore. *Kap.*

Latin Casino, Philly

Philadelphia, Jan. 16.

Kitty Kallen, Allen & DeWood, DiGitanos, Bob London, Lindsay Line (6), *Rocky Valentine Orch* (8); *minimum* $3.50.

An alumna of local juve radio shows, Kitty Kallen has the hometown favor going for her in the chirp headline spot. No stranger to the Latin Casino floor, Miss Kallen is very much at home and there is an informality and ease to her floor style that makes the act very ingratiating. She is also aided by the fact that her first pic click, "Second Greatest Sex," only recently staged its firstrun debut here.

Singer begins with a "let's get intimate" type of chantey, carrying a handmike and going about ringside to gladhand the pewholders. She follows this with "Glory of Love" and even tries aud participation. Advance mitting greets her recording hit, "Little Things Mean a Lot," and Miss Kallen goes off to a rousing "Saints Come Marching In," with Rocky Valentine's band getting into the act by a march around the premises, a la Hampton's "Flying Home." This fails to impress, since the floor march needs more than three instruments, which is all the eight-piece house band can spare. Vocalist should also freshen up her several tries at laugh-getting. The kidding fails to seem spontaneous when accompanied with tired gags.

Comedy team of Marty Allen and Mitch DeWood has set some sort of a local record as the first act ever brought back to the Latin Casino four times in the same season. Success of the Coast duo stems partly from the fact that they are newcomers, and have added a fresh approach to the male comedy-pair pattern. DeWood carries the singing obligations, and Allen, a sight comic as well as a hoofer and mime, wins most of the laughs. They register with a King Farouk takeoff, and score particularly with a "Dragnet" bit in which DeWood does the commentary while his partner acts out all the roles. They dance enough to get by, and use a running "Cancelled" gag to cut short a blue passage. Duo should go places when they latch on to several more sock routines to vary their turns.

Ballroom duo of Adam and Jayne DiGitano, always welcome in these parts, does the warmup terping. The Lindsay dancers come on for a brace of routines with Bob London, former radio singer and deejay, chanting the lyrics. *Gahg.*

Chateau Madrid, N. Y.

Carmen Amaya & Co., with Diego Amaya, Paco Amaya, Pepita Ortega, Goyo Reyes, Domingo Alvarado, Diego Castellon, Alfredo Speranza; Pancho & Ralph Font Orchs; minimums $5, $5.50.

Carmen Amaya first broke into bigtime via the New York niteries. Not in 12 years has she played a Gotham cafe, she's back in this sphere with the added stature of distinguished concert career. Miss Amaya, who recently had a run at the Holiday Theatre, N. Y., has come into Angel Lopez's Chateau Madrid with an abbreviated company, but one fully capable of bringing a nitery crowd into an ole-shouting mood.

Her troupe of eight, which includes a pair of guitarists, a pianist, and a set of flamenco dancers, performs savagely. In the limited emotional vocabulary of the flamenco dancer, the Amaya aggregation manages to express a great deal. Miss Amaya and her colleagues cut the floor of the Chateau Madrid to ribbons. They work savagely, stomp out the terpsichorean interpretations of pride, arrogance, sex, lust and nationalism (the things that flamenco expresses best) in a manner that sometimes leaves a viewer breathless.

Miss Amaya didn't select the best numbers in her repertoire for this nitery showing. For one thing, the company needed more than one femme other than Miss Amaya. The male dancers, wildly expressive, didn't choose their best numbers. However, what has been selected for this showing is, at least, more than sufficient for nitery needs. They stomp up a storm by the time their stint is over.

Miss Amaya's solos comprise a spirited "Embrujo del Fandango," and a bulerias, both of them performed with all the anger the situation needs. Her attempts at flamenco singing provide good punctuation even without the help of a mike.

Miss Amaya's are is the gypsy folk dance done without any refining process. It's right out of the caves of Castile and can be exhibited either in concerts or smoke-filled cellars, but it's much too savage for the politer hotel rooms.

There are some gifted terpers in the troupe. Goyo Reyes and Pepita Oretga open with a rustic jota, which could be described as the softshoe of the Iberian dance. Reyes is a dancer of great vigor, and in his solo venture, a farruca, displays a great deal of skill. Miss Ortega similarly shows up well.

Diego Amaya, a nephew of Carmen, is still to mature in his art, but the Amaya strain is there. He shows his mettle in a zapateado, excellently danced. Guitarists are Diego Castellon and Paco Amaya, who do some expressive string pluckings for top response, with Domingo Alvarado getting a chance to do atmospheric singing in the finale, an alegrias, a fast Castilian clambake with the entire company participating. Pianist is Alfredo Speranza, who works with Pancho's orch in providing musical backing. Pancho, at the first show, provided a careful brand of music, but with a few more displays under his belt, he'll be right up with the terpers. Ralph Font reliefs. *Jose.*

St. Regis, New York

Julie Wilson, Milt Shaw & Ray Bari Orchs; cover, weekdays $1.50, *Saturdays* $2.50.

Julie Wilson, though back at the St. Regis' Maisonette Room for the first time in three years, is playing her fifth engagement at the intime room, and the reason is obvious. The tall, sinewy chanteuse with the cool, detached voice and quizzical, almost insolent approach, has the right style and proper songlist for Maisonette habitues, and scores strongly. Her songalog is varied and quite commercial, consisting mainly of smooth, saucy numbers just as smoothly and saucily sung. The 45-minute stint goes fast, smartly and refreshingly.

Singer, who made her Broadway legit debut when she went in as Joan Diener replacement in "Kismet," is going into "Pajama Game" as Pat Marshall's sub next Monday (23). Hence she's doing only one show for her current St. Regis engagement, at midnight.

Svelte in a white, beaded dress, tight and slinky, with a white orchid in her hair, Miss Wilson creates an immediate personalized impression which is enhanced during her turn as she occasionally sails out into the room, mingling with and kissing a few of the tablers at ringside. Her songs, though constantly varied for quick changes of mood, are largely on the satiric or comedy side. A couple of ballads, like a simply-sung "If A Man," gain added impact by the contrast. Most tunes are of ribbing, slightly off-color texts, fetchingly though quietly sung. But the singer can belt it out when occasion demands, as with the oldtimer, "Jelly Roll."

"My Little Island," "Every Baby Needs A Daddy" and "Bad Woman" are samples of the prettily risque that stir risibilities. Change-of-pacer is the tender "Don't Ever Leave Me." "Twelve Good Men And True" is swung in good country & western style, and the rumba-paced "It's The Wrong Time" gets a strong belting finish, "Bad Woman" makes a strong finale to a strong turn.

Milt Shaw's suave, sometimes tricky but always slick and high-grade accomps, add greatly to the impact of Miss Wilson's songalog. Shaw's crew and the Ray Bari ensemble segue smoothly on the podium as they alternate for agreeable dance sets. *Bron.*

New Frontier, Las Vegas

Las Vegas, Jan. 17.

"Blackouts of 1956," with Ken Murray, Marie Wilson, Andrea Dancers (3), *Harmonicats* (3), *Robert Lamouret, Nan & Gene, Bill Dyer, Bill Finch, Bill Norvas, Joyce Roberts, Barry Ashton, Dorothy Dorben Dancers* (12), *Ralph Gari, Garwood Van Orch* (18); $2 *minimum.*

Triple lure of "Blackouts of 1956," Ken Murray and Marie Wilson is more than enough to keep up the flow of biz for six weeks over the lean days into late February.

There is a resemblance of this revue geared for the New Frontier's stage to the one that ran for eight years at the El Capitan in Hollywood where the principals are concerned. A familiar touch, too, happens in the few blackouts. The rest is a Sammy Lewis concoction, but Dave Siegel shares production credit because of his early tieup with Murray in the original deal.

Murray and Miss Wilson's scenes are funny in the ribald sense, with the jokes mostly bouncing off femme's healthy anatomical development. Main blackout is the w.k. "Photographer" sketch, played for all it's worth along the innuendo route. Closing strip routine with Miss Wilson reciting something while peeling and Ken roaming the audience spouting breakups is one prolonged yock. And Murray is on and off throughout as guiding light for the acts.

An ovation greets the prolonged finale of Andrea Dancers. Two males flip, whirl and toss femme partner into some almost incredible contortions, with a pace that really travels, building into fancier tricks for breathtaking finishes. Harmonicats blow a pleasing set, with top kudosing going for the inevitable "Peg 'O My Heart," and newest Merc disk carbon of "Night Train." Robert Lamouret has some amusing ventro contretemps with his duck, ending in the physical laugh-getter, "Barber of Seville." Teenagers Nan & Gene ply musical wares via 88s and drums respectively, with Gene getting salvos for his soloing.

Dorothy Dorben Dancers' midway "Belle of the Ball" is a bit slow, but the Andreas emerge to hasten things along. Soloists in the line's flashy curtain-raiser "Hollywood and Vine" seg are Barry Ashton, Joyce Roberts, Bill Dyer, Bill Finch and Bill Norvas. Garwood Van has a tough pile of scores to go through, but he batons his crew smoothly. Ralph Gari, of the reed section, doubles by taking a bit onstage with Murray in the familiar clarinet hokum, and the unbilled vocal quint in the opener warbles solidly. Cute blond chirp in the group also aids in several of the blackouts. *Will.*

Hotel Plaza, N. Y.

Polly Bergen; Ted Straeter and Mark Monte's Orchs; $2, $3 *cover.*

Playing her first date at this room, Polly Bergen impresses again as a talented performer who almost instinctively relates to her audience. She's a looker of Hollywood dimensions whose experience in both films and on tv shines through. Her manner is fresh and lively, yet she does well with the torchy stuff, too.

Miss Bergen's act, ranging over 30 minutes, is mostly songalog with chit-chat and a bit of clowning—in "Red Hot Mamma"—thrown in. Somewhere along the line Miss Bergen has discovered that, when descending into the lower ranges, her voice becomes attractively husky. It's a trick she tends to use too often. Also she "overacts" in putting across the "I'm Just a Little Girl" impression.

Yet her turn, produced and written by Sid Shaw, has what it takes to put the ringsiders into a relaxed mood. Mostly she goes easy on gimmicks, except for one effective bit when she puts on her glasses to "discover" her audience. 'T'would seem more comedy would strengthern her.

Miss Bergen gets going with the lively "It's All Yours," then follows up with a Cole Porter-Rodgers & Hart medley—"Without Love" and "What is a Man." This segues into "I Concentrate on You" and brings on "A Good Man is Hard to Find," with the opening lines in French (her accent is atrocious) and "You'd Be So Nice To Come Home To." Later she does a Helen Morgan medley and, as a begoff, "Did You Ever See a Dream Walking?" Customers even then didn't want to let her go.

Ted Straeter orch, with the maestro at the keys during the dance period, gave Miss Bergen solid support. *Hift.*

Ciro's, Miami Beach

Miami Beach, Jan. 14.

Will Mastin Trio featuring Sammy Davis Jr., Gene Baylos, Marion Colby; $4.50-$6.50 *bev. minimum.*

Of the once flourishing independent major night club group in this area, only the Latin Quarter, the Vagabonds and Ciro's—all seasonal ventures—are still competing with the hotel-cafes. Marking off the recent holidays, business has been spotty for both types of late, especially for the midnight sessions. With the advent of Sammy Davis Jr., Ciro's, however, looks to run up a record-breaking tote for his limited engagement, more than enough to keep the spot on the healthy side of the ledger for some time to come. With turnaway crowds flocking in, a three-show policy has been established to aid the profit pileup.

It's all a ditto-deal for the volatile Davis. Last year he took Copa City out of the red with a sock run late in the season. The lad's pull-potency is again established—he's easily one of the hottest attractions ever to play this performer-jaded resort. It's a wrapup for him all the way, whether essaying that easy-spun hoofery, the incisive takeoffs on his contemporaries, or a Sinatra-angled song. These now amount to warmups, however.

Davis has achieved top stature as a fully rounded entertainer. There's now a distinctive style to his versions of "Black Magic" or an excerpt from "Guys and Dolls" that gets them to pounding continuously. On night caught, he could do nothing wrong, as he ran the gamut from clowning to a Jolson dedication and on through "My Yiddishe Momma." Davis was on for over 40 minutes and could have held the aud all night. Overall there's the warmth added by the ingratiating, albeit dynamic approach to add the spurring of tabler's requests for a longer stay-on.

Marion Colby sits well in the teeoff spot. The smartly-groomed, brunet looker is a well-versed thrush who wins them fast in a tough spot via a carefully-balanced array of pops and specials. Gene Baylos is on hand with the same act he's been purveying in these precincts for some years now. The potpourri contains all the familiar gags. Even the "ad libs" pop up in the same spots through his studied rambling approach. Withal, they yock it up for the wan-panned comic, held over for this date after a two-week stay. *Lary.*

Latin Quarter, N.Y.

Lou Walters presentation of "Mademoiselle de Paree," with Jean Carroll, George Tapps and dancers (5), *Wazzan Troupe, Mitchell Gregg, Rita Nobel, Metropolitan Sextet, Doreen Lord, Harold & Lola, Latin Quarter Eye-Dears, Jo Lombardi Orch;* $6 *minimum.*

Plentiful measure of talent and production values goes into "Mademoiselle de Paree," Lou Walters' new revue at the Latin Quarter, with comedienne-monologist Jean Carroll making her bow at the Broadway showcase. Show is long but well-paced and has the elements necessary to keep ringsiders diverted.

Miss Carroll is a crowd pleaser with a routine tailormade for this clientele. Her monolog is consistently funny, with no time on subtleties. Customers go for it in a big way.

She starts more or less leisurely, but soon steps up to rapid fire yoks, most of them relating to herself and her family. Uses a mink coat prop for one sequence of gags. Comedienne, just in from a stint at Miami's like-named cafe proves her case easily as a cafe act with plenty on the pellet.

"Gay Paree" theme calls for Rita Nobel to guide Mitchell Gregg on a tour of the French capital. Both have pleasant voices. Segues into the Can-Can routine by the line, costumed colorfully and provocatively. Girls are followed by the Wazzan troupe, Arabian unit with zingy, fast-paced acrobatics.

Doreen Lord does a strip act in a tank disguised as a huge champagne glass high above the stage. Turn is a bit longish but squared as change of pace. At the climax Miss Lord floats around briefly with bare bosom, and rates a few gasps.

George Tapps and his dancers, appearing twice on the show, come through with the kind of precision terping that's sock entertainment anywhere. They use the Latin Quarter floor to advantage with their impressionistic bits. Whole group has sock impact with Tapps himself soloing to sockerolla. The "Bolero" number is a stunner.

Line returns with Gregg and Miss Nobel in a "Castillian Phantasy." Serves primarily to exhibit some scanty costumes. Harold & Lola present a somewhat uneven "Dance of the Cobra." In all, this LQ stanza fullfills the Lou Walters blueprint for giving customers their money's worth. *Hift.*

Rene's York Inn, N. Y.

Chico Reyes; no cover or minimum.

Highlight of this new York Ave. eatery, run by Rene Plachner, is Chico Reyes' keyboard styling. On from 7 p.m. to closing, Reyes keeps the Steinway busy setting the background mood for the diners, gabbers and tipplers.

A former bandleader, Reyes appears completely at ease in this solo stint. He's sure-fingered at the 88 and his book is loaded with standards, pops and a dash of the chile tempo. He plays 'em all straight and clear, making it easy for everyone to recognize the tune.

Room is nicely laid out with no acoustical hazards. Decor matches Reyes' mellow musical setting. *Gros.*

Nautilus, Miami Beach

Miami Beach, Jan. 14.

Toni Arden, Michel Rosenberg, Antone & Ina, Syd Stanley Orch; $2.50-$3 *bev. minimum.*

Oddest booking of the budding season is the combo current in the Driftwood Room of this oceanfronter. There's draw appeal contained for two types of cafegoers—but the extremes attracted make it uncomfortable for the performers.

Toni Arden clicks with the younger element, who come in to hear her adroitly-handled songalog, which includes her platter-hits as well as inserts of the better currents. The pert lass is a sound stylist who kicks up a palmstorm among the groups who've come to hear her.

Those who were lured by Yiddish theatre comedian Michel Rosenberg, pay token attention while she's on, much as the Arden admirers begin to drift away once Rosenberg wades into his Yiddish-featured English comedics.

Rosenberg, in his idiom, is a very funny tale spinner, with accent on the earthy to point up his characterizations. But the accent on the native language is sometimes beyond the ken of the set who do not understand the language too well. As with Miss Arden, his particular patronage keeps pounding for more. *Lary.*

Beverly Club, N. Y.

Al Siegel presentation with Jessica James, Four Voices (4), Marshall Izen, Billy Taylor Trio, Dooley, Budd Strauss Trio; $3 minimum.

Al Siegel, who has a distinguished history in the field of vocal coaching, is trying his hand at bonifacing, and provides himself with a situation in which he can showcase his own pupils. The room at the Beverly Hotel is one in which little initial investment is needed, everything needed for supper club operation having already been installed.

It's an upstairs entertainment centre that has a tasteful decor, even though the layout is seemingly far from ideal because construction cuts off the view from quite a few tables. Moreover, bar customers can see the proceedings with equal ease, a fact that should entice a lot of minimum spenders.

As is often the case, the opening night snafus made for an uncomfortable opening. With the absence of a mike for a great part of the first show, a viewer had to use imagination to correctly gauge the calibre of the talent. But with auditory equipment in working condition toward the latter part of the show, it seems that the Beverly should attract a fair portion of the small room trade that abounds in the east side area.

The oddly-monickered Jessica James is the Al Siegel contribution, and is further described in New Acts. She weaves in and out of the show, doing a bit of dialog with Dooley, a character who comes out in clown costume. It's a change of pace and provides a cute note, but whether it's for the sophisticates on the eastside is another matter. Either the role has to be enlarged into a meaningful item or be cut out.

The Four Voices, a group of well-groomed boys, indicate their potential as a nitery and disk act. The boys show imagination in arrangement and presentation, and have enough visual value to maintain attention. They performed valiantly during the first part of their turn without a mike, but once the power was restored, excellent vocal and personality values came through. Their catalog is varied and they can hold up in virtually any vocal situation.

Marshall Izen, who has been on tap in most of the town's intimeries, has an intellectual act that demands close attention. Main item, at show caught, was a discourse on opera, with hand puppets used to portray various characters. Izen is a clever citizen and can generally wend his way through the intimeries, but on an opening night, there was a lot of competition at show caught, and results were somewhat negative through little fault of his own.

Siegel is attempting a catchall aspect in the operation of this cafe with the booking of the Billy Taylor Trio, which has built up a following on the east side. These Negro instrumentalists, comprising piano, bass and drum, with Taylor presiding at the ivories, is an expressive group that strays into the infrequently traversed a-melodic pastures. Taylor has a bent for the unusual chords and takeoffs and he takes himself quite seriously, a facet which carries a lot of favor with the jazz cognoscenti.

The Budd Strauss Trio does the backing for this show and they help the acts considerably. *Jose.*

Lake Club, Spgfld., Ill.

Springfield, Ill., Jan. 14.

Dink Freeman, Jean Stanley, Jack Denett Trio, Miriam Sage Dancers (6), Pierson Thal Orch (8); $1 admission.

In vogue with the midwest trend toward revue shows. the Lake Club's first post-holiday effort is a package deal. Although loosely tied together with bandleader Pierson Thal as emcee, the overall bundle is brightly wrapped. Standout accessory is the mellow, madcap musical trio headed by Jack Denett.

Closing the bill, the group tablehops and gives samples of its multi talents to entice patrons into the club's Little Room, where the trio holds forth between big room shows, luring listeners with a limitless repertoire of standards. The Little Room, heretofore the podium for violinists, pianists and subdued songsters, becomes a rock 'n' roll hideout.

Headlining is comic Dink Freeman, whose ability in the dialect field makes some old material shine like new. Included in his turn are some updated Lou Holtz stories.

Jean Stanley, statuesque chanteuse with silver blonde locks and looks, sings way above the heads of the central Illinois clientele with a couple of chichi French specialties. However, after a classy intro she turns to "Nothing Better Than Love," "Funny Valentine" and a universally understood tribute to "Chicago."

The Miriam Sage Dancers are in top form with their opening "Sing You Sinners" routine and fadeout "Rock Around the Clock." Showbacking by Pierson Thal bandsmen, with maestro at the piano, is good. *Wayn.*

Le Cupidon, N. Y.

Lee Sullivan, Bobby Ramsen, Toba Stevens, Ernie Warren Orch, Ramon Orch; $5 minimum.

Le Cupidon has become a serious contender for an important segment of the east side business. Spot has been getting a consistently good grade of performer, including some that haven't been around this way for a number of years.

For example, Lee Sullivan hasn't been showcased in Manhattan for some time. Following a deejay stint in Ohio for a number of years, he's a comparative stranger in town, although he essayed an important role in the original company of "Brigadoon." In a major cafe showcasing, Sullivan prove he possesses potent, personable pipes and can hold down a position in the bulk of the rooms. Sullivan has a pleasing tenor. He reprises "Come to Me, Bend to Me" from "Brigadoon." Otherwise, he hits it solidly with a catalog of standards and current tunes for hearty mittings.

Bobby Ramsen is also a comparative stranger to midtown spots. He first came to attention at Leon & Eddie's and is seeking to prove his eligibility for the bigtime. He has rapidfire comedy delivery, a breezy personality and a lot of good lines strategically spotted between verbiage that has been around. He's a likable guy and gets good response.

Toba Stevens has a big voice apparently trained in the longhair school. However, she has customized her catalog for pop consumption with tunes comprising "Falling Leaves," "I'll Take Romance," and "Lover," and others that have a classical tinge to them. Redhead makes an excellent appearance on the floor and comes off a winner.

The Ernie Warren and Ramon orchs provide the showbacking and Latin reliefs excellently. *Jose.*

Club Crescendo, Houston

Houston, Jan. 10.

Bobby Monahan, Jose Ortiz Orch; members only.

Bobby Monahan is a comic of roly-poly dimensions with grasp of verbalistics that's strictly streamlined. He streaks through a vast rep of gags, puns, topical matter, impressions, song snatches and special song material with rare facility, spreading good cheer all the way. A fast man on both tasselloafered and vocal feet, he shows ample muscle-development in art of ad lib, and burying a flat gag with fast replacement, fighting his way to wherever the tablers' funnybone is lying that night with much resourcefulness.

Aiding him in natural-gifts department is infectious air of jollity, dovetailing with comic's short, hefty frame and innocent visage; plus pleasant speaking and singing voice and distinctive ear-pleasing manner of slinging the syllables. *Bode.*

KoKo Club, Phoenix

Phoenix, Jan. 17.

George Jessel, Micky Hunter, KoKo Quartet; $2 minimum.

With George Jessel in the headline spot for an eleven-day stand, KoKo Club boniface Sol Tropp puts in his bid for attention as the one nitery in Phoenix swinging to a name-entertainer policy. He is certain to jam the 180-seat intimery for Jessel's full stay.

For some time, the posh Camelback Road section of Phoenix has been growing into another resort "Strip," with its Arizona Monar, Joakake Inn, Royal Palms and the road's namesake, Camelback Inn, located at a distance from the others, yet in the motoring orbit. Two more luxury hotels are about to break ground in the vicinity of the KoKo Club, which could even give further reason for Tropp's policy of lighting up his marquee with established cafe topliners. Only deterrent to the big money in such surroundings is the city's 1 a.m. liquor curfew. Turnover for the two shows nightly is not urged, with the result that diners linger into the imbibing time. Nevertheless, the move has been accomplished and bookings will be made through the summer season. once considered very arid for tourists, but no longer a biz cul-de-sac. Taking the cue from Vegas, Phoenix is starting to beckon the July-through Labor Day vacationers.

Jessel's anecdotal style is made to order for this club and clientele. He dips into nostalgia, yet keeps topical kickers to his narratives. Songs, like "Always Chasing Rainbows," "Roses in December," "My Mother's Eyes," are woven into the allover hilarious 45 minutes larded with serious allusions to Jolson and Cantor, et al.

Thrush Micky Hunter has the warmup period with some very good pops and Latino roundelays backed by house musickers, KoKo Quartet. *Will.*

Moulin Rouge, Boston

Boston, Jan. 12.

Sandu Scott, Guy Guarino, Harry De Angelis Trio; $1.50-$2.50 minimum.

Sandu Scott, sophisticated chantoosy, accenting a breathless intimate style with sultry overtones, is pulling in the late crowd and racking up pleasant biz for Guy Guarino's Continental 120-seater in the Hotel Vendome. Clad in sleek high style white brocade sheath, the tall blonde chirp spins out a set of pops, ballads and blues interlaced with some sizzling special and semi-special material, for continuing fine aud response. The potpourri served up by the slender trim Miss New York of 1952 is well spiced and she handles it in just right proportions to nab three encores on night caught.

Opening with "Shakin' the Blues Away," she tees off on "Silks and Satins" and changes pace with a torrid "Bible Tells Me So." She scores in a walk around aud participation number, "Kiss Me," which has the male contingent on chair edges, and clinches with a rousing "Love Me or Leave Me" for great returns.

Guy Guarino, whose following has increased since his dual bonifacing and piping has become a standard of the room, has the aud with him via his sock rendering of "Paris in the Spring," "La Mere" and "Boutonniere." Harry De Angelis trio cuts a slick show in the spot, which is rapidly becoming extremely popular with the Boston cafe society set. Present plans are to continue the Continental format and to enlarge the room in the spring. *Guy.*

New Acts

JOAN CRAWFORD LOWE & JOE HOWARD JR.
Songs and Dance
12 Mins.
Alpine Village, Cleveland, O.

Joan Crawford Lowe and Joe Howard Jr., are a couple of fast-paced song-and-dance youngsters following family traditions in show biz. Junior, a chip off the old Joe Howard block, does a warmly nostalgic imitation of his perennially indestructible dad.

Miss Lowe, niece of Joan Crawford, is a saucy and cyclonic blonde dancer with a figure as trim as her foot-work. She quickly strips off a red and black plaid costume, to display shapely underpinnings in brisk taps and spins in break-in date here at Herman Pirchner's Alpine Village theatre-restaurant.

Pair's routine at present show rough edges, more gusto than sophistication, but they punch them out with a breathless zestfulness.

Girl does some smart-looking struts, soft-shoe work and nice comedic work in a flirtation bit with partner who gives in an extremely robust baritone voice.

Although banking heavily on nostalgia and famous family relationships, they have enough snap to get along on current routining. *Pullen.*

ROMP & STOMP
Dance
5 Mins.
Apollo, N.Y.

Negro terp team shows up well in a fast-paced hoofology set. In unison and solo the boys step off cleanly and surely. Not too much flash in their heel-an-toe styling but it never gets dull.

They're a nice looking pair, neatly garbed and good for a vaude and nitery spread. *Gros.*

LES PERCELLYS (2)
Balancing
7 Mins.
Roxy, N.Y.

Les Percellys, a French importation, not only prove that two heads are better than one but deliver a repertoire rarely if ever tried in the novelty field. Their head-to-head stint is so incredible at times as to set them apart for inclusion as a New Act even though packaged in an ice show (Sonja Henie's). They work on the

(Continued on page 64)

Ice Reviews

Hollywood Ice Revue

Arthur M. Wirtz presentation of ice show in two acts with Gundi Busch, Andra McLaughlin, Margie Lee, Jimmy Grogan, Freddie Trenkler, Skippy Baxter, The Bruises (3), Ria Baran & Paul Falk; ensemble (42 girls, 21 boys). Produced by Wirtz; assistant producer, William H. Burke; choreography, staging, lighting, Donn Arden; costumes, Raoul Pene Dubois; musical director, Emil Baffa. At Madison Sq. Garden, N.Y., Jan. 12, '56; $6 top.

For his 21st annual "Hollywood Ice Revue," which glided into Madison Sq. Garden, N. Y., Thursday night (12), producer Arthur M. Wirtz has whipped up a spectacular frappe show that scarcely can be topped as far as sheer lavishness, opulence and overall production values are concerned. While the rival Sonja Henie 1956 ice extravaganza at the Roxy Theatre some two blocks east may offer some competition, the Wirtz presentation looks to chalk up a healthy b.o. performance in its 18-day run at the Garden, regardless of the opposition.

Minus Barbara Ann Scott this year (she left for a matrimonial career), revue is giving a trio of femme bladesters equal billing. They're Gundi Busch, German lass who won the world's figure skating title in 1954; Andra McLaughlin, an adept skater with a marked flair for comedy, and Margie Lee, a sexy dish whose fancy bladework is more than enhanced by her own figure.

Veteran company also has Jimmy Grogan as the male lead, Freddie Trenkler as the "Emmett Kelly" of the ice, Skippy Baxter for classic leaps and jumps, The Bruises (3) for the comedy relief, plus Ria Baran & Paul Falk, a German couple who hold a flock of championships. Toss in nine production numbers, ranging from Paris in the spring to a truncated version of "Cinderella," and it adds up to a 2½-hour show in two acts.

Miss Busch, a trim brunet who first enters the arena as a queen with four retainers holding her train, spins, whirls and generally impresses with her delicate pirouetting. However, she lacks the saucy piquance of Miss McLaughlin and the exotic, sensuous demeanor of the lithe Miss Lee. Baran & Falk, who're also to be seen in "Cinerama Holiday," are a graceful pair whose tandem skating is accented by their fine precision work.

Grogan, who joined the Wirtz revue last year, is spotlighted throughout the show, as are most of the other principals. He contribs a solid exhibition of fancy bladework. Trenkler, a 15-year vet with HIR, still wraps up applause via his fascinating tomfoolery. Baxter, introed as "the world's outstanding figure skater," lives up to the billing in a neat display of whirls, leaps and spins. The Bruises, another longtime HIR turn, score handily with a reducing salon bit in addition to their famed scrubwomen routine.

Of the production numbers, perhaps the most eyefilling are "Golden Dreams" and "Cinderella." Former is a lavish spectacle in which most of the ensemble wear birdcages (with parrakeets inside) and effortlessly disport on the ice, seemingly unhampered by long flowing robes. For the piece-de-resistance Miss Lee does a solo exhibition of flashy rinkmanship. "Cinderella" emerges more a rich, panoply of costumes and colorful lighting rather than a "fairly tale on ice," but nevertheless is a fine scene, especially for moppet customers.

Among other production numbers worthy of note are "The Pirate Ship," "Strictly from the Twenties," "Carnival in Venice" and "Pampas Parade." Sequence reprising the '20s has Miss McLaughlin in vibrant "Charleston" takeoff followed by an animated display of mannerisms of those days. Her pantomiming is excellent. Show's finale, tagged "Big Time," is ambitiously described as a "history of show business." It's a pleasant sequence replete with Tiller Girls, Primroses, Pat Rooneys and acrobats, but hardly a show biz history.

As previously noted, the Wirtz production is topdrawer. Donn Arden's choreography, staging and lighting are decided assets, as are the lush costumes of Raoul Pene DuBois. Emil Baffa's musical direction and special music composed by Kenyon Hopkins help sustain the breezy atmosphere. Also creditable is a revolving stage at the north end of the arena. Its use lends realism to the varied scenes. *Gilb.*

Ice Vogues of 1956

Hartford, Jan. 10.

Holiday-On-Ice Shows Inc. production starring Hazel Franklin, with James Rowe, Percellys (5), Jack Hozian, Paulette Andre, Bill Blocker, Helen Smith, Larry Hamm & David Riggs, Milano Sextette, Jean Sakovich, Calvin & Dorilyn Cook, Paul Andre, Glamour Icers (12). Ice Squires (8). Direction by George and Ruth Tyson; lyrics by Dolores Pallet; choreography and staging by Chester Hale, assisted by Helene Vinson and Kenny Brent; costumes designed by Robert Mackintosh; orchestrations by Paul Summey; musical director, John Berkman. At Bushnell Memorial, Hartford, $3 top.

For the past 10 years, Holiday-On-Ice Shows Inc. has been sending frappe units on the road. Current edition is the sixth on tour this semester under the banner of HOIS. Two units are in Europe, two in this country, one in Indonesia and one in South America. Each year the units are overhauled and recharged with new blood and production numbers.

Unit displayed here is a harmonious blend of blades, costuming, production numbers and music, selling via the orb and auditory mediums. Divertissement contains 23 production numbers and moves swiftly over its 2½-hour span. Showgeared for arena, presentations are handicapped by a stage which allows performers limited area in which to move about.

Production numbers range from a "Storybook Village" for the small fry to a Franz Lehar classic, "The Merry Widow." In former are featured characters from the fables ranging from Three Little Pigs and Humpty Dumpty to Peter Pan. "Merry Widow" is ably performed, with Jean Sakovich turning in an excellent portrayal of Sonya, the widow. In thesping and skating, she is equally at home.

With the exception of one acro number, entire show is on blades. A line of 20 boys and girls is on tap to present a variety of precision dance routines. Narrations and vocals are done offstage, some live and some via taped medium.

Top accolade for glacial cutting goes to Hazel Franklin, a polished technician. One of the features of the show is the Percelly family, seen in a variety of acts, with the elders doing acro stuff and juves featuring skating specialties and acro stuff on the blades. Moppets also star in the Storybook Village sequence.

Comedy efforts of Larry Hamm and David Riggs click with their droll and adroit humor. Paul Andre gets the bellylaughs with an hysterical sailor routine. An adagio number, featuring Calvin and Dorilyn Cook and Helen Smith, is also pleasing.

Show tags off to a colorful ending with a "Salute to Football" which features football queens of the various bowl games. *Eck.*

Union For Mgrs.

Continued from page 7

postcard listed the union's address as AFL-CIO East Coast Headquarters with a N. Y. general post office box address.

Efforts to contact Irvin Fredlyn, described as head of the association, proved fruitless since no regular address or phone number was affixed to the organizing letter. Fredlyn is said to be a former manager of a Loew's theatre. AFL-CIO officials in New York denied any connection with the Fredlyn group. A regional AFL-CIO leader said the general post office address in Fredlyn's mailing piece is "non-existent" as far as the regional unit is concerned and that no person in the AFL-CIO is known as a director of organization.

Fredlyn's organizing move is not the first in the field of managers and assistant managers. Previous attempts have been unsuccessful, largely due to the fact that the Taft-Hartley Act excludes supervisory personnel from union membership.

House Reviews

Roxy, N. Y.

Sonja Henie's Ice Revue, with Douglas Breniser, Tel Deeley & Tommy Collins, Les Percellys (2), Ballards (2), Ensemble (20), Showgirls (4), Roxy Choraleers (8), staged and supervised by Miss Henie; choreography, Ted Shuffle; musical director, Robert Boucher (Frank Ventre arrangements); choral direction, George Hill; scenic designer, Bruno Maine; "The Lieutenant Wore Skirts" (20th), reviewed in VARIETY *Jan. 11, '56.*

The Roxy is competing with the Arthur M. Wirtz "Hollywood Ice Revue" this month by bringing in Sonja Henie's blader in the latter's first theatre date. It's snappy, colorful 50-minute runoff, well designed and artfully routined. Miss Henie may not have the audacity and pep of yore, but she can still give lessons in selling and showmanship to most of the top skaterinas around. And she shapes as a hefty draw.

The former Olympic wonder and subsequent big b.o. grosser via her Hollywood films and cross-country treks as the hottest of Wirtz's frappe properties, is a picture of glam wrapped in three numbers that set off her personality. Right off the bat it's chichi, opening with "Pink Champagne" after descending to the stage be-furred on a queenly throne. She does a turn around the freeze in a pairing with the agile Douglas Breniser; later in the fray is spotted in her w.k. "Hawaiian Fantasy," with hula capers, and finales in a "Rhythm of Paris" production. In these and other spottings, the support is by a mixed group of 20 under Ted Shuffle's precise drilling plus a quartet of showgirls, and another mixed unit of eight vocalize down in the pit to punctuate the proceedings.

Ted Deeley & Tommy Collins dish up the comedy values with their eccentric antics, diving under tables and colliding with or just missing each other for a nifty session. The Ballards operate smoothly as a ballroomology duo with graceful lifts and whirls. There's a crackerjack non-skate balancing act by Les Percellys in a stint so strenuous that they only participate in two of the four-a-day (see New Acts). Robert Boucher's orch experts the showbacking.

Trau.

Palace, N. Y.

Boginos Troupe (6), Walter Walters Jr., Derby Wilson, Tanya, Three Renowns, Men About Town (4), Smith & Dale, Roland Marcelli & Janis, Myron Roman Orch; "Hell on Frisco Bay" (WB), reviewed in VARIETY *Dec. 28, '55.*

Except for the still-funny Smith & Dale classic vaudeville sketch, "Dr. Kronkhite," the current Palace bill is routine and tiredly familiar. Joe Smith and Charlie Dale, who perhaps have used the same routine longer than any other act, nevertheless have the ability and enthusiasm to make it seem fresh.

The remainder of the program has that "I've-seen-it-before" look. Opens with the Boginos Troupe, a competent enough risley outfit of three men and three gals who specialize in balancing with their feet. Ventriloquist Walter Walters Jr. is in the deuce spot. He's an expert voice-thrower whose routines encompass the radio next door, a telephone voice, and Al Jolson as heard on an old-style phonograph. Switches to dummies, and closes with a mitt-sending employment of three voices simultaneously.

Derby Wilson is an expert softshoe tapster of the Bill Robinson school. His routine includes a Robinson imitation. His taps are sharp, his dancing is polished, and his personality is pleasing. Tanya is a girl fiddler. She plays it straight sans comedy overtones. She strings out a number of schmaltzy popular tunes and closes, with an okay reception, with the pop fiddler's fave, "Hungarian Rhapsody."

Comedy dancing act of the Three Renowns seems to miss the boat. Two guys and femme have the turn loaded with knockout stuff but it just doesn't seem to be of the laugh-provoking variety. Their playing-it-straight opener is not polished enough to catch the audience by surprise when they shift to the slapstick.

Men About Town, a quartet in the barber shop category, are a welcome relief from the current over-population of rock 'n' roll combos. They favor the oldies ("That Old Gang of Mine," etc.) and eschew elaborate choreography and gimmicks. Harmony triumphs as a result. Each of the four takes a turn at a solo.

Roland Marcelli & Janis, wire walking act, wrap up the proceedings. Marcelli has added spice to his turn with juggling feats on the wire. His one-footed bits and unicycle turn on the wire are the standouts. Janis assists in tossing up the props and soloes, on the ground, with an elongated unicycle.

The Myron Roman orch provides topnotch showbacking.

Holl.

Music Hall, N. Y.

Leon Leonidoff production, "Fun and Fancy," with George Sawtelle, Martha Rich, Jean Sanders, Bernard Green, Three Merkys, Rockettes, with dances by Emilia Sherman; Music Hall Ensemble. directed by Raymond Paige (Ralph Hunter, associate director); Corps de Ballet, Margaret Sande, director; Music Hall Symphony Orch, Paige directing; sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; special lyrics, Albert Stillman; "I'll Cry Tomorrow" (M-G), reviewed in VARIETY, *Dec. 21, '55.*

The spectacle angle is foremost in a Music Hall production. Current offering, which follows the annual Christmas show, is no exception. It's lavish, colorful and dazzling. Eye-openers, besides the theatre itself, include beautiful costuming, precision footwork of the Rockettes, nimble movement of the Corps de Ballet, special stage effects and as an extra lure, the "Dancing Waters," a prior attraction at the house.

Leon Leonidoff has projected all this opulence into a production tagged "Fun and Fancy," which includes a number by the Rockettes, "Ye Goddesses"; another by the Music Hall Ensemble, "Carmen Echoes"; an acro turn by the Three Merkys (the act didn't go on at show caught because of rigging trouble) and a wrapup scene, "Out of the Blue," spotlighting the "Dancing Waters" and the Corps de Ballet.

Prior to the start of "Fun and Fancy," the solo spot per usual is given to the grand organ handled by either Ashley Miller, Raymond Bohr or Joseph Surace (all three get program billing). That's followed by a pleasant workover of "Roumanian Rhapsody" by the Symphony Orch, directed by Raymond Paige.

The "F&F" segment gets underway with the "Goddesses" number, primarily designed to showcase the click unison terping of the Rockettes. George Sawtelle and Martha Rich do an okay job on an accompanying vocal in which the "Frankie and Johnny" melody is given a Helen (of Troy) and Paris twist. Principal piping in the "Carmen" sequence, which highlights some of the more popular numbers from the opera, is ably handled by Jean Sanders and Bernard Green.

The multi-colored swaying spray of the "Dancing Waters" is a top novelty entry and is extremely picturesque as a backdrop for the Corps de Ballet. Frank Spencer's costume design for this number is particularly imaginative, with the terp troupe doing a beautiful job of simulating butterflys. As usual, Eugene Brauns lighting is effective, while the sets by James Stewart Morcom are satisfactory.

Jess.

Apollo. N. Y.

Roy Milton Band (8) with Mickey Champion; Ruth Brown, Charlie & Ray, Five Keys. Romp & Stomp, Rosa La King; "Soldier of Fortune" (20th).

Rhythm & blues bill headed up by Ruth Brown is a snappy affair that winds up just under the 60-minute wire. Except for exotic dancer Rosa La King and terp team, Romp & Stomp (both reviewed in New Acts), layout is loaded with r&b purveyors but never becomes topheavy because of the brisk pacing.

Miss Brown is a longtime fave here, so she has no trouble wrapping up the closing spot. She's a big girl with a selling style that delivers the goods. She's on safe territory with her familiar opener, "Miss Brown's Back In Town," a paraphrase of Fats Waller's "Lulu's Back In Town," and she continues with assurance through a flock of blues and rhythm numbers.

She's preceded by Charlie & Ray who swish through a trio of songs. Their limp-wristed shenanigans are played to the hilt and become a bit tiresome. It's okay for the hands-on-hip set but n.g. for a family aud. The songs are subordinate to their antics.

The Five Keys, on in front of Charlie & Ray, stop the show with their slick songalog. After a five-tune offering, aud brings 'em back for a sixth and they even have trouble getting off after that. The boys rate the kudos. Their harmonizing is in a moderate r&b vein and easy on the ear.

Roy Minton's band (three rhythm, three sax, one trumpet and the maestro on drums) kicks off the show breezily with a jump medley, and beefy thrush Mickey Champion helps out by shouting her way through "Pennies From Heaven" and "I've Got a Man."

Gros.

New Acts

Continued from page 63

freeze sans skates. Duo's noggin-to-noggin up and down a ladder is itself a beaut, but strictly a starter-offer with them. Other exercises include hand-to-hand, done with speed and sureness. Chore is so exhausting that the Percellys do only two shows of the four-a-day.

As a finish in the head-to-head groove, the top mounter does a rapid revolve that seems impossible. It's a sensational trick, with ditto impact, and should merit bookings in all situations, including television.

Trau.

JESSICA JAMES
Songs
15 Mins.
Beverly Club, N.Y.

Jessica James, an unusually tagged young lady, is being groomed into vocal prominence by Al Siegel, who has coached some of the top singers in show biz. She is a striking redhead, tastefully gowned, and with a savvy of commercial song values. She's also a performer with assurance and should be excellent for most nitery situations.

Miss James had the benefit of Siegel's piano-backing at her initial performance, and therefore had a drive and sureness that was evident in every part of the house. Her catalog is varied, hitting a roster which includes "Learnin' the Blues," "Every Street's a Boulevard in Old New York" and a dramatic rendition of "Love for Sale." During parts of her stint, she has a vocal foursome behind her for added effect. Overall impact rates several bows.

Jose.

METROPOLITAN SEXTET
Songs
12 Mins.
Latin Quarter, N. Y.

This is strictly offbeat casting for a nightclub, but the Metropolitan Sextet, presenting arias from wellknown operas, clicks via sheer lungpower and ensemble work. Customers, while at first apparently surprised at the nighbrow rendition, warm up to it very quickly and sextet goes off to hard mitting.

Evenly split into three men and three women, sextet goes in for tricky staging to put across its numbers. Selections range from "Boheme" and "Faust" to "Pagliacci" and "Figaro.' Voices are all good even though sometimes a number adds up to a shouting match.

Hift.

ROSA LA KING
Dance
4 Mins.
Apollo, N.Y.

Rosa La King gets a lot of wiggling into her four-minute turn. She has a well-educated derriere. Her stepping, however, is just routine and it's not until she starts shaking her assets does the act get to mean anything.

She's a nicely built Negro lass and her slick shakes make her an okay bet as a vaude opener in places not frequented by the family trade.

Gros.

Davis Is Upheld In Crash Suit Verdict

San Francisco, Jan. 17.

The U. S. Court of Appeals here has upheld a Jan. 20, 1955, verdict in favor of entertainer Sammy Davis Jr.

A Los Angeles Federal court jury had found in Davis' favor in a $75,000 damage suit brought against him by Mrs. Bessie Roth, of Ohio. She had asked for the money as a result of injuries she received in a Nov. 19, 1954, collision with Davis' car near San Bernardino, Calif. Davis lost an eye in the crash.

A new private club, the Latin Quarter, has been opened in San Antonio by Manuel Leal, operator of KEXX, Spanish language radio station there.

VARIETY BILLS

WEEK OF JANUARY 18

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (R) 19
Corps de Ballet
Rockettes
George Sawtelle
Martha Rich
3 Merkeys
Jean Sanders
Bernard Green
Choral Ensemble
Palace (P) 19
Top & Lauren
Nivellis
Roy Rogers
Linn Roberts
Les Cardinals
Steve Evans
Pat Rooney Sr. & Jr.
Tim Herbert
SAN FRANCISCO
Paramount (P) 20
Al Hibbler
LaVerne Baker
El Dorados
Shirley & Lee
Robbins
Gloria Mann
Oscar McLollie Orc
Jumping George

AUSTRALIA

MELBOURNE
Tivoli (T) 23
Frank Marlowe
Hite & Stanley
Salici Puppets
J & D Barker
Billy Russell
M & E Rose
Laycock & Maureen
Gordon Chater
June Salter
Johnny O'Connor
Dancing Boys (2)
Ballet (13)

SYDNEY
Tivoli (T) 23
Wiere Bros (5)
3 Gypsy
Canfield Smith
Alain Diagora
Upshaw & Cooper
Red Moore
Ken Littlewood
4 Knights
Rosyln Dunbar
J's'ph'ne M'Cormack
Dancing Boys (4)
Ballet Girls (17)

BRITAIN

BLACKPOOL
Palace (I) 16
Tanner Sisters
Norman Vaughan
Lucille Graham
Boyer & Ravel
B & B Adams
Botandos 3
A & B Black
Leslie Lester
2 Nadias
Douglas Maynard
GLASGOW
Empire (M) 16
Duncan Macrae
Dave Willis
Jack Anthony
Murray & Maidie
Robert Wilson

NOTTINGHAM
Empire (M) 16
Billy Cotton Orc
McKinnon Sisters
The Dernos
Billy Maxam
Downey & Daye
Archie Glen
Sharpe & Iris
De Vel & Partner
PORTSMOUTH
Royal (M) 16
Gary Miller
Denis Bros & June
Fayne & Evans
Kordas
Lorrae Desmond
2 Peters
George Doonan
Ray Alan Co.

Cabaret Bills

NEW YORK CITY

Arele's
Roy Gobey
Carolyn Carpenter
Harry Kane
H Roth Orc
Blue Angel
Martha Davis & Spouse
Jill Corey
Trotter Bros
Bon Soir
Kaye Ballard
Thelma Carpenter
3 Flames
Mae Barnes
Tony & Eddie
Jimmie Daniels
Cafe Society
Duke Ellington Orc
Chateau Madrid
Carmen Amaya
Ralph Font Orc
Pancho Orc
Copacabana
Billy Daniels
Joey Bishop
Delta Rhythm Boys
Chic Layne
Teddie Vincent
Mickey Calon
Grace Genteel
Michael Durso Orc
Frank Marti Orc
No. 1 Fifth Ave
Undine Forrest
Ron Desmond
Tilli Dieterle
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc
Hot'l H'nry Hudson
Three Suns
Joan Bishop
Hotel Plaza
Polly Bergen
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Hildegarde
Stanley Melba Orc
Dornan Bros
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
Tex Beneke
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Jean Carroll
Harold & Lola
George Tapps
Chiquita & Johnson

Lynn Christie
Howard Mann
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Lee Sullivan
Toba Stevens
Ramon Orc
Ernie Warren Orc
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Irving Fields Trio
Eddie Layton
Red Carpet
Christine Norden
Woody Morgan
Town & Country
Ritz Bros
Johnny Morris Orc
Tete A Tete
Marlyn Evans
Gladys Johnson
Arden Young
Donna Stevens
Pat Matthews
Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc
Versailles
Jack Cassidy
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Neile Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Monica Boyar
Maria Bernard
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Dick Hall
George Hopkins
Sophie Parker
Larry McMahon
Alan Holmes Orc
Waldorf-Astoria
Jane Froman
Nat Brandywynne Orc
Mischa Borr Orc
Village Vanguard
Dick Hon
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Dr. Arthur Ellen
Three Riffs
Gloria Vann
Blue Angel
"Calypso Magic"
Duke of Iron
Montego Joe
Rivera
Bermudianna
Picon & M Seyse
Blue Note
Count Basie
Johnnie Pate 3
Chez Paree
Sam Levenson
Dolores Hawkins
Clark Bros.
Chez Paree Ad'r'b's
Brian Farnon Orc
Cloister Inn
Pat Moran 4
Lurlean Hunter

Dick Marx
Johnny Frigo
Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
London House
Ralph Sutton 4
Palmer House
"Continental Rev"
Ted Reno
Murio & Sheila
Trio Ariston
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
The Champions
Leighton Noble Orc
Bar of Music
Pat Moreno

Merle Taber
Mack Twins
Beverly Hilton
Horace Heidt Revue
Biltmore Hotel
Joanne Wheatley
Georgie Kaye
B & C Robinson
Hal Derwin Orc
Ciro's
Mills Bros.
Dick Stabile Orc
Geri Galian Orc
Crescendo
Guy Mitchell
Eddie Cano Orc
Mocambo
Morty Gunty
Paul Hebert Orc

Marco Rizo Rhumba Orc
Moulin Rouge
Peters Sis
Bob Williams
Andrea Dancers
The Cabots
Peiro Bros.
Ffolliott Charlton
Jerry Gray Orc
Statler Hotel
Sportsmen (4)
Florian Zabach
Lois Ray
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Lauritz Melchior
Don Arden Dncrs
Carlton Hayes Orc
Dunes
Dick Haymes
Jerry Lester
Dune Dancers
Jay Rubanoff Orc
El Cortez
Little Jack Little
Stuart Allen
Haydens
Sherman Hayes Orc
El Rancho Vegas
Debra Paget
Red Caps
Dick Kallman
Marquez & Del Rio
Cover Girls
Ted Fio Rito Orc
Flamingo
Sunny Gale
Stanley Boys
Joe & Sally Novelle
Starlets
Lou Basil Orc
Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5
New Frontier
W Mastin 3
Sammy Davis Jr.
Gogi Grant
Starlets
Garwood Van Orc
Riviera
Dorothy Dandridge

Buddy Lester
Birk Twins
Hal Belfer Dncrs
Ray Sinatra Orc
Royal Nevada
Phil Spitalny Orc
George Tapps
Dancing Waters
Sahara
Fred Waring Orc
Saharem Dancers
Cee Davidson Orc
Sands
Marguerite Piazza
Nat "King" Cole
Sue Carson
Copa Girls
Antonio Morrelli Orc
Showboat
Joe Cappo
Sunny Knight
Penthouse 4
Belles & Beau
Garr Nelson
Bob Darch
Mike Werner Orc
Silver Slipper
Hank Henry
Tere Sheehan
Denise Bennett
Cliff Ferre
Sparky Kaye
Jimmy Cavanaugh
Geo. Redman Orc
Thunderbird
Arthur L. Simpkins
Los Gatos
Thunderbird D'c'r's
Barnet Rawlings
Al Jahns Orc

MIAMI-MIAMI BEACH

Balmoral Hotel
Enrica & Novello
Emil Coleman Orc
Wayne Carmichael
Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Betty Barclay
Harvey Bell
Fred Thompson
Ciro's
Will Mastin Trio
Sammy Davis Jr.
Gene Baylos
Marion Colby
Barbara McNair
The Treniers
Clover Club
Novelites (3)
Guy Rennie
Sharon & Fleming
Danny Mason
Boots McKenna Line
Len Dawson Orc
Club Calvert
Louis Jordan's
Jimmy Tyler Orc
DiLido Hotel
Johnny Howard
Sager Dancers
La Playa Sextet
Emilio Reyes Orc
Bea Kalmus
Eden Roc
Howard Keel
Katherine Dunham & Co
Mal Malkin Orc
Chuey Reyes Orc
Fontainebleau
Edith Piaf
Sacasas Orc
Johnina Hotel
Tony Mandell 4
Judy Tremaine
The Paragons Trio
Lucerne
Kane & Rand
Jacques Donnet Orc
Latin Quarter
Frank Libuse
Margo Brander
Chiquita & Johnson
Dagenham Girl Pipers
Leon & Eddie's
Lisa Lynn
Darlene Kellar

Dagmar Girls
Monte Carlo Hotel
Allan Drake
Crosby Sisters
Martin & Maio
Leonard Young
Ben Novack Orc
Nautilus
Jan Murray
Sylvia Carlton
Antone & Ina
Fletcher Peck
Syd Stanley Orc
San Souci Hotel
Cab Calloway
Freddy Calo Orc
Saxony Hotel
Ice Review Spec
Wilma & Ed Leary
Joan Hyldoft
Bobby May
Marvin Roy
Barbara Carroll 3
Dave Lester Orch
Johnny Silvers Orc
Frank Stanley Orc
Seville
Billy Vine
Jay Marshall
Terry Haven
S & V Baker
Van Smith
C Reader Orc
Chavez Orc
Sea Isle Hotel
S Hoffman Orc
Pasty Abbott
Vanity Fair
Sammy Walsh
Joya Sherrill
Noro Morales Orc
Versailles Hotel
Alan Gale
Billy Shepard
Buddy Clayton
A J & Ron
Teddy King Orc
5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev
Vagabonds Club
The Vagabonds (4)
Chaz Chase
Maria Neglia
Elisa Jayne
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
Ana Julia
Lucy Fabery
Miguel Angel Ortiz
Taybee Arfa
Julio Solano
Henry Boyer
S Suarez Orq
A Romeu Orq
Montmartre
Zenia
Nanolo Torrente

Carlos Santos
May Julio
Clarisse Novo
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq
Sans Souci
Edith Piaf
Ben Berry
Patty Ross
Ballet
R Ortega Orc

RENO

Mapes Skyroom
Karen Chandler
Lenny Maxwell
Skylets
Eddie Fitzpatrick

Riverside
Roberta Linn
Szony & Cabots
Starlets (8)
Bill Clifford Orc

K. C. Burlesk Opens

Kansas City, Jan. 17.

Folly Theatre has reopened following recent redecorating and refurnishing, and is operating on a new six-day week policy. Burlesque house on Twelfth St. was closed temporarily.

It is now playing stage shows Thursdays through Tuesdays, dark Wednesdays. Regular policy includes a midnight show Saturdays. It's the only house playing live talent regularly in K. C.

BEST-BUT-LEAST B'WAY SEASON

Designers Tighten Show Boycott; Demand Guarantee on Scenic 'Piracy'

The United Scenic Artists, still tussling with the Dramatists Guild over ways of preventing foreign "pirating" of U. S. stage designs, is continuing its boycott tactics against individual playwrights. The designers' union is refusing to approve scenic contracts for new Broadway shows unless the author or producer signs a guarantee to protect the designer against "piracy" of the scenery abroad.

Although representatives of the two groups had a meeting recently to try to iron out the disagreement, nothing was settled and the USA has subsequently taken steps to intensify its campaign of pressuring individual dramatists and composers by holding up scenic contracts and thereby stalling new Broadway productions. The DG has instructed playwright members not to sign the designer-sponsored guarantee clause, so the situation is apparently stalemated.

In some cases where authors have refused to sign the USA-sponsored clause, producers have taken the responsibility in order to get their shows underway, the scenic union claims. It's reported that nine production contracts containing the guarantee have been signed, either by the authors or producers, since last Nov. 1.

The DG, in refusing to approve the no-piracy guarantee clause, has pointed out that the author cannot assume such responsibility, since a matter of basic rights to the play is involved. The author group offered, however, to discuss with scenic union representatives possible methods of preventing foreign "piracy" of U. S. scenic designs. That was the get-together that failed to bring any tangible agreement.

The USA has called a meeting of legit designers today (Wed.) at the Sheraton-Astor Hotel, N. Y., to review the situation.

Boston Arts Festival Plans Outdoor Arena For 750,000 Attendees

Boston, Jan. 17.

Boston Arts Festival wants to get an arena. Last year's free outdoor fete drew over 600,000 Bostonians and guests in 15 days and nights. Officials are now planning a formal stage to accommodate the expected 750,000 attendance at the fifth annual festival to be held early in June in the Public Garden.

The projected stage, a more permanent theatre than last year's wire and canvas, will be portable and adaptable to picture-frame, semi-arena or arena productions. A local committee is currently working on finance and construction plans.

The 1955 evening performances featured a lineup of offerings such as Martha Graham, Carl Sandburg and Thornton Wilder's "Skin of Our Teeth," attracting as many as 15,000 per night. Stage area was an informal setting among the trees in the Public Garden.

Touring 'Teahouse' Bows With Edinburgh Click

Edinburgh, Jan. 6.

"Teahouse of the August Moon," a new company of the John Patrick-Vern Sneider comedy, opened promisingly at the Lyceum Theatre here at the start of a provincial tour. The Maurice Evans-George Schaefer production is presented by Prince Littler (by arrangement with Williamson Music Ltd.), whose West End edition of the play has been running at Her Majesty's Theatre, London, since April, 1954.

Australian comedian Bill Kerr scores in the leading role of Sakini, the Okinawan interpreter, with John Downing as the bewildered Capt. Fisby, of the U.S. occupation forces; Persian-born Soraya Rafat as the pretty Geisha girl; Albert Chevalier as the red tape-happy Col. Purdy

'Rainmaker' Looks Okay In Premiere in Vienna

Vienna, Jan. 4.

"The Rainmaker" (Der Regenmacher"), Willy H. Thiem's translation of the Broadway comedy by N. Richard Nash, has opened successfully at the Volkstheatre here. Kurt Sowinetz is starred in the title role and Helmi Mareich, perhaps too much of a looker to be quite believable in the assignment, plays the rancher's seemingly unmarriageable daughter. Gunther Haenel staged, with settings by Gustav Manker and costumes by Maxi Tschunko.

This follows the local click of another U.S. play, Robert Anderson's "Tea and Sympathy."

B'way's Ad Binge; Use 'Baby-Spots'

Broadway is on a pin-point "display" ad kick. This is in addition to the usual ABC listings and is a variation of the regular large display advertising.

A rash of the thumbnail ads is being spotted on the drama pages of the New York dailies, particularly the Times and Herald Tribune. Actually the trend was pioneered by "Fanny," which has been running the miniature displays almost consistently since its opening.

The "baby spot" gimmick has gradually been picked up by a flock of other shows, including "Plain and Fancy," "Tiger at the Gates," "Will Success Spoil Rock Hunter?" "Pipe Dream," "Lark," "Janus," "Damn Yankees" and "Matchmaker." Other shows such as "Red Roses for Me," "Righteous Are Bold," "Chalk Garden," "Pajama Game," "View From the Bridge" and "Bus Stop" have been taking out larger ads, some intermittently and others more consistently.

Angle on the use of the pinpoint ads for "Fanny," at least at the start, was that the newspapers reportedly had standing orders to run the copy whenever it could be placed immediately above the ABC listings. When it could not be spotted in that position, it was not to run, according to the instructions.

'GODOT' A $25,000 FOLD; LOSS IS MYERBERG'S

"Waiting for Godot," which folded last Saturday (14) after a two-week tryout at the Coconut Grove Playhouse, Miami, represents an estimated deficit of around $25,000. According to producer Michael Myerberg, the Samuel Beckett play will be recast and brought to Broadway later this season. A previous booking for the Music Box Theatre, N.Y., opening next Monday (23) has been cancelled.

The show was capitalized at $50,000 and the production budget was $24,700, but according to a prospectus sent to potential backers, operating profits or losses from the tryout were to be excluded from the partnership. Thus, if the venture conformed to budget plans, only about half the financing has been spent; with Myerberg (and possibly the Miami theatre management) responsible for any other expenditure.

Under the parnership agreement, 10% of the profits from the U.S. production were to go to the management of the original London edition of the play. Contracts call for Beckett, the author, to get royalties of 7½% of the first $5,000 weekly gross, 10% of the next $3,000 gross and 12½% of the balance.

PLENTY HITS, BIZ. BUT FEW SHOWS

By HOBE MORRISON

The accent is on quality, not quantity, on Broadway this season. By general agreement, the shows have been the best in many years, with the number of hits, aggregate boxoffice gross and total number of playing weeks the highest on record. But the number of productions is apparently headed for one of the lowest totals in modern legit history.

From present indications, only about 60 shows will have been produced by May 31, the official end of the season. That total, subject to cancellations and possibly even one or two additional late entries, will include the City Center presentations, such visiting repertory groups as the Comedie Francaise and D'Oyly Carte Opera Co., the solo-performer Marcel Marceau, as well as the regular offerings of the Broadway-by-courtesy Phoenix Theatre.

In recent seasons, the total number of productions have been 73 (for 1951-52); 54 (for 1952-53); 59 (for 1953-54) and 63 last semester. By contrast, there were 264 productions in the 1927-28 stanza.

Including this week's two openings, "Fallen Angels" and "Tamburlaine the Great," there have been 36 Broadway shows to date,

(Continued on page 70)

'Threepenny Opera' Gets Hefty Plugging From Pop 'Theme' Records

"Threepenny Opera" at the Theatre de Lys, N. Y., is cashing in on a swarm of recent pop recordings of the late Kurt Weill's "Theme" from the production. Mail orders, which normally ran around 15 daily, have about tripled since the records hit the deejay turntables. Besides the title plug on the disk, the off-Broadway show has also been mentioned by several platter spinners.

Only one of the many recordings employs a vocal. That's Louis Armstrong' Columbia cut, which uses the lyrics by Marc Blitzstein for the current version of the musical. The other disks include Dick Hayman's MGM slice, Richard Hayman's Mercury platter, Turk Murphy's Columbia etching and Les Paul & Mary Ford's Capitol release, culled from a previously issued album and titled "Moritat."

A London production of the tuner is planned for next month by U. S. actor-director Sam Wanamaker, who's been a British resident for several years. Meanwhile, the local production is involved in a legal hassle over control of the English production and adaptation rights to the original German version of the musical written by Weill and Bert Brecht.

'ADELE' A TRYOUT FOLD: 3D OF SEASON IN HUB

Boston, Jan. 17.

"Amazing Adele" folds here next Saturday (21), third tryout flop of the season for Boston. The Anita Loos-Albert Selden musical opened last Wednesday (11), after a one-night postponement. It had been extensively revised during its breakin engagement in Philly, but was panned here.

It was the second musical tryout to collapse here this season. First was "Reuben Reuben." The third local flop of the season was "Dancing in the Chequered Shade," John van Druten comedy which shuttered Dec. 31 after one week of a scheduled fortnight stand.

"Adele" was booked in for two weeks. The Selden-Morton Gottlieb production had been slated to go into New York late next week. The tuner has a cast headed by Johnny Desmond, Dagmar, Enid Markey, Joey Faye and Tammy Grimes.

ATPAM OK's Sheaffer Amendment; Ex-Critic Due for Union Entry

The Sheaffer amendment has been passed by the Assn. of Theatrical Press Agents & Managers. That clears the way for the admission into the union of Louis Sheaffer, former drama critic of the defunct Brooklyn Eagle. The amendment was passed by an "overwhelming majority." Deadline for the referendum vote was last Saturday (14).

ATPAM previously refused to waive its regular admission rules to take in Sheaffer, who applied for drumbeater membership last spring after the Eagle's fold. The action of the union's board of governors stirred up resentment among the pressagent element, who had voted in favor of a waiver to permit the ex-critic's entry.

A revolt of the publicists and a suit by Sheaffer based on the Taft-Hartley Act was brewing when the ATPAM board of governors proposed the amendment at the December membership meeting. The constitutional change permits immediate admission into the union of newspapermen with at least 10 years' experience in the drama department of a major metropolitan newspaper.

Just prior to the membership meet, however, the board had made an exception to the rules by granting immediate admission to Morris Yuter, a local press representative of the Shuberts in Philadelphia. The exception was made on the grounds that Philly is a "disaster" area.

Under the new amendment, Sheaffer has already filed a new application for ATPAM admission. That will go to the membership committee, which will make recommendation to the board. Anyone qualifying under the new ruling, incidentally, is eligible for membership as either pressagent or manager.

Geo. Poultney Is Prez Of Frisco Union Group

San Francisco, Jan. 17.

George Poultney, local representative of Actors Equity, has been elected president of the Theatrical Federation of San Francisco, the group comprising 15 theatres and craft talent unions here. He succeeds the retiring George Ward, of the stagehands' union.

Phil Downing, local rep of the American Guild of Variety Artists, was named vice-prez, and William P. Sutherland, of the stagehands, was re-elected secretary-treasurer for the sixth consecutive time.

Expose Angled Drive on 'Fanny'

Broadway had a modest "ticket scandal" last week, but it quickly subsided to some muttering by board members of the League of N. Y. Theatres and a quiet but firm call-down for the personnel of a Tyson Operating Co. ticket agency. The incident involved so-called "PM" (for "push me") tactics by David Merrick, producer of "Fanny."

The League board meeting last Friday was informed that, unknown to the agency president, John A. Sullivan, the individual employees of the Tyson outfit in branch offices in various New York hotels were "pushing" the sale of "Fanny" seats for a reported fee of 50c. per ticket. Although the practice is an old one, it's regarded in the trade as unfair.

Since there's no League ticket code in force at the moment, plus the fact that Merrick resigned from the League some time ago. there appears to be nothing the League could do officially to prevent or halt the "PM" action for "Fanny." However, board members were told that Sullivan, upon being informed of the situation, had ordered that it be halted immediately.

There appears to be some question about the legality of "PM" tactics. However, producer and theatre operator members of the League note that the obvious method of dealing with it would be retaliation against any agency continuing the practice. Such action, it's pointed out, could take the form of cutting down the ticket allotments for the broker, or changing the seats to less favorable locations.

ASSOCIATE P.A.'S SNAG $10 AND $15 INCREASE

Legit pressagents have gotten another wage boost. This time the hike applies to associate drumbeaters. The new scale gives the second-stringers on a second show a $10 raise to $145, and associates on a third show a $15 jump to $197.50.

The new salaries were included in one of three formulas presented to the New York pressagent chapter of the Assn. of Theatrical Press Agents & Managers. A total of 46 votes were received by the union, with the formula adopted nabbing 25 of the ballots. A formula calling for a 5% hike on the second show and a 5% boost on the third show drew 16 votes, while another asking for a $5 jump on the second show and a $15 hike on the third show got five votes.

The new formula applies as of last Labor Day, when the new agreement between the union and the League of N. Y. Theatres went into effect. The new pact also gave the pressagents a 5% raise for the first two years of the contract and a 10% boost for the third year.

Kickbacks? None Here, Says Equity Coast Rep After 18-Month Probe

Wherever there's smoke there's sometimes only smoke. That's the conclusion of Edd Russell, local representative of Actors Equity, after an 18-month investigation of rumors of salary kickbacks among Coast little theatre groups. The union rep has been unable to locate a single person with direct evidence supporting kickback allegations.

Russell notes that under current union regulations, producers must post bonds with and submit weekly payrolls to Equity. In turn, Equity itself distribs the checks, making members picking them up sign statements to effect that they are subject to union discipline if they return all or part of moneys to producers.

Additionally, producers indulging in such malpractices would be liable to severe state laws on the subject, Russell points out. However, despite Equity promises of immunity to members admitting kickbacks, none has pointed the finger so far, the union officials say.

A few local wags are inclined to pooh-pooh the whole matter. "To anyone familiar with little theatre salaries," one observer suggested last week, "the idea of a kickback is manifestly impossible."

Barbara Bostock Into 'Pajama' on the Road

Barbara Bostock will replace Pat Stanley in the national company of "Pajama Game," effective Jan. 29. She'll play the featured comedy role created on Broadway and currently played by Helen Gallagher.

Miss Bostock, formerly in the chorus of "Silk Stockings," will have a one-shot break-in with the Broadway production tomorrow night (Thurs.) as fill-in for Miss Gallagher.

Show On Broadway

King Lear

N. Y. City Center Theatre Co. (Jean Daltrymple director), by arrangement with Martin Gabel & Henry M. Margolis, revival of Shakespeare tragedy, played without intermission. Direction, Orson Wells; associate director, Emerson Cooper; costumes, Robert Fletcher (executed by Frank Thompson); settings, Cooper; music, Marc Blitzstein. Stars Welles; features Viveca Lindfors, Geraldine Fitzgerald. At City Center, N. Y., Jan. 12, '56; $3.60 top.

King Lear	Orson Welles
King of France	Robert Blackburn
Duke of Burgundy	Walter Mathews
Duke of Albany	Sorrell Booke
Duke of Cornwall	Thayer David
Earl of Kent	Roy Dean
Earl of Gloucester	Lester Rawlins
Son to Gloucester	Robert Fletcher
Bastard Son to Gloucester	John Colicos
Lear's Fool	Alvin Epstein
Curan	Tom Clancy
Oswald	Francis Carpenter
Old Man	Jack Aronson
Servant to Cornwall	Robert Burr
Doctor	Walter Mathews
Captain to Edmund	Robert Burr
Gentleman to King Lear	Jack Aronson
Goneril	Geraldine Fitzgerald
Regan	Sylvia Short
Cordelia	Viveca Lindfors

Others: Art Alisi, David Anthony, Julian Barry, Richard Edelman, Richard Hill, Thomas Newman, Kenneth Mays, Lou Perri, James T. Pditchett, Don Ratka, Robert Weaver, Michael Yuda.

Orson Welles, who did "King Lear" two years ago on American television (in the wettest rainstorm on studio record), chose this same creaky and dubious work for his first Manhattan legit appearance in 10 years. The choice is open to question on the score of self-interest alone.

But against that there is much high Wellesian theatricality in the way the unattractive tale (tragedy without catharsis) is cut, paced, mounted and costumed. That is the big plus. Showmanship is also implicit in Jean Dalrymple's booking, for the return of Welles is a good word-of-mouth item, carrying as it does a foretaste of the new classic repertory he has in mind for New York.

Unhappily, Welles' staging and manifold preoccupations are at the expense of his own performance as Lear. Heavily robed, wigged and bearded, and working opening night with an injured ankle and on ragged nerves, there were seemingly far too many things on his mind.

He does not remain steadily in age (80) but sometimes allows Orson Welles to shine through King Lear. Technique is marked in this highly gifted expatriate come home, but does not hide the uneven depth-level of his characterization.

In trying to be all things to himself, still playing out the boyhood compulsion to universal genius, the star neglects his own more immediate self-interest, the need to demonstrate his case—and growth—as an actor. The part of Lear is a terrible strain without stagemanagement added. Save only in occasional moments, Welles does not realize the inwardness of Lear. What comes across is a rampaging rhetorician, and more is expected of the maturing Orson Welles.

Sore-thumbishly prominent is Welles' neglect of, or careless chance-taking on, the casting. He has not respected the maxim that superior Shakespeare demands that the lesser roles match the starring roles in quality of performance. Viveca Lindfors as Cordelia is a beautiful woman and a beguiling personality whose Swedish accent swallows 70% of her lines.

Equally unfortunate is Robert Fletcher as Edgar. In the mad scene, his own lunacy alternately with Lear's, great segments of rhetoric are almost totally incoherent to the audience. Though the part itself is wooden, under-written, thankless and almost unactable, it's beyond Fletcher's capacity (he's an old radio studio colleague of Welles) and is close to an embarrassment. The fault, of course, is less his than Welles.'

Fletcher may be lavishly commended, however, in his alter ego as designer of the costumes (made by Frank Thompson), which are dashing, artistic, brilliantly colored and framed for theatricality. Fletcher is the same chap who costumed last spring's "Othello" and "Henry IV, Part I" at City Centre. (Incidentally the diction deficiencies of this "Lear" make the speech clarity of the Brattleboro Battalion seem like a euphoric memory, too little appreciated at the time.)

The whole mad scene is not a crescendo of pity and agony but a tedious drag, almost a stage wait holding up necessary fast-moving action. Precisely here, where imagination is most needed, Welles is least original. Worse, his own theretofore crisp diction falters. But at this point, and on other appearances, Alvin Epstein reveals a sharply etched little gem of characterization as the king's fool, and very nearly steals the show.

Welles omission of intermission opening night made it a straight two hours and 15 minutes of performance. Optically, the production's feeling is just right—full employment of the height of this proscenium deepening the castle wall gauntness. Theodore Cooper's brooding designs, executed by Rakeman Studios, call for some of the scenery to fly and some of the platforms and props to be pushed on and off stage by actors, mobilized in gangs.

Marc Blitzstein heads an offbeat musical combo of harpsichord, flute-clarinet, trumpet, French horn and timpani. Use is also made of a sound score via tape recorder. In all these mechanics the talent of Orson Welles for stage management and for unusual approach to theatrical material is clearly apparent.

The action gets underway quickly and slacks only occasionally, notably in the tempest kick. If there are uncertain performances in support, a number are strong. John Colicos is a convincingly detestable Richard III-like bastard-villain. The two itchibay siblings are vigorously portrayed by Geraldine Fitzgerald and Sylvia Short, costuming helping no little.

It is commonplace to say that "King Lear" is one of less beguiling works of the Bard, concerning the prideful and massive stupidity of the old father and the cold cruelty of his daughters. Nonetheless the role chews much scenery and has tempted many actors in recent years, including Donald Wolfit, Louis Calhern and—in probably the most impressive production of all, Laurence Olivier in Britain.

Welles has been fascinated by Shakespeare since, as a boy, he did "Hamlet" for Irving Reis, founder of the radio experimental series, The Columbia Workshop, and one of his early Mercury Theatre triumphs was a sceneryless "Julius Caesar." He's done "Macbeth" and "Othello" for the screen.

Orson Welles has brought excitement to the American theatre in the past, does in some measure even in "Lear," and the possibilities for the future are great. Amen to that, but won't he take anybody else's direction? *Land.*

'DEADFALL' (AND HOW) RANG UP $81,872 LOSS

"Deadfall," which had a three-week Broadway run earlier this season, was an $81,872 flop. The production was capitalized at $75,000, with producers Martin Goodman and Julius M. Gordon footing the extra $6,872 loss. Joanne Dru and John Ireland were costarred.

The Leonard Lee meller cost $55,897 to produce. It dropped $15,485 on a two-week out-of-town tryout and another $4,708 on its N. Y. stand at the Holiday Theatre. Closing expenses hiked the loss $5,782. An additional week of Broadway previews brought the production an $855 profit on five performances. It was the only profit stanza.

The author took a 50% royalty cut (from the standard minimum, 5-7½-10%), and then to a flat $200 for the final two weeks of the run. Director Michael Gordon's royalty was 2%, but it was waived on the windup two weeks.

Sombrero, at Phoenix, Reopens With 'No Time'

Phoenix, Jan. 17.

The Sombrero Theatre begins its eighth season of winter stock here next Monday (23) with Sarah Churchill in "No Time for Comedy." The Ann Lee-Richard Charlton operation will run for 10 weeks. It's expected that at least two tryouts will be done.

Robert Perry, who formerly directed the stock productions at the Empress Theatre, St. Louis, and operated the Grist Mill Playhouse Andover, N. J., will be resident stager. Dick Shoemaker, who's been with the Sacramento (Cal.) Music Circus for the past two summers, will be designer, assisted by Bertrand Castelli. Charva Chester and Renee Orsell return to the production staff for a fourth season, while Reita Lambert returns for her third season as pressagent.

Besides co-producing at the Playhouse, Miss Lee has been keeping active on the Coast as an actress. She appeared in Metro's "Trial" and has been playing a regular part on the tv edition of "Great Gildersleeve" in addition to other video roles.

TWELFTH NIGHT CLUB

In New Headquarters — Regular Activities Go On

Editor, VARIETY:

New York.

In the reprise of actors' clubs' published in your Golden Jubilee Number the Twelfth Night Club was laid away to rest. Please! We only moved to 277 Park Ave. and would be happy if you exhumed us.

The club is now 65 years old. We have a monthly breakfast to a prominent actress, a monthly tea to a male star and various other activities.

Maida Reade,
Acting President.

'Hatful' Pays Off, Has 30G Profit

"Hatful of Rain" repays its entire $55,000 investment this week and has approximately $30,000 net profit. That includes approximately $22,500 as the show's share of an initial payment of $62,500 by 20th Century-Fox for the film rights. The total amount due on the deal is $250,000, of which the production will get 40%.

Michael V. Gazzo's dope addiction drama, currently in its 11th week at the Lyceum, N.Y., is presented by Jay Julien, with Shelley Winters and Ben Gazzara costarred. It breaks even at about $13,000 gross and has been netting around $4,000 a week.

The show cost $30,269 to bring in, including $38,384 production cost and $8,115 tryout profit.

'Witness' Exits June 30, Opening Tour on Coast; Miller Plans Picture

"Witness for the Prosecution" will wind up its Broadway run June 30 and go on the road. The Gilbert Miller-Peter Saunders production will begin its hinterland hike July 9 with a four-week stand at the Biltmore Theatre, L. A. That'll probably be followed by a six-week run at the Geary, S. F., and then an extended Chicago booking.

Miller, who purchased the screen rights to the courtroom-meller for $325,000 reportedly plans to produce the picture himself, presumably during the play's Coast run. The film proceeds are divided 60% to authoress Agatha Christie, 20% to Saunders, who produced the original show in London, and 20% to the Broadway production.

The play is currently in its 58th week at the Henry Miller Theatre, N. Y.

FRIDOLIN'S NEW REVUE GETS MONTREAL FILMER

Montreal, Jan. 17.

French-Canadian actor Fridolin (real name Gratien Gelinas) has signed with Consolidated Theatres, a local chain, for the Orpheum Theatre to house his new revue scheduled for a March 31 opening. The show, titled "Fridolinades '56," will probably be styled on the star's successful pre-war offerings and is slated to run until May, when he leaves to play a straight part in the Stratford (Ont.) Shakespeare Festival.

The Orpheum, once a legit house, has had a film policy for the last 26 years, playing second-rate double bill and reissues. Recently business has been poor and theatre has become the lowest grosser in Consolidated's deluxe chain.

Alexander to Do Terp Staging for 'Fella'

Rod Alexander will stage the dances for "Most Happy Fella," Frank Loesser's musical version of Sidney Howard's "They Knew What They Wanted," to be produced by Lynn (Mrs.) Loesser and Kermit Bloomgarden. It's reportedly headed for the Imperial, N. Y., following the current "Silk Stockings," which is due to go on the road.

Joseph Anthony will direct, with Jo Sullivan and Robert Weede costarring and Susan Johnson and Mona Paulee featured. The show is budgeted at $300,000.

Who's Ambushing Whom?

By HOBE MORRISON

Do New York legit critics gang-up on or "ambush" certain shows? Some such charge has been made periodically for many years. In fact, it appears to be inherent in the theatre (and in all the arts). The accusation is generally made by those (mostly authors and producers) whose shows have been panned, and sometimes by out-of-town critics, whose favorable opinions have been reversed by the New York aisle-sitters. But regardless of the origin or apparent motivation of the squawks, are they justified? Is the charge true, even occasionally?

The New York critics themselves generally shrug off the matter as not worth rebuttal. Anyway, how would a critic go about proving that an unfavorable notice was not "inspired"? How demonstrate that one's review, necessarily and properly a personal reaction, was genuine and not biased? And is a favorable review necessarily more honest or fair than a pan?

Most of the leading critics believe that it's self-evident that they simply call their shots to the best of their ability, within the limits of personal preference and taste, and inevitable human frailty. In the longrun, they feel, the honesty of the critics, as well as their respective levels of ability, are bound to become established in the public (that is to say the readers' and the trade's) mind. But it's obviously foolish for a critic to try to prove his lack of special interest to the satisfaction of a special interest accuser.

This threadbare but ever-controversial subject was raised anew last week in a review by Walter O'Hearn, critic of the Montreal Star, of the tryout of "Tamburlaine the Great," at the Royal Alexandra Theatre, Toronto. Concluding an enthusiastic feature-notice, the aisle-sitter wrote, "There is great poetry here, and moments of real passion. The Canadian company and British star make the most of them. I hope that Broadway will receive them on their merits and that there will be no lurking in ambush, as so often happens, when a big production is imported to New York."

"Tamburlaine" opens tomorrow night (Thurs.) at the Winter Garden Theatre, N. Y.

Shows Out of Town

Someone Waiting

New Haven, Jan. 11.

Eddie Rich production of melodrama in three acts (five scenes), by Emlyn Williams. Direction, Allan Davis; setting and lighting, Ben Edwards; costumes, Gene Coffin; associate producer, Clifford Hayman. Stars Leo G. Carroll, Jessie Royce Landis; features Howard St. John, Robert Hardy, Norah Howard, Brook Byron, Ludie Claire. At Shubert Theatre, Jan. 11, '56; $4.50 top.

John Nedlow	Howard St. John
Miss Lennie	Ludie Claire
Martin	Robert Hardy
Vera Nedlow	Jessie Royce Landis
Hilda	Brook Byron
Fenn	Leo G. Carroll
Mrs. Danecourt	Norah Howard
Neighbor	Herbert Voland
His Wife	Louise Buckley

The adage, "There's always room for a good meller on Broadway," will soon be tossing a challenge at the acute theatre shortage in Gotham. Because "Someone Waiting" is a good meller.

The Emlyn Williams play doesn't exactly attain goose pimple, nail-biting status, although it does have tense moments. It's more in the "baffler" category, with a running uncertainty as to what's coming next. The final curtain is cleverly conceived, and events leading up to it offer an intriguing journey with a somewhat obsessed intellect in the person of a father bent on avenging the hanging of his only son for a crime he did not commit.

Williams has blocked out an intricate pattern for his play (incidentally, he has revised it considerably for American audiences) and it makes absorbing playgoing to follow the various threads as they are repeatedly caught up just as they seem about to unravel. Play gives puzzle fans a good workout. It hasn't reached its proper pace peak as yet, but that's merely a matter of further playing.

The cast takes advantage of the good acting opportunities. As the father who vacillates between a jellyfish and a killer, Leo G. Carroll does a skillfully varied job. Jessie Royce Landis has one of those gamut-running roles, from lightweight pleasantries to fear and trepidation, with emotional upset in between, and she's fine on all counts.

Howard St. John, as a polished exec of important standing but wandering affections, looks the part and acts it well. Robert Hardy launches his American debut on a promising note. Brook Byron, as a high-stepping maid; Norah Howard, as a mother not averse to renting her daughters out; Ludie Claire, as a secretary, all add good support.

Single setting represents a handsome London drawing-room, and the play's time elapse allows for an attractive wardrobe for Miss Landis. Staging by Davis properly accents plot complications.

Bone.

Love in a Tutu

Dallas, Jan. 14.

Ramsey Burch production of comedy in three acts, by Neal Roper. Staged by Burch; technical direction, James Pringle; costumes, Julia Marie Whitehead. Features Robert van Hooten, Winnifred Cushing, Lynn Thatcher. At Margo Jones Theatre '56, Dallas, Jan. 9, '56; $3 top.

Mme. Kravchinska	Louise Latham
Morris	Robert van Hooten
Musetta Simpkins	Winifred Cushing
Delia Martindale	Lynn Thatcher
Mr. Jackson	Edward Cullen
Mark Randall	Ray MacDonnell

This light piece, first professional staging for playwright Neal Rope (a pen name), shows little promise for bigger stagings. Saving grace here is the usual fine interpretations by the arena company.

Roper's comedy barely holds attention throughout, but rates sprinkled laughs and a few yocks. Thin plot involves a young ballerina in financial straits, who accepts her ballet master's invitation to share his apartment. Platonic affair results in a turndown by her Navy officer suitor, though she's willing to quit dancing for marriage. Top character bits by an overage wolf, a ballet teacher and a pixish, nosy neighbor provide the levity.

Edward Cullen as a lech and Louise Latham with a Russian accent steal acting honors and sustain the humor. Winnifred Cushing handles the pixie bit well, flitting in and out in a busybody role. Robert van Hooten is adequate as a stodgy ballet school director in Washington Square. As the ballerina, Lynn Thatcher is good in a sympathetic role.

Per usual, Burch's direction is expert. Pringle's solo and lighting enhance the tasteful costumes.

Bark.

The Innkeepers

Princeton, Jan. 12.

Gordon W. Pollock production of comedy-drama in three acts, by Theodore Apstein. Director, Jose Quintero; setting and lighting, David Hayes; costumes, Guy Ken. Stars Geraldine Page; features Darren McGavin, Joe Maross, Boris Tumarin. At McCarter Theatre, Princeton, Jan. 12, '56.

Black Soil Vendor	Tichard Silvera
Esperanza	Miriam Colon
Santiago	Ernesto Gonzales
Amy McGregor	Geraldine Page
David McGregor	Darren McGavin
Vendor's Wife	Carmen Zapata
Vendor's Child	Sandra Zapata
Georg Mainzer	Boris Tumarin
Rose Haddock	Jean Barker
Jim Haddock	Truman Smith
Butter and Cheese Woman	Carmen Zapata
Lupe	Sandra Zapata
Refugio	Ainta De Soto
Howard	Joe Maross

Despite an appealing performance by Geraldine Page and the strenuous efforts of Darren McGavin, "The Innkeepers," initial attempt of playwright Theodore Apstein, seems a doubtful prospect on the basis of its breakin at Princeton's McCarter Theatre.

The drama involves the topical subject of might or could happen to a rising young Government employe who is fired as a "security risk." The show reveals its author's inexperience by double-crossing its hero halfway through the evening, exposing him as considerably less a man than originally presented.

The victim is an expert on Latin American affairs who is fired from his Government post when it's learned his wife was a Communist for a brief period during her college days. In passive protest, the couple flee to "rural" Mexico, where they open an inn.

When the hero nixes an offer of a well-paid if inglorious job, sympathy with his plight begins to wane. When he dissolves into raving self-pity at his pregnant wife's demand they go back, the whole affair becomes distasteful. Equally important, the play's "problem" evaporates.

McGavin faithfully follows the character laid out for him by the author, while Miss Page walks off

(Continued on page 70)

Rain Douses Hub; 'Corner' $11,500, 'Limit' $24,200, 'Adele' $20,800 (5)

Boston, Jan. 17.

Week of the big drip didn't help local legit biz. Three shows were on the boards during the rain-soaked stanza, but "Amazing Adele" closes Saturday (21) after mixed reviews from the critics. Only new arrival is "Kismet" road company, which opened last night (Mon.) at the Opera House for a single week.

Big winner is "Time Limit" at the Colonial, currently in the third week in its preBroadway stand. After its exit this week the Colonial looks to stay dark through March 12, when "Bus Stop" comes in.

Estimates for Last Week

Time Limit, Colonial (D) (2d wk) $4.40; 1,590) (Arthur Kennedy). Guild tryout nabbed a nice $24,200 on its second week stays a third.

Amazing Adele, Shubert (MC) (1st wk) ($6.60, 1,717). Musical tryout. Opened Wednesday night (11) to three pans (Norton, Post; Hughes, Herald; Melvin, Monitor), one mixed, (Durgin, Globe) and five favorable (Maloney, Traveler; Gaffney, Record; Doyle, American; Sullivan, Sunday Advertiser). Grossed over $20,800 for five performances; folds here next Saturday.

Hot Corner, Wilbur (C) (1st wk) ($3.85; 1,214) (Sam Levene). Comedy tryout got one blast as "season's silliest play" (Norton Post), and one unfavorable (Melvin, Monitor); and six favorable reviews (Durgin, Globe; Hughes, Herald; Maloney, Traveler; Gaffney, Record; Doyle, American; Sullivan, Sunday Advertiser; one moderate pan (Melvin, Monitor). Drew a modest $11,500; holds this week.

'Ponder' $13,700, 'Boy' 37G, Philly

Philadelphia, Jan. 17.

"Boy Friend," in for two weeks at the Shubert, is Philly's gross leader. Mixed critical opinion slowed the takeoff of the David Wayne-starrer, "Ponder Heart," at the Forrest.

With the arrival of two straight plays last night (Mon.), the town has four legit houses lighted. Newcomers were the Emlyn Williams psychological thriller, "Someone Waiting," with Jessie Royce Landis and Leo G. Carroll, at the Walnut, and "The Innkeepers," starring Geraldine Page, at the Locust.

Estimates for Last Week

Ponder Heart, Forrest (C) (1,760; $4.20) (David Wayne). Joseph Field and Jerome Chodorov have turned to the New Yorker mag again with their adaptation of Eudora Welty's story of May-December nuptials, drew a so-so $13,700 for the opening round.

Boy Friend, Shubert (M) (1,880; $4.80). English musical rib of the Roaring 20's was enthusiastically welcomed here; just missed $37,000.

'Seed' Not Bad $24,500, Single Week in Cleve.

Cleveland, Jan. 17.

"Bad Seed," with Nancy Kelly starring, got a hearty welcome despite icy and foggy weather at the Hanna Theatre here last week. The Maxwell Anderson-William March drama drew almost $24,500 at 1,515-seat house in eight performances at $4.40 top.

Current is "Anniversary Waltz," with "Bus Stop" due next week.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Innkeepers (wk. 1-23).
Time Limit, Booth (1-24).
Hot Corner, Golden (1-25).
Marcel Marceau, City Center (2-1).
Middle of Night, ANTA (2-8).
Someone Waiting (2-14).
Streetcar Desire, City Center (2-15).
Ponder Heart, Music Box (2-16).
Debut (wk. 3-4).
My Fair Lady, Hellinger (3-15).
Mr. Wonderful, B'way (3-16).
Mister Johnson, Martin Beck (4-2).
King and I, City Center (4-25).
Most Happy Fella (wk. 4-29).
Kiss Me Kate, City Center (5-16).
Ziegfeld Follies, Wint. Gard. (5-21).
Carmen Jones, City Center (6-6).

OFF-BROADWAY

Uncle Vanya, 4th St. (1-31).
Miss Julie, Phoenix (2-21).

'TAMBURLAINE' BIG 34G IN TORONTO HOLDOVER

Toronto, Jan. 17.

"Tamburlaine the Great" racked up a smash $34,000 for the second stanza of its fortnight tryout at the Royal Alexandra Theatre, with 1,525-seater scaled at $5 top. Previous week drew $20,700 for five performances, this giving the spectacle over $54,700 for the 13-performance stand.

Prior to Broadway "Tamburlaine" has been tightened by cutting and restaging, with Leslie Hurry, English supervisor of scenery and costumes, working in the changes, and Tyrone Guthrie directing. One of the most controversial pieces presented here in years, the Marlowe meller of a blood-thirsty killer had big biz on word-of-mouth, plus plenty of press and "letters to the editor" of praise or protest.

'Game' $41,000, Chi; 'Teahouse' $31,700

Chicago, Jan. 17.

Biz recovered somewhat last week for the two current Windy City plays. Influx of out-of-towners for the annual furniture mart was apparently a factor.

"Plain and Fancy" arrives next Tuesday (24) at the Great Northern for a run. Second company of "Inherit the Wind" opens Feb. 6 at the Blackstone for a run on subscription.

Estimates for Last Week

Pajama Game, Shubert (9th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas. Buster West). Over $41,000 (previous week, $31,000).

Teahouse of the August Moon, Erlanger (18th wk) ($5; 1,335) (Burgess Meredith, Hugh Reilly). Almost $31,700 (previous week, $30,500).

'WAITING' FAIR 14G (5), NEW HAVEN LAUNCHING

New Haven, Jan. 17.

Breakin of "Someone Waiting" at the Shubert Theatre last Wednesday-Saturday (11-14) filled a moderate share of the 1,637 available seats to the tune of an approximate $14,000 on five performances at $4.50 top.

Current is rehearsal week for the touring company of "Damn Yankees," starring Bobby Clark, which preems its road hegira here next Saturday (21) and plays through Jan. 28. The next booking at the Shubert will be "My Fair Lady," a musical version of "Pygmalion," costarring Rex Harrison and Julie Andrews. The tryout breaks in here Feb. 4 and continues through Feb. 11.

Touring Shows

(Jan. 16-29)

Amazing Adele (tryout)—Shubert, Boston (16-21; then folds) (Reviewed in VARIETY, Dec. 28, '55).

Anniversary Waltz—Hanna, Cleve. (16-21); American, St. L. (23-28).

Bad Seed (Nancy Kelly)—Shubert, Boston (16-28).

Boy Friend—Shubert, Philly (16-21); Nixon, Pitt (23-28).

Bus Stop (2d Co.)—Victory, Dayton (16-18); Hartman, Columbus (19-21); Hanna, Cleve. (23-28).

Can-Can—Curran, S. F. (16-28).

Damn Yankees (2d Co.) (Bobby Clark)—Shubert, New Haven (21-28).

Hot Corner (tryout) (Sam Levene)—Wilbur, Boston (16-21) (Reviewed in VARIETY, Jan. 11, '56).

Innkeepers (tryout) (Geraldine Page)—Locust, Philly (16-21) (Reviewed in VARIETY this week).

Kismet (Earle MacVeigh, Margot Moser, Martha Errole, Donald Clarke) — Opera House, Boston (16-21); Shubert, Wash. (23-28).

Middle of the Night (tryout) (Edward G. Robinson)—Playhouse, Wilmington (19-21); Locust, Philly (23-28).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (16-28).

Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens)—American, St. Louis (16-21); Great Northern, Chi (24-29).

Ponder Heart (tryout) (David Wayne)—Forrest, Philly (16-21); Shubert, Boston (23-28) (Reviewed in VARIETY, Jan. 11, '56).

Someone Waiting (tryout) (Leo G. Carroll, Jessie Royce Landis)—Walnut, Philly (16-28) (Reviewed in VARIETY this week).

Tea and Sympathy (Maria Riva, Alan Baxter) — Aud., L'ville (16-18); Murat, Indpls. (19-21); State, Toledo (23-25); Hartman, Columbus (26-28).

Teahouse of the August Moon (2d Co.) (Burgess Meredith, Hugh Reilly)—Erlanger, Chi (16-28).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Erlanger, Buffalo (16-21); Shubert, Cincy (23-28).

Time Limit (tryout) (Arthur Kennedy)—Colonial, Boston (16-23). (Reviewed in VARIETY, Dec. 7, '55).

'Bus' Speeds to $25,800 For Single Week, Cincy

Cincinnati, Jan. 17.

"Bus Stop" grossed $25,800 last week in the 2,100-seat Shubert Theatre at $3.96 top. It was the top take pulled by any of the four road shows to play Cincy so far this season and also one of the best stanzas for the play's current tour.

The William Inge drama was the appetizer for a feast for local legit addicts. Larry Parks is due at the Shubert next Monday (23) for a single week in "Teahouse of the August Moon," with Nancy Kelly following Jan. 30 in "Bad Seed," after which several more entries are coming.

'Angels' Wan 10G, G&S $32,300; D.C.

Washington, Jan. 17.

Washington theatregoers are currently rocking and rolling, Gilbert and Sullivan style. For the first week of its fortnight stand the D'Oyly Carte Opera Co. drew solidly at the National, although the first two nights were hard hit by the worst weather of the winter. Last Saturday's (14) business was the biggest for a single day during the troupe's current U. S. tour, with $11,212 in the boxoffice for the two performances.

The pre-Broadway single week of "Fallen Angel," at the Shubert, also hit by the weather, was so-so. Shubert is dark this week but reopens next Monday (23) with "Kismet."

Estimates for Last Week

D'Oyly Carte Opera, National, (OP) (1st wk) (1,677; $4.95)—Fine $32,300 for the initial week and looks bigger for the current holdover.

Fallen Angels, Shubert (C) (1st wk) (1,542; $3.85) (Nancy Walker, Margaret Phillips). Revival tryout got a tepid $10,000.

'Can-Can' Brisk $38,600, 'Waltz' Tuneful $17,000, Marceau Hefty 22G, S. F.

San Francisco, Jan. 17.

All three local legit houses were lit last week for the first time in many weeks, and all did brisk business.

Result of the good business is that both "Can-Can" and "Anniversary Waltz" have been extended an extra week to Jan. 28.

Estimates for Last Week

Marcel Marceau, Geary ($3.85; 1,550) (1st wk). Smash $22,000 for the French pantomimist.

Can-Can, Curran ($4.95; 1,752) (2d wk). Just missed $38,600.

Anniversary Waltz, Alcazar ($3.85; 1,147) (9th wk) (Russell Nype, Marjorie Lord). Lively $17,000.

'Joy Ride' Tardy $8,000 For First 3 Times, L.A.

Los Angeles, Jan. 17.

With "Hellzapoppin' of '56" shut down because of Chick Johnson's injury, the town had only three days of legit last week.

"Joy Ride," new revue, debuted at the Huntington Hartford Theatre Thursday (12) to mixed notices. It drew a fair $8,000 for the first three days.

The Biltmore rekindles next Monday (23) with a return engagement of French pantomimist Marcel Marceau for a single week.

'Waltz' Passable $13,000 On Single Week, Balto

Baltimore, Jan. 17.

"Anniversary Waltz" drew a moderate $13,000 on Guild ATS. subscription at Ford's Theatre here last week. Lukewarm reviews didn't hurt as much as expected.

Currently dark, Ford's will relight next Monday (23) with the D'Oyly Carte G. and S. troupe. "Bus Stop," set for Feb. 13, will be the fifth subscription offering of the season.

Parks $32,100, Montreal

Montreal, Jan. 17.

"Teahouse of the August Moon," starring Larry Parks, drew a fine $32,100 last week on a holdover at Her Majesty's Theatre here. That was a $7,100 boost over the previous stanza.

"Boy Friend" is slated for the same legiter Jan. 30.

B'way Up; Lunts 40G, 'Lear' $22,300 (7), 'Janus' 32G, 'Rain' 21G, 'Chalk' 20½G, 'Pipe' 55G, 'Fanny' $43,400, 'Silk' 36G

Business on Broadway climbed last week. The smashes held steady, while receipts rose substantially for most of the other entries. Capacity shows were "Cat on a Hot Tin Roof," "Damn Yankees," "Great Sebastians," "Matchmaker" and "No Time For Sergeants."

There were no closings last week, but a sole opener was "King Lear" at the City Center. This stanza's preems are "Fallen Angels" last night (Tues.) and "Tamburlaine the Great" tomorrow night (Thurs.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Bus Stop, Music Box (CD) (46th wk; 366; $5.75-$4.60; 1,010; $27,811) (previous week, $12,600, closes Feb. 11). Last week, nearly $15,800.

Cat on a Hot Tin Roof, Morosco (D) (43d wk; 340; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives) (previous week, nearly $31,600). Last week, same.

Chalk Garden, Barrymore (CD) (12th wk; 93; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna) (previous week, $18,300). Last week, almost $20,500.

Damn Yankees, 46th St. (MC) (37th wk; 292; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon) (previous week, $50,800). Last week, over $50,600.

Desk Set, Broadhurst (C) (12th wk; 96; $5.75-$4.60; 1,182; $31,500) (Shirley Booth) (previous week, $19,400). Last week, nearly $24,200.

Diary of Anne Frank, Cort (D) (15th wk; 117; $5.75; 1,036; $28,854;) (Joseph Schildkraut) (previous week, $25,800). Last week, almost $27,800.

Fanny, Majestic (MD) (63d wk; 500; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $37,500). Last week, almost $43,400.

Great Sebastians, ANTA (C) (2d wk; 13; 1,185; $40,823) (Alfred Lunt, Lynn Fontanne) (previous week, $26,100 for first five performances, moves Feb. 6 to Coronet). Last week, nearly $40,000, with theatre party commissions cutting into take.

Hatful of Rain, Lyceum (D) (10th wk; 77; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, $19,000). Last week, almost $21,000, with Miss Winters out for six performances because of a sprained ankle. She returned to the cast last Monday (16) night.

Inherit the Wind, National (D) (37th wk; 293; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, $30,200). Last week, over $30,600.

Janus, Plymouth (C) (8th wk; 58; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $28,100). Last week, over $32,000.

King Lear, City Center (D) (1st wk; 4; $3.80; 3,090; $45,000) (Orson Welles). Opened last Thursday (12) to two favorable reviews (Chapman, News; McClain, Journal-American) and four pans (Atkinson, Times; Hawkins, World-Telegram; Kerr, Herald Tribune; Watts, Post) (not reviewed by Coleman, Mirror); over $22,300 for first four performances, two previews and one reading by Welles in lieu of the Friday (13) night performance, cancelled because the star had twisted his ankles and was confined to a wheelchair. Regular performances were resumed the following night (Sat.), with Welles still in the wheelchair.

Lark, Longacre (D) (9th wk; 68; $5.75-$4.60; 1,101; $29,378) (Julie Harris) (previous week, $25,800). Last week, almost $27,800.

Matchmaker, Royale (C) (6th wk; 48; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith) (previous week, $32,000). Last week, over $32,000.

No Time for Sergeants, Alvin (C) (13th wk; 100; $5.75-$4.60; 1,331; $38,500) (previous week, $38,900). Last week, almost $37,800, with take cut by theatre party commissions and the discount on a delayed preview party.

Pajama Game, St. James (MC) (88th wk; 700; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher) (previous week, $34,800). Last week, nearly $41,200.

Pipe Dream, Shubert (MD) (7th wk; 53; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson) (previous week, $53,800). Last week, nearly $55,000.

Plain and Fancy, Hellinger (MC) (51st wk; 404; $6.90; 1,527; $55,916) (previous week, $25,400; has to vacate the theatre March 3.) Last week, almost $33,400.

Red Roses for Me, Booth (D) (3d wk, 21; $5.75-$4.60; 766; $22,000) (previous week, $12,000, has to vacate theatre next Saturday (21) and will close. Last week, almost $17,000.

Righteous are Bold, Holiday (D) (4th wk; 28; $5.75-$4.60; 834; $28,000) (previous week was underquoted; gross topped $5,800). Last week, nearly $7,200; continues indefinitely.

Silk Stockings, Imperial (MC) (47th wk; 372; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche) (previous week, $31,700). Last week, over $36,000.

Teahouse of the August Moon, Beck (C) (118th wk; 1,049; $6.22-$4.60; 1,214; $33,608) (John Beal, Terrence Kilburn) (previous week, $16,500, closes March 24, to tour). Last week, over $20.900.

Tiger at the Gates, Helen Hayes (D) (15th wk; 120; $5.75; 1,039; $30,845) (Michael Redgrave) (previous week, $21,000. Last week, over $21,600.

View From the Bridge, Coronet (D) (16th wk; 124; $6.90-$5.75-$4.60; 998; $30.000) (Van Heflin) (previous week, $17,000, closes Feb. 4). Last week, almost $17,000.

Will Success Spoil Rock Hunter, Belasco (C) (14th wk; 108; $5.75; 1,073; $31,582) (previous week, $18,500). Last week, nearly $21,900.

Witness for the Prosecution, Miller (D) (57th wk; 452; $5.75-$4.60; 946; $23,248) (previous week, $17,900). Last week, almost $19,300; closes June 30, to tour.

Miscellaneous

Six Characters in Search of an Author, Phoenix (CD) (5th wk; 40; $3.45; 1,150; $24,067) (previous week, $9,800; closes Feb. 5). Last week, nearly $8,500.

Opening This Week

Fallen Angels, Playhouse (C) ($5.75-$4.60; 994; $25,500) (Nancy Walker, Margaret Phillips). Revival of Noel Coward comedy, presented by Charles Bowden & Richard Barr, in association with H. Ridgley Bullock Jr.; opened last night (Tues.).

Tamburlaine the Great, Winter Garden (D) ($5.75-$4.60; 1,494; $43,000). Play by Christopher Marlowe, presented by Producers Theatre, in association with the Stratford Festival Foundation of Canada; opens tomorrow night (Thurs.) for a scheduled eight-week engagement.

OFF-BROADWAY

Cradle Song, Circle in Square (12-1).

Dandy Dick, Cherry Lane (1-10).

Midsummer Night's Dream, Jan Hus (1-13).

Threepenny Opera, de Lys (9-20).

Trouble in Mind, Greenwich Mews (11-13).

'INNKEEPERS' $7,700 (4) ON PRINCETON TRYOUT

Princeton, Jan. 17.

Gordon Pollock's production of "Innkeepers" took in nearly $7,700 in a four-performance break-in at the McCarter Theatre last Thursday-Saturday (12-14).

The Theodore Apstein play is current at the Locust Theatre, Philadelphia.

'Plain' Less Than Fancy, $22,900 First Wk., St. L.

St. Louis, Jan. 17.

First stanza of a fortnight's stand of the touring "Plain and Fancy" drew a mediocre $22,900 last week at the 1,513-seat American Theatre here. The musical, costarring Alexis Smith and Craig Stevens, holds over this week.

"Anniversary Waltz" is due at the house next Monday (23) for a single week, at $3.36 top. Incidentally, the gross for the previous week's stand of "Lunatics and Lovers" was underquoted, correct figure having been $10,700.

Off-Broadway Shows

A Midsummer Night's Dream

Shakespearewrights' revival of play in two parts by William Shakespeare. Produced and designed by Donald H. Goldman; staged by Norman Peck; settings, Willis Knighton; incidental music, Ellen Bower; choreography, Wayne Lamb; lighting, Walter Silver. At Jan Hus Auditorium, N.Y., Jan. 13, '56; $2.90 top.

Cast: Milton B. Jacobson, Robert Cass, Roger Starr, Burt Douglas, Joel Newman, Ellis Rabb, Philip Lawrence, Robert Rietz, Mel Dowd, Joseph Ruskin, Kay Kingston, Donald Mork, Gene Rupert, Laurinda Barrett, Abdul Shaik, Richard O'Brien, Donald Hein, Robert Winther.

The Shakespearewrights are making a frenetic attempt to add "A Midsummer Night's Dream" to their list of Shakespearean successes at the Jan Hus Auditorium. In the effort to catch "Dream's" airiness and grace, they stress running, acrobatics and general physical activity, but thereby mar their more attractive qualities by stridency.

"Dream" is a jest, a mood, interspersed with lusty Elizabethan clowning. The Shakespearewrights know this and have occasionally isolated a scene that is a relief from the forced buoyancy. It isn't until the Pyramus and Thisbe play-within-a-play at the end, in fact, that the boisterousness pays off in real laughter.

As always, this company consists of willing, personable young actors who are unashamedly enthusiastic, and some of whom can turn an iambic pentameter with the best. These are plusses, but the romp hardly seems catchy enough to attract customers in droves.

It comes close to being ladies' night, with Laurinda Barrett, as a spirited Helena, and Mel Dowd, as Hippolyta-Titania, taking major honors. Miss Barrett has grown with the Shakespearewrights, her flash and fire are of name-brand sorts, and she'd be an easy bet for the vixenish "Shrew." She has slipped gracefully from the late Lady Macbeth into this dual Queen stint (Amazon-Fairies) in a colorful change of pace.

To a great extent this "Dream" revival is a victim of its clown scenes. Bottom is not an easy chore and Robert Cass overcompensates in ebullience. Ellis Rabb's ostrich-necked reserve as the tailor, however, is sharply controlled fun, and it seems too bad that this imaginative concept stands so alone. Philip Lawrence dances a lithe, but much too adult Puck.

Director Norman Peck delves for every last tricky bit of business, even to the questionable tickling of navels, but the frantic pace isn't synonymous with liveliness.

Geor.

Dandy Dick

Proscenium Productions revival of farce in three acts, by Sir Arthur Wing Pinero. Staged by Warren Enters; settings, Don Crawford. At Cherry Lane, N.Y., Jan. 10, '56; $2.60 top week nights and Sunday nights; $3.60 Friday, Saturday nights.

Cast: Susan Brown, Barbara Stanton, George Turner, Willard Giles, William MacDougall, Skedge Miller, Dee Victor, Walter Klavun, William Moor, Olive Dunbar, Felix Deebank.

It's hard to convert the plays of that eminent late Victorian, Sir Arthur Wing Pinero, into terms of contemporary boxoffice cash. Call "Dandy Dick" a "ridiculous romp," as Proscenium Productions does, call it a lark, or just trivia, it's the inward chuckle that scores rather than the yock. Yet Pinero wrote "Dick" as a farce and that's what they're playing it for with a flourish down at Cherry Lane.

The opening tableau revealing Don Crawford's excellently precious set with its two reposeful maidens, the sprightly entr'acte music, the performances that are mannered for their own sakes, are chief charms. The convolutions of the preposterous story and Pinero was nothing if not a plotter; concern the calamities that befall the Very Rev. Dean of St. Marvell's when he is seduced into playing the ponies to raise a thousand quid and thus restore his tottering rectory tower. His sister's a tout, his butler a bookie and his daughters love soldiers of the Queen. Etcetera.

The playng is the thing and it's to director Warren Enters' credit that he has welded his company into unity of style, the need for the precise degree of exaggeration being paramount.

As the splatterfooted Dean, Skedge Miller strikes a careful, if occasionally monochromatic, portrait, and his buffoonery never lacks control. By contrast, Dee Victor's gestures and attitudes as the horsey sister are too painfully hearty. Barbara Stanton and Susan Brown are the Dean's daughters (Salome and Sheba), Miss Stanton's vignette in particular having a nice shade of over-emphasis.

In a late scene, as village constable and wife, Felix Deebank and Oliver Dunbar eke out some of the deeper laughs, Miss Dunbar doing a quite forgiveable job of show-stealing. George Turper, as the gaming butler, Willard Giles and William MacDougall as a pair of Victoria's G.I.'s, and Walter Klavun, as a sporting knight, are more than also-rans.

If Pinero serves them less effectively than did, say, Congreve, or Anouilh, at least Proscenium Productions has again brought flair and style to off-Broadway. And what's the matter with that?

Geor.

The Perry Committee

Originals Only production of drama in two acts, by Harry Wagstaff Gribble. Staged by Tom Hill. At Originals Only, N. Y., Jan. 14, '56; $1.25 membership admission.

Cast: Lynn Ennis, Madeline Keene, Ed Bassford, Mary Crawforde, Philip Pine, Harry Graham.

Originals Only has been looking for a successful new script for six years. The picking has been lean, so entrepreneur Tom Hill has now teamed with Harry Wagstaff Gribble in a series of performed readings of the latter's "The Perry Committee," hoping for better luck. Ih's the same old story, however.

If there's a trend off-Broadway, it's toward two particular story lines, mother fixation and sexual aberration. Gribble's effort deals with homosexuality, with just a dash of mother thrown in. The fact is that this kind of thing has been beaten into the ground. It's customary to say "sensitive," "a daring theme," "provocative," "done with good taste," but it's actually growing trite and dull.

Granted that Gribble is an intelligent writer. He's been around show business long enough to be able to get a laugh or two, and he can sustain a modicum of suspense, but he hasn't provided freshness in treating of an artistic lad who prefers his own sex. He must believe in his script, though, for at last Saturday's (14) "teatime matinee" (5 p.m.) he played the part of the boy's father under the pseudonym Harry Graham.

A good young actor named Philip Pine plays the aberrant's doctor and love object, but Pine does many things much better. Producer Hill asks the customers to stick around for a critique of "Committee" with an eye to helping Gribble, and then treats the faithful to something that might be called "Sex On A Hot Tin Streetcar" for 15 minutes. 'Tain't commercial.

Geor.

Legit Followup

Anniversary Waltz
(Forrest, Philadelphia)

Philadelphia, Jan. 3.

For the second time this season, a road company has been organized to tour "Anniversary Waltz," the Jerome Chodorov-Joseph Fields comedy which had a mild Broadway success. Philly didn't see the previous road production which had a brief midwest trek last fall, but local playgoers saw a two-week tryout of the original production back in March of 1954 Despite the stellar names and several veteran featured players of that initial edition, the current outfit generally measures up to it.

Particularly effective in the current presentation is Augusta Roeland in the role of the wife, originated by Kitty Carlisle. Her portrayal of the harassed spouse is neatly paced, has warmth and sympathy and also doesn't fail to emphasize, when necessary, the salty assertiveness of the wife whose assertiveness of the wife.

Good, too, is Murvyn Vye in the other featured spot—that of the too-voluble hubby. Despite fluffing a couple of lines at the show caught, Vye gives a smooth performance, notable for its shrewd timing, particularly in handling slow-takes and slow-burns, and shrewd mixture of fare comedy and legitimate characterization.

The surrounding cast also compares favorably with the original and may, in some cases, have an edge. Eddie Hall and Virginia Morgan do nicely by the scandalized in-laws. Helen Martin is especially effective as the maid. Don Britton and Claudia Hall take care of the two juveniles satisfactorily, Earl Rowe contributes a click as the partner and Jacqueline James is attractive and capable as a much-married blonde.

Frederick Fox's settings and lighting still merit a nod of approval and James Bender, who directed this company, seems to know his way around in farce comedy procedure.

Waters.

K. C. Starlight Shuffles Its Management Setup

Kansas City, Jan. 17.

Starlight Theatre Assn. has consolidated its management setup for the production of outdoor musicals in Swope Park starting in June. Where the organization formerly operated with 12 civic committees, it is now going ahead with only four.

Under the realignment the four groups are promotion and boxoffice, production, finance and budget, and plant and concessions. Herb Wilson was named vice-president in charge of promotion and boxoffice, with William G. Austin as assistant. Paul Connor is vice-president in charge of finance and budget, assisted by Roy Park and Cliff C. Jones Jr.

Den L. Fennell, vice-president in charge of production, will be assisted by Maurice Breyer, Paul Willson and Nor O'Neill, while William L. Cassell, vice-president in charge of the plant and concessions, has Ray Niles as assistant.

Legit Bits

Sardi's bar scuttlebutt late yesterday (Tues.) was that the **Shuberts** have guaranteed final money for the "Strip for Action" musical, which is thereby set to start rehearsals pronto. It's headed for a Shubert house;-natch, probably the Winter Garden following "Tamburlaine the Great."

Agnes de Mille will do the choreography for the new **Moss Hart-Harold Rome** musical comedy, due on Broadway next fall.

The touring "Kismet" is booked for Feb. 13-15 at the Bushnell Auditorium, Hartford, the first legiter to play the town since the fold of the New Parsons Theatre more than a year ago.

The Shakespearewrights are looking for leading players for the title roles in their proposed revival of "Romeo and Juliet," to follow their current "Midsummer Night's Dream," at the Jan Hus Auditorium, N. Y.

Edith Atwater and **Albert Dekker** are reviving their "Two's Company" program of readings with a one-niter mid-west tour this week.

John S. Cobb, producer of last summer's Broadway revue, "Almost Crazy," has another entry skedded for production this season, "Vertigo," a new play by **Jerry Lynn.**

Sam Weston and **Harry Jackson** plan a production of **Robert McEnroe's** "Mulligan's Snug" on Broadway in March, with **Victor Moore** and **William Gaxton** as stars.

Edith Evans and **Peggy Ashcroft** will star in the London production of "Chalk Garden," which will be presented by Tennent Productions (**Hugh Beaumont**) in association with the British Arts Council, and **Irene Mayer Selznick,** sponsor of the original Broadway edition. It's scheduled to open at the Haymarket Theatre in the West End early in April, after a short tryout tour.

Pressagent **Phyllis Perlman** will vacation in Mexico for the month of February.

John Kennedy, of the St. Louis Municipal Opera, will be production supervisor for **Guy Lombardo's** Jones Beach, N.Y., on-water production of "Show Boat" next summer. Lombardo and his orchestra will also appear in the production, with additional music by a 40-piece symphony orch.

Betty Field will appear with **Viveca Lindfors** in a Phoenix Theatre (N.Y.) production of **Strindberg's** "Miss Julie," opening a limited engagement Feb. 21. They'll also appear in a companion piece, another Strindberg play, "The Stronger." Also on the Phoenix agenda is the second entry in the New Directors' series, **Elmer Rice's** "Adding Machine." The latter show will be staged by **Bill Butler** for a six-performance run beginning Feb. 9.

Cornelia Otis Skinner is playing a series of one-niters prior to teaming up with **Fred Keating** for a "sideshow" stand next Monday (23) at the Phoenix Theatre, N.Y.

William Hunt, producer of the Red Barn Theatre, Northport, L.I., and **Betty King,** former producer of New Theatre, have leased a new 150-seat theatre being built within an apartment house under construction on East 60th St., N.Y. The duo, operating under the firm name, Hunt-King Productions, plan opening the house, tagged Theatre East, in March with a revival of **William Saroyan's** "Beautiful People."

Oscar Wilde's "A Florentine Tragedy" and "Salome" will be presented Feb. 2 by **Paul H. A. Menard** and **Joseph Guzetti Jr.** at the off-Broadway Davenport Theatre, N.Y.

Officers of the off-Broadway Theatre Assn. are **John Grahame,** president; **Bill Whiting,** executive secretary; **Carol Phillips,** administrative secretary; **Stella Holt,** first vice president; **Lucille Lortel** and **Lionel Shepard,** assistant veepees; **Bob Murphy,** treasurer.

Ethel Linder Reiner, who plans bringing the **Lillian Hellman-Leonard Bernstein-John Latouche-Dorothy Parker** musical version of "Candide" to Broadway early next season, has withdrawn as co-producer of Robert Sylvester's "Jazz Getaway," which she was slated to mount this season with **Howard Bay.**

Gilbert Miller has purchased the film rights to **Philip Mackie's** "The Whole Truth," a current London entry, for production on Broadway.

A London production of "Bus Stop" is slated for early March by H. M. Tennent Ltd. (**Hugh Beaumont**) in conjunction with the show's U.S. sponsors, **Robert Whitehead & Roger L. Stevens. Barbara Baxley,** currently appearing in the **William Inge** play on Broadway, and **Albert Salmi,** who moved from the Broadway edition to the national company, will play the leads in the West End version.

The Theatre Guild plans a mid-March Broadway preem for **Bill Hoffman's** "Affair of Honor."

Plans have been scrapped to drop "A Memory of Two Mondays," **Arthur Miller's** curtain raiser to his "A View From the Bridge," and expand the latter entry during the production's final weeks on Broadway. Instead the lengthened "Bridge" will be tested in understudy performance before being taken to London.

Rehearsals of the **Howard Hoyt-William G. Costin Jr.** production of a musicalized "Strip for Action" have been postponed until later this month.

A London production in March of **Jack Perry's** "Indoor Sport" is planned by **Violla Rubber** and actress **Margo Hartman.**

Mary and **Michael Dolan,** biz manager and assistant technical director, respectively, at Margo Jones Theatre '56, Dallas, have resigned to go to New York.

Welles Is Unfair To Orson

By ROBERT J. LANDRY

Orson Welles opened his "King Lear" at the N.Y. City Centre, playing on a fractured left ankle and immediately following the premiere (12) fell and sprained his right ankle. This became the jinxed climax of an ordeal of nerves and anxiety by all concerned with the City Centre since an elaborate and costly production faced a financial washout if Welles could not appear.

By Saturday he had managed to re-stage Lear as a guy in a wheelchair. The show must go on. But on Friday (13) when the curtain went up 15 minutes late Welles appeared in street garb, alone, and from his wheelchair announced to the audience, previously unwarned, that his purpose was to talk them out of asking refunds of money their city theatre badly needed. Some hundreds did not buy this plea and their seats downfront were ultimately filled by young drama enthusiasts from the shelf who asked Welles permission to move in closer.

Using up time (until the boxoffice closed) Welles regaled the Friday audience with 20 minutes or so of the Lear speeches and a description of the plot. But the more arresting feature of the evening was the informal question-and-answer clinic. Some of the questions were embarrassing and Welles declined at one point to be drawn into a discussion of his old RKO film, "Citizen Kane."

Running on emergency nerve resources, Welles asked a downfront candid camera addict to desist. "Just that little click is enough extra strain on my nerves to be unbearable," he apologized.

Percy Hammond!

Queried from the audience about that day's critical pannings of his "Lear," Welles ruefully conceded the anguish he felt. Brooks Atkinson had said he exhibited "more genius than talent" and Walter Kerr called him "an intelligent automaton" managing no better than "hard-driving monotony." Welles told an anecdote of his all-Negro production of "Macbeth" up in Harlem during the old Federal aid days. He had revised the Bard to include Haitian voodoo doctors instead of witches and Percy Hammond roasted the show, whereupon one of the Haitian voodooers cracked, "Him bum critic-me fix." Hammond was dead—according to the tale—24 hours later. Welles added he was recalling the incident on Friday the 13th but without malice.

Brush Yourself Off

Again asked from the audience, by an obviously youthful sympathetic voice, "How does an actor when badly panned recover the necessary ego to give a performance the next night?" Welles wryly observed, "That's what we all wonder!" It was a case of picking yourself up, brushing yourself off, and starting all over again, as he did the following night robed, wigged, bearded—and now wheeled, too.

Welles conceded that the pannings were a crusher to some of his immediate plans and may have aborted the possibility of a classic repertory company for New York. The q-and-a session at times had a very intimate confessional quality.

Several editorial comments may be made upon the present ordeal of Orson Welles, a gifted and dynamic man, now 40, who still seems intent upon dashing off in all directions simultaneously. This is the sort of thing which was high style back in the radio environment of the 1930's which specialized in boy geniuses, of which Welles was, for the record, but one. It may sound like dragging metaphysics into the discussion, but this "Lear" fiasco might well be a turning point in Welles career. His apparently obsessive need to operate as a one-man-gang seems to have literally tripped him up, both legs, and the symbolism should not be lost on so acute an intelligence as his.

Orson Welles seemingly is confused, even at 40, as to what he is, wanting to be everything, but hardly the reincarnation of Leonardo da Vinci. Actor or showman? But as either and as both, should he not have been sufficiently warned by the bored-to-wisecracking reaction to his television "King Lear" of two years ago? It was a misbegotten inspiration to insist upon the work for his all-important American legit comeback. Welles loaded himself with impossible handicaps—and again the symbolism—his ankles literally buckled under the burden.

In short, Orson Welles is unfair to Orson Welles.

London Bits

"Summer Show," new **George** and **Alfred Black** musical currently trying out in the provinces, is due Feb. 16 at the Princes Theatre, London, following the fold of the current Christmas shows, "Noddy in Toyland" and "The Famous Five." It is being presented in association with **Jack Hylton.**

Lizbeth Webb has been booked by the War Office for a six-week entertainment tour of Nairobi, Cyprus and Aden, to open Feb. 8.

S. A. Gorlinsky, who'll mount a London edition of the Broadway musical, "Fanny," is reportedly dickering with **Prince Littler** for the Stoll Theatre. "Kismet," current at the house, may close at the end of February, when the contracts of U.S. leads **Alfred Drake** and **Doretta Morrow** expire.

British Shows

LONDON

(Figures denote opening dates)

Anniversary Waltz, Lyric (11-30-55).
Boy Friend, Wyndham's (12-1-53).
Charley's Aunt, Globe (12-22-55).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Girl Named Jo, Piccadilly (12-15-55).
Hamlet, Phoenix. (12-8-55).
Kettle & Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Listen to Wind, Arts (12-16-55).
Lucky Strike, Duke York's (9-14-55).
May Fever, New Lindsey (12-28-55).
Mr. Pennypacker, New (5-18-55).
Mornings at 7, Comedy (12-14-55).
Mousetrap, Ambas. (11-25-52).
Pajama Game, Coliseum (10-13-55).
Plume de Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Small Hotel, St Martin's (10-12-55).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Summertime, Apollo (11-9-55).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).
Whole Truth, Aldwych (10-11-55).
Wild Duck, Saville (12-21-55).

SCHEDULED OPENINGS

***Strong Are Lonely,** H'market (1-24-56).
Plain & Fancy, Drury Lane (1-25-56).
Fresh Airs, Comedy (1-26-56).
Darkling Child, Arts (1-27-56).

CLOSED LAST WEEK

Queen & Rebels, Haymarket (10-26-55).
*Interrupted run.

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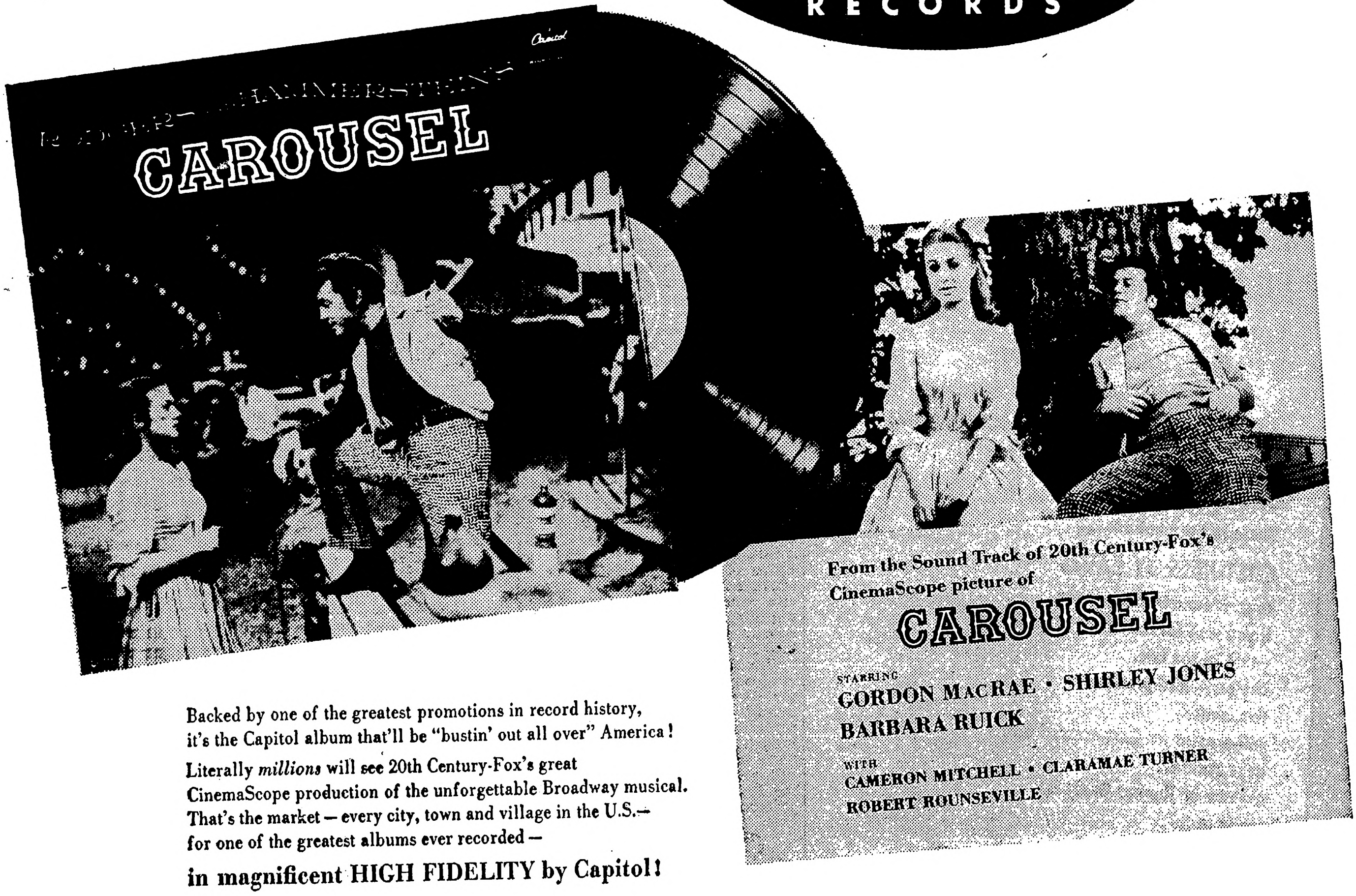

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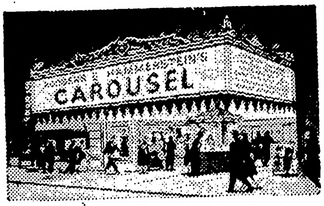

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Shows Out of Town

Continued from page 66

The Innkeepers

with most of the evening's sympathy—and its laurels.

The rest of the cast, sparked by Boris Tumarin as an expatriate author, is first-rate.

Jose Quintero's direction misses several chances to tighten up the spongy script, but little else could be asked of David Hayes' effective lighting. The latter's setting, however, is routine.

Joy Ride

Hollywood, Jan. 12.

Huntington Hartford & Ray Golden production of revue in two acts. Direction, Ray Golden, Danny Simon, Joseph Sargent, Nick Castle; dances and musical numbers, Bob Hamilton; sketches, Golden, Danny & Neil Simon, Sheldan Harnick, Lester Pine, Richard Maury, Michael Stewart; lyrics, Charles Strausse, Larry Holofcener, Harnick, Golden, Dan Shapiro, Milton Pascal, Howard Dietz, Marshall Barer, I. A. L. Diamond, Bess Lomax, Sy Kleinman, Phil Charig, Leonard Adelson, Paul Webster; music, Stewart, Jerry Bock, Milton Greene, Lloyd B. Norlin, Harnick, Golden, Charig, Sammy Fain, Dean Fuller, Jay Navarre, Sy Kleinman, Edward Scott; production design, Jay Krause; musical direction and arrangements, Milton Greene.

Cast: Joel Grey, Muriel Landers, Conrad Janis, Aileen Stanley Jr., Bernie West, Dorothy Greener, Kelly Brown, Will Holt, Barbara Nichols, Barbara Heller, Loray White, Alec Davis, Judy Foster, Paul Jayson, Leon Tyler, Ludmilla Kiro, Joanne Larkin, Claire Gunderman, Irma Grant, Louise Glenn, Betty Rhodes, Rod Bieber, Pat Nestor, Bob Hamilton Trio, Tailgate Five. At Huntington Hartford Theatre, Hollywood, Cal., Jan. 12, '56; $4.95 top.

"Joy Ride" is anything but. In fact, it looks like an exceedingly bumpy journey for this new revue which Huntington Hartford and Ray Golden have mounted for a four-week stand at Hartford's theatre here "prior to Broadway."

Whether the show ever makes the trek East will probably depend on how much Hartford is willing to kick in. The producer-theatre owner-chainstore heir already has close to $100,000 in the show and only about half of the material is usable. Outlook for the local stand is only so-so and since it's a heavy show (it will probably take around $20,000 weekly to break even, despite the lack of name cast) it's a cinch to have an operating loss.

"Joy Ride" is colorful, energetic and generally dull. Virtually the entire first act is a time-killer and although the show comes to uneven life in the second half, the sole real show stopper is Joel Grey's "Straw Hat" nitery routine in next-to-closing — an item inserted so late it wasn't in the opening playbill.

Much of the material has been salvaged from previous Golden shows done on Broadway and in summer stock. It starts with a number, titled with sinister accuracy, "Man's Inhumanity to Man," and moves slowly through spotty material, some of it embarrassing. Best sketch is "Arty," a satire on the tv-film click "Marty," and there are some pleasant moments in "Alice," a satirical madrigal.

There are also possibilities in "In Bed With the Reader's Digest," a spoof of titles, but it's overlong. One of the more interesting pieces is "Ashcan," a study of tenement kids. Show gets some of its best laughs from a pair of tunes, "Gruntled," which gibes negative word forms in a burlesque of oldtime tango, and "Charlie on the M.T.A.," a pseudo-folksong about Boston's transportation setup.

Musically, the best numbers are "Element of Doubt," sung by Loray White, a newcomer who shows promise, and "World of Strangers," a duet by Judy Foster and Alec Davis. There's good comedy from Muriel Landers, Dorothy Greener and Barbara Heller. Conrad Janis scores in "Arty" and is on twice more with the Tailgate Five, a brassy jazz combo.

If there's a miracle doctor in the house, this may have a chance. Otherwise, definitely not. *Kap.*

Don't Tread on 'P. & F.'

A superstitious Broadwayite was shaking his head dolefully the other day about the likely fate of "My Lady Fair," the upcoming musical version of G. B. Shaw's "Pygmalion." It's ominous, the observer figures, because the Alan Jay Lerner-Frederick Loewe tuner is forcing "Plain and Fancy" out of the Hellinger, N. Y., and will take over occupancy March 15.

"You may recall," he warned, "what happened to 'Ankles Aweigh' when it took the Hellinger away from 'Plain and Fancy' last season—it was a dire flop. But 'P. & F.' moved over to the Winter Garden and ran along profitably for months. Then 'The Vamp' came along and forced 'P. & F.' out of the Winter Garden, and it also just curled up and died, while 'P. & F.' returned to the Hellinger to continue its money-making run."

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NAME ALF. MOELLERING FT. WAYNE TUNER PREZ

Fort Wayne, Jan. 17.

Alfred W. Moellering has been elected president of Festival Music Theatre, Inc., the non-profit group which produces summer musical shows in the Outdoor Theatre in Franke Park here. He succeeds Dalton C. McAlister, resigned. Other officers include Louis J. Culp, vice-president and general manager; Ann Colone, secretary; Jack Morey, treasurer, and Grace Drummond, assistant secretary-treasurer.

Douglas Conway has been named producer-director for his second season with the operation. Also returning as members of the staff are Robert Drummond, musical director; John Neff, choreographer; Don Goss, technical director, and Walter Kerfoot, choral director.

Stratford (Ont.) Fest Pairs 'Wives,' 'Henry V'

Montreal, Jan. 17.

The Stratford (Ont.) Shakespeare Festival has listed "Merry Wives of Windsor" as its second offering for next summer. It has also Christopher Plummer, currently appearing in "The Lark" on Broadway, as the lead in its scheduled revival of "Henry V."

The Festival committee has also outlined plans to have members of the Theatre Du Nouveau Monde company of Montreal play several parts in "Henry" and that this French language group will do three plays by Moliere. Company will play in a theatre other than the Festival tent, which is now in process of renovation.

Chi Show Train SRO

Chicago, Jan. 17.

Although it doesn't roll until Sunday (22), Chi's first local showtrain is sold out and a similar excursion is set for Feb. 12.

N. Y. Central railroad, the management of the legit "Pajama Game" the theatre showing the film "Oklahoma" have sold all 450 seats for next Sunday, and have allocated 500 seats for the February date.

The train will make pickups at the Indiana cities of Elkhart, Mishawaka, South Bend, and La Porte for both junkets. Tab of $18.95 covers the round trip, matinee of "Oklahoma," dinner and evening performances of "Pajama Game."

Jazz Dancers O'seas

The Elna Laun Jazz Theatre, consisting of eight boys and girls, starts its European tour at the Palladium in February.

Elna Laun is a former N. Y. dancer who has organized this combine.

Ready Musical 'Heather' From Barrie's 'Minister'

London, Jan. 17.

"Wild Grows the Heather," a musical version of James M. Barrie's "Little Minister," adapted by Hugh Ross Williamson, with songs by Robert Lindon, is being readied by producer Jack Waller. It opens a three-week tryout March 13 at the Palace Theatre, Manchester, and then comes to London at a theatre to be announced.

Cast will include William Clauson, who has been imported from the U. S. for the assignment, plus Valeria Miller, Paul Curran, Madeleine Christie and Scot vaude star Peter Sinclair.

Sherwood Keith Retires; Selling 2 Maine Barns

Sherwood Keith, operator of the Boothbay (Me.) Playhouse and the Deertrees Theatre, Harrison, Me., is withdrawing from the strawhat field. He has put both barns, which have been showcasing community theatre productions in recent summers, up for sale.

Keith has been active as a silo producer for 20 years.

'Disappointing'

Continued from page 4

ment with the Japanese government for a loan to a government-operated agency of unremittable yen equivalent to the $1,072,000 which is repayable over a three-year period starting in 1958 and remittable at rates of exchange current at time of repayment.

Stock Angles

Earlier distribution of the stock of Loew's Theatres Inc. (the newly organized theatre company) to the stockholders of Loew's Inc. is planned by the film company. In January, 1955, the Federal Court ordered the postponement of the distribution date to no later than March 8, 1957, but, according to present plans, efforts are being made to complete the transacton before the final cutoff date.

Since September, 1954, pursuant to the consent decree judgment entered in the Government's antitrust suit in Feb., 1952, the production and domestic distribution business of the company has been carried on separately of its domestic theatre business (including Canadian theatres) which has been operated by theatre subsidiaries with separate officers, directors, and employees. The overseas distribution, overseas theatres, disk company, and radio station (WMGM, N.Y.) continue as part of the operations of Loew's Inc.

Annual report, issued yesterday (Tues.) said a segregation of the financial statement between the theatre business and the operations which remain with Loew's Inc. is not possible at this time because a funded debt of $33,337,000 has not been divided between the two companies. Loew's Inc. is currently negotiating with the insurance companies holding the funded debt to effect such a division.

It's estimated that the consolidated net profit for the fiscal year ending August, 1955, before taxes and before funded debt interest payments was realized 47% from domestic theatre business and 53% from picture and other operations of Loew's Inc. Percentage after taxes but before funded debt interest was 35% from theatre operations and 65% from picture and other operations.

Of fixed assets of $90,357,421, it's figured that $61,974,472 represents theatre assets located in the United States and Canada which will be owned by Loew's Theatres Inc. Inventories amounting to $65,948,953 comprise the assets which will remain with Loew's Inc.

Shubert (Chi) Theatre Staff Wins Fast Strike

Chicago, Jan. 17.

"Pajama Game" almost missed a performance at the Shubert Theatre here last Friday (14) because of a janitor and matrons' strike. A last-minute settlement with the union involved let the show go on as scheduled, however.

Earlier in the day, members of Local 25, Chicago office, Theatre & Amusement Buildings Union, struck the Shubert over higher wages, and set up picket lines which members of other unions refused to cross. Seven hours after the strike was announced, a wire was received from J. J. Shubert in New York, authorizing a wage settlement involving retroactive pay raises for the years 1952 through 1955.

Best-But-Least Season

Continued from page 65

plus two Phoenix presentations. There are 16 shows definitely scheduled for Broadway this season, including four revivals and a return engagement at the City Center, plus at least one certain future entry at the Phoenix. A number of additional prospects, variously figured at "probables" or "possibles," just about wrap up the season potential.

Besides the future entries with announced opening dates (listed elsewhere in this section, under Scheduled N. Y. Openings), the prospective arrivals include "Little Glass Clock," "Time Remembered," "Mulligan's Snug," "Affair of Honor," "A for Adult," "Packaged in Paris," "New Faces of 1956," "Strip for Action," "Ziegfeld Follies," "Protective Custody" and "Brass Section."

An apparent factor in the declining number of productions is the theatre shortage, which has caused the postponement of several promising shows until next season and may have delayed or permanently erased others. Another element in the situation has been the abnormal list of tryout casualties, including thus far, "Reuben, Reuben," "Dancing in the Chequered Shade," "Top Man" and "Waiting for Godot" (all of which are to be resuscitated this season or perhaps next, their respective managements predict), plus "Quiet Place" and "Amazing Adele."

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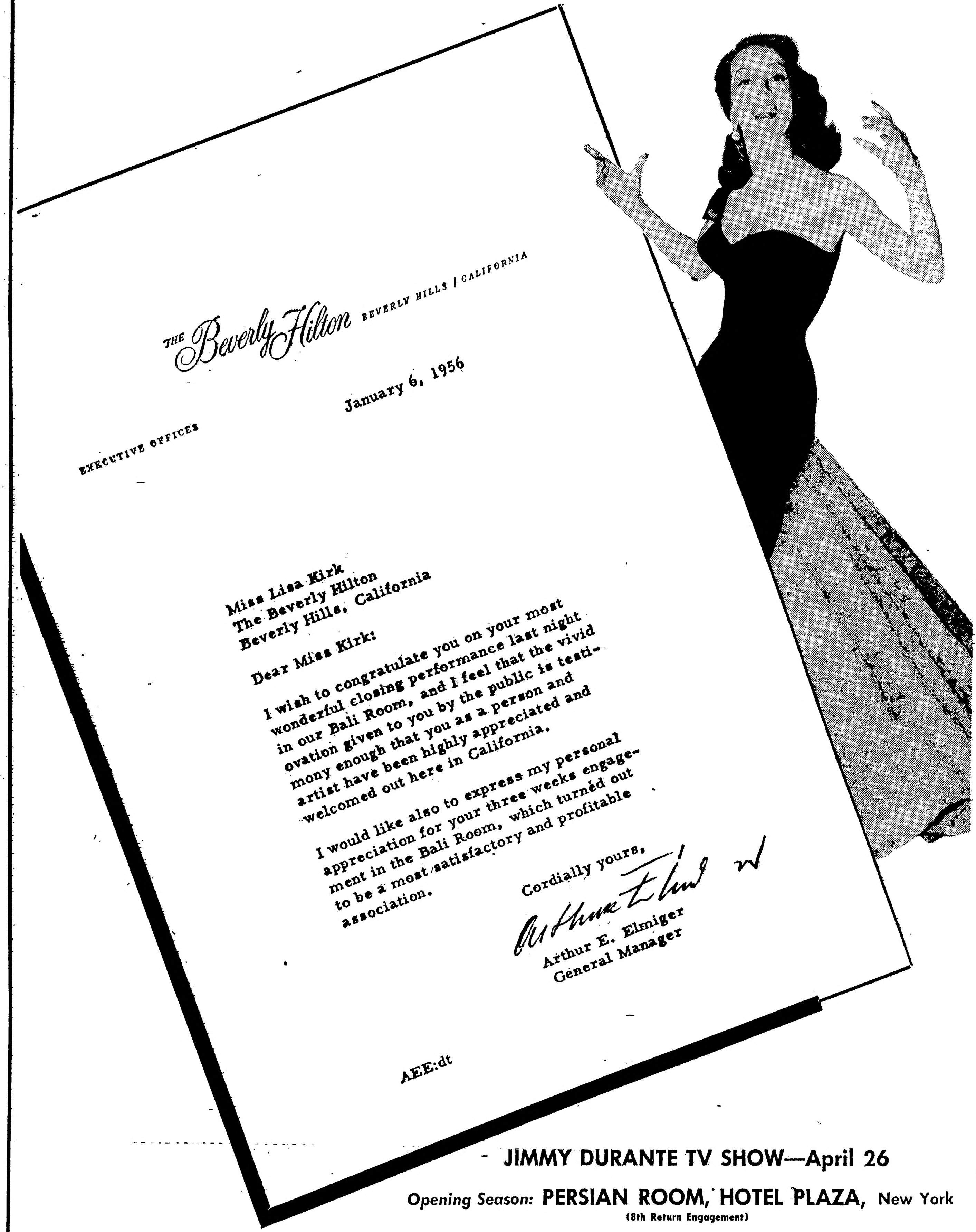

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EXECUTIVE OFFICES

January 6, 1956

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The Beverly Hilton
Beverly Hills, California

Dear Miss Kirk:

I wish to congratulate you on your most wonderful closing performance last night in our Bali Room, and I feel that the vivid ovation given to you by the public is testimony enough that you as a person and artist have been highly appreciated and welcomed out here in California.

I would like also to express my personal appreciation for your three weeks engagement in the Bali Room, which turned out to be a most satisfactory and profitable association.

Cordially yours,

Arthur E. Elmiger
Arthur E. Elmiger
General Manager

AEE:dt

JIMMY DURANTE TV SHOW—April 26

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Personal Management: JOHN GREENHUT

Musical Direction: BUDDY PEPPER

'56-'57 Ballet Picture Blurred With Big U.S. Cos. Away; Mgts. Coy on Subs

U. S. ballet picture for '56-'57 is still undefined, but it looks interesting—and strange. There'll be less activity than the present season. Situation is most unusual, in that the two top U. S. companies—N. Y. City Ballet and Ballet Theatre—won't be around, or much, while the surefire Sadler's Wells Ballet of England (which scored heavily last fall here) will also be absent.

Ballet Theatre will be away most of next season on a 21-week Near East and European tour. The N. Y. City Ballet will be overseas from August through January, or most of the season. Sadler's won't be back till '57-'58.

Tabbed thus far for next season is a Ballet Russe de Monte Carlo tour (N. Y. excluded); a short five-week visit of the Royal Danish Ballet (two weeks in N. Y.); a small French troupe, Paris Ballet, for three months, and the Chicago Opera Ballet, touring for 10 to 15 weeks.

This isn't the full picture yet, by any means—even though it's rather late for the normal course of bookings. Although neither management is talking, both Columbia Artists Mgt. and Sol Hurok are believed still to have something else up their corporate sleeves. Feeling is that Hurok (who goes scouting abroad next month) has a big European company as well as a smaller foreign troupe coming. Also, that Columbia has a small troupe coming for its Community circuit, as well as needing a two or three-member group as sub for the Ruthanna Boris company, which it isn't renewing.

Hurok, it's believed, will probably bring the Roland Petit Ballets de Paris back for next season. (This isn't to be confused with the smaller Paris Ballet group headed by Lycette Darsonval, which Kenneth Allen is importing). There's possibility, too, of a Russian troupe—either ballet or folk-dance—coming over next season. If so, Columbia is thought to have the inside track on this one.

GIESEKING TO FILL U. S. BOOKINGS THIS SPRING

Walter Gieseking's personal rep cabled Sunday (15) to Columbia Artists Mgt. v.p. Andre Mertens, the pianist's U.S. manager, that Gieseking will definitely be here this season, starting his American tour March 20 in N.Y. with a Philharmonic-Symphony guest shot. Pianist, hurt last month in an auto accident which killed his wife, is out of the hospital and resting at his Wiesbaden home.

Mertens has postponed the original February and early March bookings (Feb. 14-March 19) into May, with only two dates lost by cancellation as a result. Gieseking will fill 32 dates on this spring's tour.

Conn. Symph Upbeat

Bridgeport, Jan. 17.

Connecticut Symphony Orchestra directors have given greenlight to its new conductor, Jonel Perlea, to build orch, currently composed of 62 musicians, to major 77-piece status within next three years.

Coming summer Pops series at Fairfield U. field will have four instead of six concerts, and subsequent winter indoor series will have six instead of four.

Sandburg's Orch Stint

Carl Sandburg will be guest narrator with the New York Philharmonic under Andre Kostelanetz at Carnegie Hall, N. Y., Feb. 4.

Sandburg, now 78, will do the narration for Aaron Copland's "A Lincoln Portrait."

THREE B'WAY SHOWS IN 'DE PAUR OPERA GALA'

The De Paur Infantry Chorus, toured by Columbia Artists Mgt. since the war, is disbanding end of this season. In its place, director Leonard De Paur and Col prez Frederick Schang have concocted a new attraction for next season, to be called "De Paur Opera Gala."

All-Negro event will comprise a group of five soloists, a mixed chorus of 25 and an orch of 25, with De Paur conducting. It will do condensed concert versions of three Broadway shows, Thomson's "Four Saints in Three Acts," the Hammerstein - Bizet "Carmen Jones" and Gershwin's "Porgy and Bess," all in one evening. Group will set out on a coast-to-coast tour of one-nighters in January, '57, running till end of the season.

Symph of Air Sets 2d (500G) Tour

Details should be finalized this week for another overseas tour of the Symphony of the Air, the former NBC Symphony which had such a sock reception on an eight-week tour of the Orient last spring. New trek, starting Feb. 12, would run for six weeks, and take in southeastern Europe, the Near East and possibly India and Pakistan.

Unlike last season's junket, which was partially under State Dept. auspices via its International Exchange Program, with balance under private sponsorship, this trip will be completely underwritten by the State Dept. Budget approval from Washington is expected by the weekend. Budget should run around $500,000, with over $200,000 for transportation alone. Deficit of $350.000 is figured on, although boxoffice returns may cut this somewhat.

Tour would necessitate postponing a February N. Y. concert until May, and loss of a couple of tv dates (NBC Opera, etc.).

Glee Clubs Get Bid For 7th Casals Prades Fest

By TOM VAN DYCKE

Prades, Jan. 10.

This year's (the seventh) annual Pablo Casals Prades music festival will be held July 3-17. As in 1954-55, the festivals will be given in the Eglise de St. Pierre. Earlier stanzas had been held in the Cathedral of Perpignan and twice at the nearby 12th-century Abbey de Cuxas.

Music to be played this year will include works of Bach, Schumann and Mozart. The latter, whose bicentennial is being celebrated this year, will be represented at a Casals festival for the first time. Negotiations are reported under way to bring down the combined Smith and Amherst glee clubs, which will be making vacation hegiras to Europe, to sing the Mozart G Major Mass.

To date, only performers engaged are Josef Szigeti and Yehudi Menuhin, violinists, and Mieczyslaw Horszowski, pianist, in addition to the great Catalan cellist himself. Last year every concert was a sellout except the only one in which "le Maitre" did not play. This one, even with Fischer-Dieskau, the hottest singer on the Continent, doing Schubert's "Die Winterraise," the house was less than half full.

'Figaro' to Spark Utah Symph's Mozart Cycle

Salt Lake City, Jan. 17.

The Utah Symphony, in cooperation with the U. of Utah, will present a Mozart Cycle this winter-spring, at the college's Kingsbury Hall, to mark the composer's 200th birthday Jan. 27. Unusual feature will be a full-scale production of the opera, "Marriage of Figaro," March 28-29, with symph, university theatre and its department of music collabing. Symph maestro Maurice Abravanel will conduct, with Dr. C. Lowell Lees staging, and sets by Vern Adix.

Orch will also do the Requiem Jan. 27, and two all-Mozart programs Feb. 15 and March 12. Other unusual events this winter include Shostakovich's 10th Symphony, to be heard Jan. 21; an all-American program Feb. 22, and Jascha Heifetz as soloist March 20.

Bill Beegle Definitely Out of Pitt Concert Biz; Joins Up With Ad Agency

Pittsburgh, Jan. 17.

Bill Beegle, longtime concert impresario here whose family began the business a quarter of a century ago, has gone into the advertising agency business with the firm of Ketchum, MacLeod & Grove, The association was announced only last week, months after Beegle had shuttered his own longhair office.

Mae Beegle Concerts was started in the late '20s by Miss Beegle and upon her death her brother, Tom Beegle, took over. When he died a few years ago, his son, Bill, went into the business, but with dropping takes in the field decided at the end of last season to step out. In the meantime, he turned over his mailing and subscription list to the newly-organized nonprofit Music Guild, which is carrying on at the smaller Carnegie Music Hall. Beegle's base of operations was the bigger Syria Mosque, which seats 3,800.

BARZIN ARTISTIC DIR. FOR SYMPHONY OF AIR

Leon Barzin is accepting the post offered him as artistic director of Symphony of the Air, and will conduct some of its concerts. With the orch going to the Near East within the next few weeks, Barzin will join it for the tour and conduct some of the dates.

Maestro isn't taking leave of either his National Orchestral Assn. or N. Y. City Ballet posts for the new assignment. When he makes the Near East trek, Hugo Fiorato will conduct the ballet for the N. Y. spring season.

Longhair Disk Reviews

Shostakovich: Violin Concerto (Columbia). Enterprising Columbia is out already with the new Shosty work that preemed in N.Y. recently. Concerto stands up well on repeated hearing, in a brooding, impressive though longish (four movements) work full of mood, quality and a sort of Oriental color. Unorthodox in style, rhythms and makeup, its first two movements (a nocturne and scherzo) outshine the last two. David Oistrakh repeats his virtuoso performance, full of clarity, purity of tone and suave musicianship. The N.Y. Philharmonic under Mitropoulos lends noteworthy assist.

Chausson: Poeme & Saint-Saens: Introduction and Rondo Capriccioso (Victor). Victor, just as enterprising, has followed its first quick Oistrakh release with this new one, showing the gifted Russ violinist at his top in refined playing of the two familiar concert-pieces. The Saint-Saens is underplayed, almost reserved, rather than flamboyant. Boston Symph under Munch assists, and on the reverse adds some Berlioz "Romeo & Juliet" excerpts.

Pergolesi: La Serva Padrona (Angel). Charming light opera fluff, gaily and stylishly sung by Rosanna Carteri and Nicola Rossi-Lemeni, for a delightful disk. Teatro la Scala orch under Giulini assists.

Beethoven: Waldstein & Tempest Sonatas (Westminster). Jacob Lateiner is a forceful albeit poetic performer here, while given occasionally to pounding. Competent pianistic job.

Inside Stuff—Concerts

The Philadelphia Grand Opera Co. production of "The Love of Three Kings" at Philly's Academy of Music last week (11) literally brought down the house. Pieces of plaster facing, about two feet square, fell from the balcony during the second act of the performance. No one in the audience was directly hit, although several persons were showered with dust. Some 50 others were assigned different seats as a safety precaution in the 99-year-old concert hall.

The Opera Guild of Southern California will present Lotte Lehmann in "My Reunion in Vienna" at the Beverly Hills (Cal.) Crystal Room tomorrow (Thurs.), with Dr. Jan Popper at the piano. Reopening of the Vienna Opera House will be the theme. Opening the program will be a brief narrative, "Lotte Lehmann and Her Many Lives," presented by Mrs. Leiland Atherton Irish, Robert Anstead, John Edward Baird and Charles D. Perlee. Honor guests will be three ex-Met Opera tenors, who were associates of Mme. Lehmann, Mario Chamlee, Richard Crooks and Armand Tokatyan.

Marguerite Blaise, former press rep for Columbia Records, has been appointed executive secretary of the National Council of the Metropolitan Opera. She replaces Marguerite Wickersham, who is in Pittsburgh organizing a series called "Art, The Artist and You," which will present actors, painters and musicians in intimate evening programs.

Lauder Greenway has been elected chairman of the board; Lowell Wadmond, vice-chairman, and Anthony A. Bliss, president, of the Metropolitan Opera Assn. Charles M. Spofford is chairman of the executive committee.

Reginald H. Hall, Ann Arbor civil engineer, won the 11th annual contest of the George Gershwin Memorial Foundation of the B'nai B'rith, with his composition, "Elegy for Orchestra." Work will be performed by the N. Y. Philharmonic this season under Dimitri Mitropoulos.

Offenbach's opera-buffa, "La Perichole," never before presented at the Metropolitan, will be done in 1956-57. Maurice Valency will provide a new English text. Patrice Munsel will sing the title role. Cyril Ritchard will stage, with sets and costumes by Rolf Gerard. First performance is planned for the 1956 Christmas holidays.

D.C. Tooters Local Backs Lecture-Concert Series For 8,000 School Kids

Washington, Jan. 17.

An estimated 8,000 Washington school children will learn good music first-hand, via "live" concerts played in school buildings, thanks to a precedent-breaking program announced last week by Sam Jack Kaufman, president of the D. C. Federation of Musicians. The local, in cooperation with the Women's Committee of the National Symphony, is underwriting a series of lecture-demonstration concerts by first-chair musicians in order to bring a practical concept of good music into the classroom.

The union plans to allocate $2,500 to $3,000 from its share of the Music Performance Trust Fund, derived from recording royalties and allocated to AFM locals on the basis of membership. This is the first time such a step has been taken by the D. C. local. As far as can be determined, it is a trail-blazer for the entire country. Besides its immediate educational aim, its long range effect should be to build future audiences for longhair music events.

New series brings Washington into the forefront of cities providing free good music for children. There are regular National Symphony concerts for juves of various ages, including a "Tiny Tots" series, with local business men pick-up up the tab. In addition, concerts for visiting juves, will debut in the spring, under a grant by Mrs. Merriwether Post, General Foods heiress.

Concert Bits

John Taras, ballet master for the Marquis de Cuevas Grand Ballet, is flying back to Paris today (Wed.) after a two-week holiday in his native N. Y. His ballet, "Design For Strings," has been taken on by the Janine Charrat Co., to mark the sixth troupe putting the work in its repertoire. Mlle. Charrat will do it for the first time on tour in Dublin next month.

Mex composer **Carlos Chavez** will conduct his own Sinfonia No. 3 in its first U.S. performances, Jan. 26-27-29, with the N.Y. Philharmonic at Carnegie Hall, N. Y.

Legit-tv actor **Arnold Moss** will be the narrator again with **Charles Munch** and the Boston Symphony, Jan. 27 and 28, in Debussy's "Le Martyre de St. Sebastien."

Henry Peltier has resigned as manager of the Dallas Symphony Orchestra. He'll join national headquarters of the American Symphony Orchestra League, in Charleston, W. Va., about Feb. 1.

Walter Kiernan, WRCA, N. Y., "Weekday" host and syndicated columnist, has been named to the board of trustees of the Connecticut Symphony.

Hub Orch Skeds O'Seas Junket

The Boston Symphony Orch will tour Europe for five weeks next August-September in cooperation with ANTA's International Exchange Program, with the IEP contribbing about $100,000 to the venture. This will cover transportation, and help on the deficit. Orch is trying to get the Hub Chamber of Commerce and other orgs to chip in for balance of coin needed.

Tour, starting directly after the Berkshire Festival winds Aug. 12, will include Ireland, Scotland, Scandinavia, Germany, Austria, Switzerland, France, England and possibly Italy, covering about 25 cities and over 4,000 miles. Five concerts will be given at the Edinburgh Fest. Tour, which will wind about Sept. 25, will have Charles Munch, orch's maestro, as chief conductor, with Pierre Monteux batoning some concerts. Orch made its only previous tour of Europe in May, 1952, under auspices of the Congress of Cultural Freedom.

ALL-AMERICA CHORUS O'SEAS

The All-America Chorus, 100 mixed voices, headed by Dr. James Allan Dash, will tour Europe this summer, leaving New York June 20 and returning Aug. 3. Privately-financed, tour will get some State Dept. assistance.

Ensemble will make radio, tele and concert appearances in Austria, Switzerland, Germany, Holland, Belgium, France and England.

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Literati

Atlantic City Daily Switch

John S. Adams became publisher of the Atlantic City, N.J. Press yesterday (16) replacing his brother, Rolland L. Adams, who will remain as president of the Press Publishing Co., and become treasurer of the organization.

Adams, who bought the Press in March, 1951, resigned, a company statement said, because outside business interests and pressure on his health have caused him to be away from the resort a great part of the time. He is also publisher of the Bethlehem (Pa.) Globe-Times and the Levittown Pa) Evening Press.

Cincy Enquirer Squabble

Cincinnati, Jan. 17.

Long and heated squabble for management control of the Cincinnati Enquirer comes to a showdown this week at the annual shareholders' meeting.

Battle between the executive group, headed by Roger Ferger, publisher, and his assistant, Eugene Duffield, and a claimed majority of the morning and Sunday paper's 575 employe stockholders, broke into the open two months ago. It resulted in the firing of James Ratliff, columnist and vice president, and Jack Cronin, city editor.

Ratliff, who also led the financing deal which bought the Enquirer from the John R. McLean estate, Washington, D.C., has been spokesman for the Save the Enquirer—Again committee in frequent verbal crossfire with Ferger aired in the Cincy Times-Star and Post.

Biggest gun fired by Ferger was a page announcement Jan. 11 in the Enquirer claiming 1955 as the paper's most profitable year. Blast came after Ratliff supporters criticized top management for hiring a professional agency to line up proxy support at the stockholders' meeting. Ferger answered that his antis were first to go after proxies.

Claiming that the Enquirer had three more profitable years in the past decade than 1955, Ratliff repeated his earlier gripe that in 1955 Ferger "took about $118,000 in salary and expenses — $40,000 more than the entire 4,222 owners received in total dividends."

Nothing New in the News

Ottawa, Jan. 14.

Canada's prime minister tossed some left-handed kudos at the parliamentary press gallery in Ottawa when he said, "Anything that gets serious consideration anywhere does not remain new very long." Commenting on Opposition leader George Drew's statement that with one exception (equal pay for women doing the same work as men in industries under federal jurisdiction), the government's legislative program for the session contained no surprises.

"The ladies and gentlemen who occupy the press gallery," said Prime Minister St. Laurent, "have ways known to them of obtaining information which they do not hesitate to communicate to the readers of their newspapers as soon as they can get the slightest inkling about what is apt to happen.

"I do not consider it a serious reproach to have been unable to have in the speech from the throne any scoops that had not been already scooped by these representatives of the Fourth Estate."

Blackwoods, Born 1817

As from its January issue, Blackwoods Magazine of Edinburgh, has a new cover-design and page layout. A new style of headings and a more attractive type is being used for the text-pages. Cover has been drawn by William McLaren.

Since it first appeared in 1817, Blackwood's has not missed a single issue. Price has remained steady at 35c.

Horse Magazine Inc.

Horse Magazine Inc. has been chartered to conduct a printing and publishing business in New York, with capital stock of $1,000. Directors are: C. Leo DeOrsey and Robert K. Thompson, of Chevy Chase, Md.; Bert Clark Thayer, of New York.

DeOrsey & Thompson of Washington were filing attorneys.

O. Henry Prize Group

Of the 16 stories in the "O. Henry Prize Stories for 1956" (Doubleday; $3.95), the 36th volume in the series finds three stories which stand up as good possibilities for tv and radio adaptation: "The Gonzaga Manuscripts" (Discovery) by Saul Bellow, which deals with the poet's unpublished papers and offers a goodly quota of intrigue; "The Head of A Sad Angel" (Botteghe Oscure) by Alfred Chester, with its weird musical ring to it, and "Tradition" (Kenyon Review) by Howard Nemerov, an inordinately interesting yarn about crows with an unusual ending.

Oddly enough, the three money-winning stories do not lend themselves to tv, film or radio transition, mainly because they have not been adequately developed for the exigencies of these crafts, which is the essential drawback with most creative writing, exceptional as it is. *Orns.*

New Hampshire Paper Sold

Valley News in Lebanon, N.H., has been purchased from Allan C. Butler by Walter C. Paine and James D. Ewing, who took over the Keene (N.H.) Evening Sentinel a little more than a year ago. The change of ownership of the Lebanon newspaper, which was founded in 1952, will be effective Feb. 1. The sale price was not disclosed.

Paine, who is 32 years old and was formerly on the Baltimore Sun, will become the publisher of the Valley News, while Ewing, 37, son of former Federal Security Administrator Oscar R. Ewing, will become president of the corporation operating the Lebanon paper. He is a former publisher of the Bangor (Me.) Evening and Sunday Commercial, which ceased publication in January, 1954, and former president of the Maine Daily Newspaper Publishers' Association.

'Cat Man' Novel

"Cat Man" by Edward Hoagland (Houghton Mifflin; $3.75), is fast-paced, accurate novel of small-time circus life by former cagehand who is now in the army. Author won the Houghton Mifflin Literary Fellowship Award with this first novel, which is hard-hitting yarn about a youth who finds the company of the big cats, treacherous as it is, affording greater security than the human jungle around him. Tale seems a natural for screen adaptation for the Brando-Dean type of actor. *Down.*

CHATTER

Dance Magazine ed Lydia Joel flies to England Saturday (21) for a quick one-week survey of the English dance scene.

A new book about Japan's spec drama, "The Kabuki Theatre" by Earle Ernst, will be published by Oxford U. Press April 19.

Geoffrey D. Austrian now editing the Center, the N.Y. City Center of Music & Drama magazine, replacing Robert Hatch, now with the Nation.

Pressagent Eddie Jaffe tendered a dinner at Danny's Hideaway, N.Y., Tuesday (17) by the Overset Club, a newly organized publicist' organization.

Chris Cunningham, of the Knickerbocker News, elected president of Newspaper Guild of Albany. In the only contested office, he defeated Hugh J. Tuohey Jr., the Times-Union.

Burt & Budd Arthur, a father and son combination, have books being published this week. Avalon is bringing out father Burt's "The Texas Sheriff," and "The Big Squeeze" by Burt Arthur is being published by Random House. Chauncey Olman agented both deals.

Philip Sterling, CBS Radio press staffer, has a piece in January issue of the Skipper, boating mag, called "Behold . . . The Happy Indian," about a yacht club on Connecticut coast of L.I. Sound in which every man holds the rank of commodore and nobody pays dues.

Alex Little, deputy editor of London Daily Mirror, named as editor-in-chief, of Scottish Daily Record in succession to Alastair MacTavish Dunnett, who resigned unexpectedly following the Mirror Group's acquisition of the Kemsley Scot morning.

Ken W. Purdy named editorial chairman of the Ziff-Davis newly acquired motor group comprising Sports Car Illustrated and Home Auto Mechanic. Other appointments on Sports Car Illustrated include John Christy, managing editor; Donald Monoco, associate editor, and Sid Greiff, art editor.

P.W. Manchester, managing editor of Dance News, N. Y., was in Georgia last weekend to attend performances of the Southern Ballet of Atlanta, which was marking its 10th anni. Miss Manchester lectured on the ballet Friday (13) and appeared on a local tv show. Local troupe was founded by Karen Conrad, former Ballet Theatre lead, and her husband-dancer Pittman Corry, who still head it.

World On a String For Pitt Stringer

By **HAROLD V. COHEN**
(Pittsburgh Post-Gazette)

Pittsburgh, Jan. 17.

Back in 1928 Wall Street was cackling, blissfully unaware of the egg it was to lay some 12 months later. Pittsburgh had three legitimate theatres, the Nixon, the Alvin and the Pitt; now it has one. The screen was learning to talk, and the brocaded tapestries of the Penn and Stanley had ushered in a de luxe era for the movies.

And that was the year, too, in which I achieved muggdom. I'm not sure what prompted me that September early morning in 1928, sitting out the lobster shift on the Post-Gazette copy desk, to write a letter to Sime Silverman and ask him if he needed a Pittsburgh correspondent for VARIETY. I think, though, it was money, that extra cash above and beyond the regular paycheck. I should have known better. Nobody stays a stringer with VARIETY more than a quarter of a century for money unless it's cigaret money.

I remember inquiring for the first time of a downtown manager what the house did last week, proudly displaying my VARIETY credential card. He told me business wasn't bad, about $32,000. The next week he said it had dropped some, to $28,000. The following week there was a smile on his face again—$33,000 he said. A few weeks later a note arrived from Sime. "You'll learn," it said, "to ask the other fellow how his opposition is doing. That way you'll get a pretty accurate figure. That house you've been crediting with $32,000, $28,000 and $33,000 a week, you may like to know, has been averaging less than $10,000." I was learning.

What happens in 27 years with VARIETY? Nothing, and everything. A pride in muggdom, for one thing. In 1928, the Theatre was a place of tumbling surprise and glittering excitement. In 1956, strangely enough, it is still that. Nowhere does life come to a quicker head or spin such a pinwheel of dazzling delights as it does in the playhouses. To be sure, some shows have been bad and many evenings dull. But they are quickly forgotten in the enchantment which comes another time when all of the sorceries of the Theatre's magic kit are in tune.

One year after I went with VARIETY I became the Post-Gazette's film critic and six years later its drama critic as well. I think the things I learned at VARIETY's door not only helped me get those jobs but also helped me keep them. Somehow mugging and criticking are intertwined.

Always Rewarding

In what other calling is there that constantly recurring wonder of disappointment? Where else but at a play, a film or in a cafe can the emotions be rifled or the anger be purpled in the everyday process of earning food and shelter. Name any berth in this industrial age that gives so much genuine pleasure while simultaneously keeping the wolf from the door.

Perhaps that will answer a question every professional critic hears daily: "Don't you ever get tired seeing so many shows?" How is it possible ever to tire of the shifting cubicles of creation and escape? The man or woman doesn't live who has not found some fleeting peace beyond a glittering marquee.

It hasn't been all excitement and disappointment. There have been, on countless occasions, the maddening nightmares of deadlines; the frequently hopeless search for the single word that more than any other will put an idea into motion, and the afternoons and nights when opinions which have been formed only a short time before stubbornly resist definition on paper. Those are the times when a day laborer's lot seems to be more desirable than anything else in the world. But somehow, the blank white pages become crowded, the gaping space in the form on the composing room table is filled and the review has been written. It may not satisfy you; in fact, it seldom does, but there it is just the same.

What would you like to do, a voice in the distance may inquire, if you had those 27 years to live all over again?

Just this. I hope VARIETY will let me.

SCULLY'S SCRAPBOOK

By **Frank Scully**

Palm Springs.

Television, radio and news comment on the engagement of Grace Kelly to the Prince of Monaco, if piled in one area, would just about bury Monte Carlo. It went all the way from Ed Murrow's cute comment that it united two branches of entertainment to Aline's Mosby's crack that of all the attempts to merge film queens with royalty, this one seemed most likely to last.

It's a nice thought, and probably the best bet of the century. Mae Murray, Gloria Swanson, Pola Negri and Rita Hayworth hardly belonged to the "for better or worse, in sickness or health, till death do us part" school of spouses. They all quit when they got sick of seeing the same face and it didn't take many years to produce the nausea.

There's a scene in "The Tender Trap," one of the few worth a second thought, where Celeste Holm is telling David Wayne the problems of an attractive and serious girl who has got past 30 and is still unmarried. The number of eligible bachelors becomes distressingly few. That's why a heel such as Sinatra played (that's acting?) could be so popular.

Around Hollywood, Grace Kelly was heading toward the same dead end. Bachelors who had never been married and had her ideas on matrimony as a sacrament hardly existed. All the nice ones were married. The amazing thing is that her secret could be kept so long. Obviously Cary Grant, Alfred Hitchcock and others knew she had been dating. Some of them must have known that the prince had invited her up to see his aquarium. (The Monagasques are not etching-men, but divide their spare time between oceanography and studying a species of crustacean, a land grab known as the "casino sucker.")

I talked to all of them, Grace included, after they returned from the French Riviera after making "To Catch a Thief," and though I'm hardly a Lolly Parsons when it comes to these fixations as to what constitutes news, I do hear some table chatter. But never a word on Queen Kelly going for royalty.

It was generally conceded that the press was caught flat-footed on this one. But Army Archerd of DAILY VARIETY entered a short dissenting brief. He said he had it the morning before it broke. Others have claimed that there were pretty broad hints as long as three weeks before the engagement was announced and that one of them appeared in The Southern Cross, a diocesan weekly published in San Diego.

In the main, however, it was the best-kept secret that subsequently became a big front-page news break around the world. That little Monaco featured it as a Cinderella story isn't surprising. After all, royalty has become mighty moth-eaten, thanks to two world wars, and the illusion of a Prince Charming lifting a Cinderella up from her rags to riches is one that will not down.

The terms by which His Serene Highness is kept solvent vary with various concessionaires in control of the gambling but the sum runs around $500,000 a year. It's the smallest royal subdivision in the world, involving about eight square miles. Outside of the way the syndicate runs the casino, Prince Rainier is absolute ruler of his principality. He handpicks his council of state, the mayor and the governor general. There is no parliament. Where would they find the room to house one?

But in its small way it has been a Mediterranean power for 2,000 years, Augustus Caesar marked it as the boundary between Gaul and Italy and you will find his monument there still—right above the casino at La Turbie. They have been gambling there since 1856, ever since Francois Blanc saw he was going to be heaved out of Homburg. (I guess in favor of the more stable hat industry for working diplomats).

Catch in Tax-Free Condish

The fact that subjects of the prince do not have to pay taxes has been well publicized, but the further fact that it takes three generations of living there to attain this tax-free status is not so well known. It will hardly affect Miss Kelly as her money will be taxed plenty on this side of the ocean before she can get her hands on it. Still, it is pleasant to think that at least it will not be double-taxed.

In all royal bililngs, there never was one more fitting than to call Grace Kelly Her Serene Highness. Whether her serenity was based on shyness or an ingrained dignity is not important. She has always seemed serene, a rarer quality in Hollywood than in palaces. I once accused her of being a scene-stealer even before she got in show biz. In a family portrait she had a striped silk dress that just about blanked out the others, particularly one sister.

Grace explained that she had designed and made the dress herself and the reason why she obscured her sister was that this one was married and pregnant and had asked Grace to stand in front of her. The explanation was so straightforward and serenely presented that it left me feeling like a baffled peasant who had planned a revolution only to find that no one had showed up.

This musical comedy aspect of Monte Carlo, incidentally, has been emphasized several times in its history. I remember around 1931 that we were all tipped off about a coup d' etat which was to take place on the morrow. Everything was in readiness. All correspondents were at hand. But the next morning it rained. The revolution was called on account of rain. It never did get another date.

In the old days, adjoining the casino terrace and overlooking the sea, they had a pigeon-shooting ground. This was a sort of two-for-one bargain sale of all the pigeons that had not been taken at the gaming tables. The shoots used to produce a great deal of indignation among reformers of all three sexes and I rather suspect the sport has been abolished. Or perhaps now they merely spray the birds with radioactive fallout.

It will be interesting to see if Miss Kelly follows through with her intention to complete her contractual commitments in Hollywood before marrying and taking off for Monte Carlo. I believe she will, for in all ways she is a serious girl. Still, there must be a lot of heartaches around front offices these days at the thought of losing such a valuable property at the peak of its value.

Cue: "Nothing Like a Dame!"

It doesn't take a CPA of the stature of Butch Peterson to figure that Miss Kelly's farewell to Hollywood arms can mean a loss of $20,000,000 to her in the next 20 years and an even larger sum to producers, distributors and exhibitors. But that was a risk everybody knew they were taking. To a woman no career holds a scented candle to being happily married. They have proved that so often that even Lloyd's would not insure against it.

The suggestion that Princess Margaret now find a nice, never-before-married film star and take Grace Kelly's place in Hollywood would, I am afraid, not meet with quite the jubilation in Buckingham Palace that the Kelly-Rainier alliance met in Monaco. For a monarchy founded on some mighty loose living, the British Empire seems to have absorbed the Puritan spirit as if its kings had never driven the Puritans out of their country.

Like Grace Kelly, Princess Margaret is going to find the eligible men decreasing with amazing speed as each year passes. She would not be the first beautiful princess who ended her days as an old maid aunt, but when you're in your middle 20's the thought is about as uplifting as a public hanging.

Some day, of course, Hollywood will make a picture about Grace Kelly and her prince and in certain respects it will be different from the hundreds they have made in this general category to date. It will be about an Academy Award winner who had everything. Everything but love, and that came on her so fast it made her beautiful head swim.

Broadway

Arthur Greenblatt, Allied Artists sales exec, left at the past weekend for a swing of 31 key cities.

Fred MacMurray and wife June Haver are on a bally tour for "At Gunpoint," Allied Artists film.

Playwright Terence Rattigan and producer Stephen Mitchell in from London yesterday (Tues.) on the Queen Mary.

Richard Kahn, of the Columbia Pictures homeoffice, is in Paris as a member of the U.S. bridge team now in competition with France.

Bernhard Smith, formerly executive assistant to Harold Hecht and Burt Lancaster, joined Robert Rossen's indie firm as v.p. and producer.

Hal Wallis took off from New York yesterday (Tues.) for Philadelphia on the first leg of a promotional tour in behalf of his "Rose Tattoo" production.

Faubion Bowers, who recently returned from the Far East, delivered manuscript of his next book, "Theatre in the East," to Thomas Nelson which is publishing April 16.

W. J. German, prez of the firm bearing his name, named chairman of the motion picture industry's campaign for the 1956 Greater New York $3,000,000 appeal of the National Foundation for Infantile Paralysis.

Joan Crawford and husband Alfred N. Steele (Pepsi Cola board chairman) returned yesterday (Tues.) on the Andrea Doria from a European vacation. Also arriving was Ramon Novarro who'd been abroad two months.

Greenberg: Publisher reissuing "American Mountain Songs" by Ethel Park Richardson. She's the 72-year-old grandmother who won $100,000 for her knowledge of American folklore on NBC-TV's "The Big Surprise."

Leon Kelmer retired as manager of RKO's Albee Theatre, Brooklyn, after 38 years with the circuit and heads shortly for three months in Miami, then a tour of Europe. Replacing him at the Albee is Clayton Pruitt, moving over from the Coliseum.

Inter-service Ticket Committee last year distributed a total of 1,259,293 free tickets, contributed by the city's entertainment industry to servicemen of the Army, Navy and Air Force. Boxoffice worth of the tix was estimated at $1,666,744.

Miami Beach

By Lary Solloway

Wally Wanger, line producer, joined the Gold Coast Booking office here.

Edith Piaf opened last night (Tues.) in the La Ronde of the Fontainebleau, for two weeks.

Jimmy Dorsey at Roney Plaza for the season, commuting to New York weekends for his Gleason show.

Katherine Dunham and her group closed at Latin Quarter and were added to Eden Roc show, featuring Howard Keel, due on Jan. 20.

Norman Schuyler, who is supposed to reopen his Beachcomber late this month, thus far has finalized only one layout, for Feb. 20: Sophie Tucker, Frankie Laine, Buddy Hackett and Blackburn Twins.

Palm Springs

By Frank Scully

(*Tel.* 4077)

Eddie Cantor convalescing poolside.

The Danny Kayes leased a home for season.

Harry has joined Mickey Von Zell between stints.

Jimmy Van Heusen, the Liberace of Desert Inn evenings.

Bob Considines due in Jan. 19 with insurance pitchmen.

Jack Dempsey posing around with other ex-strong men.

Marlon Brando around with pants rolled up like a clam-digger.

Phil Harris heading for the Crosby Invitational at Pebble Beach.

Barbara Brent, who was in "Guys and Dolls," spliced to D. L. Horne at Temple Isaiah.

Herb Rogers switched to "Oh Men, Oh Women" for legit season's opener and moved date to Jan. 17.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Wolfe Kaufman, Sol Hurok rep here, down with a bout of gout.

Italo exploitation C'Scope pic, "Lost Continent" (Col), in for sock reviews here.

Diego Fabbri's play, "Le Seducteur," opens at the Michodiere this week with Francois Perier starring.

Gilbert De Goldschmidt to India to set up first Franco-Indian coproduction. Pic will be made in Paris and Bombay.

Georges Auric doing the music for H. G. Clouzot's full length documentary on Pablo Picasso called "Le Mystere Picasso."

"Arsene Lupin" will again come to the screen here in a production by Francois Chavane with Jacques Becker to direct. Robert Lamoureux will play the gentleman burglar.

Sophia Loren set for femme star role in Stanley Kramer's "The Pride and the Passion" (UA), opposite Cary Grant and Frank Sinatra which rolls in Spain next April.

Gilbert Becaud commissioned to write a musical for production by Bruno Coquatrix at the Theatre De Paris next December. Danielle Darrieux returns to warbling in playing opposite Becaud in this show.

Jean Desailly, actor with the Jean-Louis Barrault-Madeleine Renaud Co., has produced, directed ad starred in a film version of the Alfred De Musset play, "On Ne Badine Pas Avec L'Amour" (One Does Not Play Around With Love).

San Francisco

By Bill Steif

Russell Nype took over Hugh Marlowe's "Anniversary Waltz" role at the Alcazar.

George S. Irving, of "Can-Can" at the Curran, doing a concert of Schubert lieder in Berkeley.

K. C. Ingram retired from Southern Pacific after more than 20 years of flackery for that railroad.

Fogbound at Frisco Airport: Virginia, wife of columnist Robert Ruark. She's joining him in Australia.

Producer William Perlberg and Director George Seaton sneak-previewed "Proud and the Profane" in Oakland last weekend.

Golden State chain, which reopened its Daly City house only last fall, has decided to shutter theatre and sell the equipment.

Hanns Kolmar and Paul Spier have broken up their partnership, with Kolmar moving into a new office adjacent to Maury Schwarz's Bridge Theatre.

Russell Nype took over male lead of "Anniversary Waltz" from Hugh Marlowe at end of seventh week of Alcazar run. Marlowe had a film commitment.

Tent 32 of the Variety Club presented William (Bill) Coffman, founder of the East-West Shrine football game, with its annual Great Heart Award at Fairmont Hotel banquet last Saturday (14).

Charles (Pop) Kennedy, president of AFM Local 6, gave California Gov. Goodwin Knight an honorary AFM membership; the governor sat down at a piano, picked out "Whispering" and proved he wasn't being made a member on basis of his musicianship.

Australia

By Eric Gorrick

(160 *Castlereigh, Sydney; MA* 7778)

"Can-Can" in top brackets at Her Majesty's, Melbourne.

"Kismet" a hit at the Princess, Melbourne, for Garnet Carroll.

Wiere Bros. solid boxoffice for David Martin at Tivoli, Sydney.

"Man Called Peter" (20th) winding up six-month run at Century, Sydney, for Hoyts.

"Teahouse of August Moon" away to good start at Royal, Sydney, for J. C. Williamson.

Judith Anderson playing a limited run of "Medea" at Comedy, Melbourne, for J. C. Williamson.

RKO doing smash biz in Sydney over Hoyt's circuit with "Davy Crockett" and "20,000 Leagues Under Sea."

Elizabethan Theatre Trust will preem Ray Lawler's "Summer of the 17th Doll" for limited run in Sydney this week.

Ray Films, major indie distributor, set to break into the tele field here on top deal with Australian Broadcasting Commission.

Scotland

By Gordon Irving

(*Glasgow; Kelvin* 1590)

Stan Kenton Orch set for Glasgow date in April.

Victor Biddall, vet exhib, now 76, bedded by ill-health.

Gateway Theatre, Edinburgh, presenting Graham Moffat comedy, "Susie Tangles the Strings."

Crix gave warm welcome to "Teahouse of August Moon," opening tour at Lyceum Theatre, Edinburgh.

Bob Hope will do cabaret act for Roosevelt Memorial Polio Fund at big charity ball in Central Hotel, Glasgow, Jan. 26.

New Alexander Reid comedy being readied for upcoming Henry Sherek-Stewart Cruikshank play season in Edinburgh and Glasgow.

London

The limited run of "Hamlet" at the Phoenix extended to March 24.

A. E. Matthews still in harness at 86 celebrating his 70 years on the stage.

Gracie Fields delayed her N.Y. visit to appear in "Star Time" on commercial tv.

An attack of grippe prevented Claire Bloom from attending the British Film Week at Helsinki.

Walt Disney's "Lady and the Tramp" in its first 65 key releases has beaten every previous Disney film's mark.

Princess Margaret attended the gala 25th anni performance of ballet-opera marking the reopening of Sadler's Wells.

The Queen and Duke of Edinburgh to make their first visit to the Edinburgh Festival, attending opening ceremonies Aug. 19-20.

The Bristol Old Vic Co. to present Brinsley Sheridan's comedy, "The Rivals," at the International Theatre Festival in Zurich next June.

London is to have its first showing of Russian films since the war when the Scala opens a week's season on Jan. 23. A different film will be shown each day.

L. G. Parker, formerly secretary of Assn. of Specialized Film Producers and also Screen Advertising Assn., takes up a like job for Television Program Contractors' Assn. next month.

Laurence Harvey planed to Madrid for gala preem of the Rank-Universal production, "Romeo and Juliet," at the Colesium Jan. 12, under the patronage of the British Ambassador, Sir Ivo Mallett.

Guests of honor representing each branch of entertainment at the Critics' Circle annual luncheon Feb. 3 will be Bob Hope, Alicia Markova, Peter Brook, Wilfrid Hyde White and Lennox Berkeley.

Jerry Wayne, last seen here in "Guys and Dolls," returning to the West End in the new Cicely Courtneidge - Jack Hulbert musical, "Starmaker," which opens in Glasgow Feb. 13 prior to its London run.

Portland, Ore.

By Ray Feves

Howard Hardin, Sing Lee Family, The Archers, and Lois Hartzell held for second week at Amato's Supper Club.

Benson Hotel opened the London Grill after spending over $100,000 to make it one of plushest eateries around here.

Phil Hart, returned from New York, has resigned as manager of Portland Symphony, and is setting up legit booking office.

Credit Broadway theatre manager Herb Ryster with great promotion job for "Guys and Dolls." Pic is in fourth record-breaking week.

Big changes at KPTV. Don Loney in as local salesmanager, Don Tykeson named national sales manager, Al McLaughlin new promotion boss and George Baer made consultant to the dealers and service men for RCA.

Bermuda

By Al Wagstaff

Bruce Raeburn opened in Continental Lounge of Princess Hotel.

E. R. (Roddy) Williams, major of Hamilton, became a grandfather over the holidays.

Sir Thomas Beecham arrived with Lady Beecham last week for visit at Castle Harbour Hotel.

E. R. (Bill) Tumbridge, owner of Harmony Hall, took over lease of New Windsor Hotel in Hamilton. Will rotate entertainment policy between the two hotels.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse 1A; Tel.* A-45-0-45)

Dance schools here will not teach the mambo.

CBS shooting tv films on the new Austrian army.

Menotti's "Amahl" produced in USIS Cosmos Theatre.

Thornton Wilder vacationing and writing on Semmering Spa.

Austria producing its own music boxes, called "Austro-Diplomats."

Peter Steigerwald shooting documentary of Oskar Kokoschka, Austrian painter.

Igor Oistrach inked for Musikfreunde this month, after that by Mozarteum in Salzburg.

Paula Wessely Film Co. started its next picture, "Love Loses Its Head," with Thomas Engel directing.

Basil Thomas' "Book Of The Month," translated by Oskar Karlweis, to be produced by Josefstadt Theatre.

Anny Tichy's play, "The Lady Comes From Orleans," which won a state prize, skedded for early spring preem.

Ewald Balser of Burgtheatre inked for the Paul Ritter production, "Made in Germany." He will play the role of famous inventor Werner von Siemens.

Lisbon

By Lewis Garyo

(*Tel.* 32479)

Myrna Loy and husband Howland Sergeant holidaying in Estoril.

Ray Milland, Maureen O'Hara and Charles Lederer here for filming of "Lisbon."

Joaquim Calvo Sotelo play, "The Wall," which ran for a year in Madrid, presented at Teatro Nacional.

The Grand Ballet du Marquis de Cuevas will appear at the San Carlos for a fortnight in May then go to Oporto.

Spanish dancer Mariemma and Co. having successful season at Monumental Theatre which is celebrating its fifth anni.

The German and Italian opera seasons at the San Carlos Opera House will open near the end of this month, and finish in April.

"The Lark" by Jean Anouilh, retained for another fortnight at Avenida Theatre. It will be followed by Peter Ustinov's "The Love of Four Colonels."

Brazilian revue stars Renata Fronzi and Cesar Ladeira arrived here under contract to impresario Vasco Morgado who will present them in the revue, "April in Portugal" at the Teatro Variedades.

Revue Lisbon Melodies starring Laura Alves e Joao Villaret, which was transferred from the Monumental to the Variedades Theatre before Christmas had to close on Jan. 2 because Villaret broke a leg when he fell through a trap door on the stage.

Cleveland

By Glenn C. Pullen

Variety Club toasting Moe B. Horwitz on Feb. 20; it's 70th birthday of circuit owner.

Johnny Price Jr., producer of Musicarnival tent theatre, in New York closing deals for summer productions.

Merle Evans, formerly of Ringling troupe, to be bandmaster of Al Sirat Grotto Circus at civic auditorium next month.

Bethe Douglas and ventriloquist Jay Nemeth at Statler Terrace Room while Four Diamonds top Alpine Village current show.

Robbie Buckley, formerly with Fred Strauss booking agency and secretary of his Crew-Cuts promotion dept., quit them to open own publicity bureau.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

"Summertime" (UA) is in its third big week at the Capitol.

Jay Novello here, after having just completed his work in Ray Milland's "Lisbon."

"Cyrano de Bergerac" legiter has now passed its 100th performance at the Teatro Espanol.

Valentina Cortese off to Paris for a couple of weeks and then to Rome for a new picture. Hubby Richard Basehart is in England doing a film.

Sophia Loren arrives in Madrid May 15 to begin her starring chore in Stanley Kramer's "Pride and the Passion." Also starring Frank Sinatra and Cary Grant, pic won't start rolling until May 1.

A Japanese delegation is here to discuss with Spain's matador No. 1, Antonio Bienvenida, the possibilities of introducing bullfighting in Japan, with Bienvenida himself fighting 15 corridas in the month of February and giving lectures on the finer points of his art.

Chicago

Chicago American columnist Nate Gross vacationing in Florida.

Joe E. Lewis feted by the Chez Paree four headmen on his 54th birthday.

Ed Pazdur, ex-TV Guide, joined Tommy King's press corps at the Merchandise Mart.

Composer-arranger Bill Russo has two jazz ballet originals entered in the Prix de Roma competition.

Reno

By Mark Curtis

Riverside remodelling will include a showbar.

Mills Bros. slated for the Riverside in February.

Boyer-Cortez Trio in Supper Club, Reno's new nitery.

Lee Francovich, public relations man with Harrahs Club, made manager of Riverside Hotel.

Hollywood

Audie Murphy bedded by his doctor's orders.

Gov. Leroy Collins of Florida a visitor at 20th-Fox.

Milton R. Rackmil in from N.Y. for Universal huddles.

Morse Opper re-elected head of Motion Picture Sound Editors.

Motion Picture Council gave Walt Disney's "Littlest Outlaw" a three-star award.

Warren Low succeeded Richard Cahoon as prexy of American Screen Editors.

Samuel Goldwyn increased his endowment of a Creative Writing Award at UCLA.

Marty Abrahamson in town to write a profile on Red Skelton for Cosmopolitan mag.

Ezra E. Stern is the new Chief Barker of Southern California Variety Club, Tent 25.

Robert Keith appointed recording secretary of Screen Actors Guild to succeed the late Paul Harvey.

Mario Lanza named honorary motion picture chairman for 1956 Easter Seals campaign of National Society for Crippled Children and Adults.

Jerry Lewis will emcee the Screen Producers Guild's 1956 Milestone Awards dinner next Sunday.

Boston

By Guy Livingston

Frank Parker current at Blinstrub's.

Cindy Parker held over at the Normandy Champagne Room.

Azuma Kabuki dancers booked for a week at Plymouth Theatre opening Jan. 23.

Dagmar of "Amazing Adele," folding Saturday (21) at the Shubert, feted at Boston Press Club.

Brenda Frazier Kelly recuperating at Cape Cod Hospital, Hyannis, from emergency operation for kidney ailment.

Jim Nicholson, producer of "Day the World Ended" and "Phantom from 10,000 Leagues," in from the Coast for trade press and and film exec dinner at the Boston Club Monday (16), with Joe Levine, prexy of Embassy Pictures, hosting.

Pittsburgh

By Hal V. Cohen

Sophie Tucker sent Variety Club first of her monthly checks for $100 for its Heart Fund.

Dave Silverman, manager of RKO exchange, and his wife celebrated their 27th wedding anni.

Joyce Bryant gave a recital at Soldiers and Sailors Memorial Hall for benefit of local Negro churches.

Ellen Krug, wife of Karl Krug, Sun-Tele drama critic, home from St. Clair Hospital after series of checkups.

Shirley Jones coming home Monday to receive citation at annual banquet of Junior Chamber of Commerce.

Willa Mae Rice, a copy editor for the Pittsburgh Courier, the Negro weekly, making Playhouse debut in "Among Ourselves."

Ex-Pittsburgh tv star Katherine Copeland left for Hollywood with her playwright husband, N. Richard Nash; who's going out there to write a movie.

Omaha

By Glenn Trump

Ken Prickett taking over manager's duties at the State, Ralph Goldberg's flagship.

Brandeis Theatre manager Ed Force and his wife, the former Darlene Nelson, honeymooning in New York City.

Lone Ranger due here Jan. 30 in connection with his pic. Don Walker of Warner Bros. office in K. C. handling the p.a.

Mort Wells, ex-band leader now adjutant of local American Legion Club, staging an amateur talent contest at his nitery.

Dick Walter booked "Tea and Sympathy" for new City Aud Music Hall Feb. 10-11, with "Bad Seed" following Feb. 21-22.

Philadelphia

By Jerry Gaghan

New Town Tavern added a name band policy with Bull Moose Jackson and his Buffalo Bearcats initial outfit.

Kitty Kallen received the Heart Award of Tent 13, Variety Clubs, for her work last year at Daily News' "Johnny Night."

Azuma Kabuki dancers make second Philly appearance this week (17-19) under sponsorship of Emma Feldman's All-Star Series.

Producer Barney Sackett took three-year lease on the Gateway Musical Playhouse, Somers Point, N.J. for a theatre-in-round project.

OBITUARIES

NORMAN KERRY

Norman Kerry, 66, retired star of silent pictures, died Jan. 12 in Hollywood. Once associated with his father's leather business in New York, he took up acting in 1916 when he visited Hollywood and made his screen debut in "Manhattan Madness."

Kerry later appeared in pictures with Mary Pickford, Alice Brady, Bessie Barriscale, Constance Collier and Marion Davies before signing a starring contract with Universal. With that company he was seen with Mary Philbin in "Merry-Go-Round" and with other femme stars in "Phantom of the Opera," "The Spoilers," "Mlle. Modiste," "Annie Laurie" and "The Hunchback of Notre Dame."

His wife, former actress Kay English, survives.

ROBERT D. MILTON

Robert D. Milton, 70, stage and screen director, died Jan. 13 after a long illness at the Motion Picture Country Hospital in California.

Arriving in the U. S. from Russia at the turn of the century, Milton started his stage career as an actor with Richard Mansfield, Minnie Maddern Fiske and others.

33 YEARS PASSED AWAY

DAVID POWELL GOODMAN

Died Jan. 19, 1923

A loving one from us has gone,
A voice we loved is stilled;
A place is vacant in our hearts
Which never will be filled.

Your son, Jack.

JACK POWELL and FAMILY

Among the plays he directed were "The Misanthrope," "The Cinderella Man," "Leave It to Jane," "The Dark Angel," "Bluebeard's Eighth Wife," "Paradise" and "The Marriage Bed."

His Hollywood career began in 1928 as a writer and director, with "The Dummy," a Paramount production, as his first picture. He also served as director for RKO, Warners and David O. Selznick.

His son survives.

ROY ALLAN

Roy Allan (Robert Leitch), 65, vaude artist, died in Glasgow Jan. 6. A native of Dunfermline, in East Scotland, he started his career as a dancer, playing early vauderies such as the Panopticon, Glasgow, and other pioneer halls.

Allan toured from 1924 to 1939 as a member of The Meltonians group, which included Jack Radcliffe and Lex McLean, both now w.k. comedians. During World War II he joined the comedy team of Jack Radcliffe.

Surviving are a son and two daughters. His son, professionally known as Sonnie Allan, is general manager of the Metropole Theatre, Glasgow.

HAL KEITH

Hal Keith, 38, a tv producer and director for NBC, died Jan. 12 in New York. Born in San Francisco, he was a reporter before switching to publicity for the San Francisco Opera Ballet. He also had a brief career as a ballet dancer and actor. He joined NBC in 1947.

'CHET' MARTIN

August 6 1897 — January 23 1955

He directed the "Bob Hope Show" for two years and "Show of Shows" for one year. He was also a producer and director of the "Mr. Peepers" tv offering. His last production was the Nov. 27 showing of "American Heritage."

His wife, former New York City Ballet soloist Beatrice Tompkins, mother and brother survive.

PERCY HEMING

Percy Heming, 68, noted baritone who more recently was artistic adviser to the Covent Garden management, died Jan. 11 in London. Trained at the Royal Academy of Music, he started his career under Sir Thomas Beecham and later became one of the leading members of the British National Opera.

Aside from his opera chores, Heming was also an accomplished actor and excelled in comedy roles. In later years he left the stage to teach and devote himself to his Covent Garden stint.

JOSEPH N. VENUTI

Joseph N. Venuti, Boston club owner and nitery operator, was found dead Jan. 16 in his suite at the Sherry-Biltmore Hotel, Boston.

A police physician declared Venuti dead after firemen had worked unsuccessfully to revive nim. He was the former owner of Venuti's on Carver St., and had operated, owned and managed several other Boston night spots.

WALTER WERNER

Walter Werner, 72, veteran German actor, died of pneumonia Jan. 8 in Berlin. A member of the Schiller & Schlosspark Theatre ensemble, he had his last big stage role in Thomas Wolfe's "Herrenhaus" at the Schiller Theatre, Berlin.

Werner scored his most memorable performances under the direction of Juergen Fehling in several Shakespearean plays at the Berlin Schauspielhaus am Gendarmenmarkt which was bombed out during the war. He also appeared in a number of German pix.

JOSEPH GREY

Joseph Grey, 76, song lyricist, and former conductor of the Joe Grey Trio, died Jan. 9 in New York. He was a stage manager both here and abroad during the 1920s, and his trio played for 14 years, until 1938, at an east side N. Y. eatery. From 1938 until his retirement in 1953, he was advertising man with the Amsterdam News. He was also a member of the American Society of Composers, Authors and Publishers.

Wife, brother and sister survive.

EDITH ISAACS

Edith J. R. Isaacs, 78, who was editor of the old Theatre Arts Magazine from 1919 to 1946, died Jan. 10 in White Plains, N. Y. She devoted her life to theatrical matters, and through her mag editorship and as the author of several books on the stage, became internationally known in legit circles. She was a former director and vice-president of the American National Theatre & Academy.

IN LOVING MEMORY

BOYD SPARROW

Jimmie and Allyn

Son and two daughters survive.

MARIE P. McMAHON

Mrs. Marie Pachin McMahon, 86, pioneer Philadelphia exhibitor, died Jan. 8 in that city. With her late husband, John F. McMahon, she started in the theatre business in Manayunk, at the turn of the century. Later they operated film houses in Frankford and Germantown. The McMahons retired in 1938.

Mrs. McMahon, whose husband died in 1943, left no immediate survivors.

ABE REYNOLDS

Abe Reynolds, 71, stage, screen and radio comedian for 46 years, died Dec. 25 in Hollywood after a long illness.

Starting in New York burlesque in 1910, Reynolds moved into vaudeville and appeared later in numerous Broadway musical shows. His screen career began in Hollywood about 20 years ago.

Surviving are his wife, three brothers and a sister.

REV. WILLIAM G. DETWEILER

The Rev. William G. Detweiler, 52, director of the Calvary Hour, nationwide radio gospel program, died Jan. 13 in Orrville, O.

A native of Blooming Glen, Bucks County, Pa., Detweiler was assistant pastor of a Mennonite Church, in Smithville, O. His broadcast originated in Canton, O.

Surviving are his wife and twin sons.

ALBERT L. COX

Albert L. Cox, 60, chief stagehand at the Ryman auditorium, Nashville, died recently in a railroad yard accident in that city. In addition to his duties as a scene shifter, he also worked as a railroad switchman.

Cox, who started his theatrical career at the age of 16 with the old Vendome Theatre, Nashville, went to the Ryman some 20 years ago with the Grand Ole Opry unit.

FRANK PELLEGRINI

Frank Pellegrini, 51, chief counsel for the Senate Interstate Commerce Committee, died Jan. 14 in Washington, D. C., after a heart attack while playing golf. He was formerly Assistant U.S. District Attorney in Seattle, Wash.

Surviving are his wife and two sons.

FRANK AVELLONE

Frank Avellone, 85, French horn player for more than a half-century, died Jan. 13 in Cleveland. He was a member of the Cleveland musicians union, Local 4, for some 55 years.

Surviving are his wife, five sons, two daughters, five sisters and a brother.

PAUL A. TURNER

Paul A. Turner, 55, director of a hillbilly band that appeared on St. Louis radio stations, died of a heart attack Jan. 11 in St. Louis. He directed the Green Valley Ranch Hands for eight years over KXLW and recently over KWER, Warrenton, Mo.

His wife and daughter survive.

JOSEPH SILVERMAN

Joseph Silverman, 83, assistant manager of Chicago's Mode Theatre, died Jan. 13 in Chicago. He had been a shoe merchant for more than 50 years, and entered the theatre business in 1949.

A son, daughter and sister survive.

ORSON H. MYERS

Orson H. Myers, 75, retired actor who appeared in such productions as "Isle of Bong Bong" and "Isle of Spice," died Jan. 3 in Toledo, O. He also trouped with stock companies throughout the midwest.

Surviving are his wife, sister and brother.

HENRY J. LUCK

Henry J. (Harry) Luck, 68, onetime Ziegfeld Follies tenor who costarred with Anna Held in "Miss Innocence," died Dec. 23 in Defiance, O. He also sang with a Chicago operetta company.

His wife, daughter and son survive.

ESTHER SCOURSBY

Mrs. Esther Scoursby, 55, former singer and more recently a secretary at Paramount, died Jan. 8 in Hollywood. In former years she was a member of the Chicago Opera Co. and a featured soloist with Los Angeles choral groups.

Two sons survive.

Grace Lank, 80, British actress, who began her stage career before 1900, died Jan. 14 in London. One of her last roles was Gertrude in "Hamlet" at the Scala Theatre in 1944.

Dr. Alexander Wunderer, 78, former president of the Vienna Philharmonic, died Dec. 29 in Zinkenbach, Austria. He composed many works for chamber groups as well as music for the piano, strings and wood instruments. He was also a former president of the Vienna Bach Society.

Celeste Whitney, onetime chorus girl who appeared in the "Ziegfeld Follies of 1923" and "Le Maire's Affairs," among other productions, died Dec. 30 in New York. She was the wife of George Zorn, company manager of the N. Y. City Center of Music & Drama.

F. Rowland Tims, organist for 12 years at the Capitol cinema, Aberdeen, Scot., until his retirement five years ago, died recently in Aberdeen. Survived by wife and a son.

Rev. John McKenzie, 67, chaplain for Actors' Church Union at Newcastle-upon-Tyne from 1936 to 1949, died at Newcastle, Eng., Dec. 30. He was an uncle of Flora Robson, English actress.

Mother, 73, of Monty Shaff, associate producer and business manager for legit producers Cy Feuer & Ernest H. Martin, died Jan. 14 in New York. A daughter and another son also survive.

Mother, 99, of Production Code administrator Geoffrey Shurlock, died Jan. 7 in Hollywood. Additional survivors are two sons and a daughter.

Joseph Matthews, 72, an authority on Negro spirituals and a former arranger for contralto Marian Anderson, died Jan. 14 in Richmond.

Bartolome Perez Casas, 83, founder of the Madrid Philharmonic Orchestra and director of the Spanish National Orchestra since 1943, died Jan. 15 in Madrid.

William E. Cook, 57, onetime vaude performer and more recently manager of the Palace Theatre, Stamford, Conn., died Jan. 10 in that city.

William Patrick, 65, pioneer film salesman and member of 20th-Fox staff at Newcastle, Eng., died Jan. 1 in Newcastle. Survived by wife and son.

Mother, 81, of screen producer Milton Bren, died Jan. 9 in Hollywood. She was an active member of the Motion Picture Mothers Club.

Arthur J. Bergstrom, 48, radio announcer for Hartford stations for more than 15 years, died Jan. 5 in that city. His wife survives.

Mother, 74, of Julie Benell, food editor of The Dallas News and women's editor of WFAA-TV, Dallas, died Jan. 11 in Chicago.

Edward J. Tingle, 63, doorman at Fabian's Palace Theatre, Albany, N. Y., died Jan. 7 in that city.

Father, 75, of Warners' West Coast field representative Max Bercutt, died Jan. 11 in Hollywood.

Mother, 80, of motion picture art director Stanley Fleischer, died Jan. 11 in Hollywood.

Mother, 81, of Jack Powell, comedy drummer, died Jan. 14 in Miami Beach.

John D. Rausch, veteran band trombonist, died Jan. 10 in Manchester, N. H.

Mother of screen writer John Twist, died Jan. 7 in Hollywood.

Color News Photos

Continued from page 1

in the words of RCA board chairman David Sarnoff. High circulation dailies don't want to lag behind the rainbow, figuring that universal viewing of tv hues on the homescreens will pronto set up offish comparisons with the fourth estate's product.

The N. Y. Daily News is believed to be in the midst of a "secret" project working out the details of coloring up newspictures. While there is no present intention to apply the "spectrumacular" to the advertising, some observers see the day not far off for brightening up the paid space (already done here and there on newsprint for a number of years).

Down in Florida the Miami Daily News tinted up a frontpage picture of President Eisenhower a couple of weeks ago when Ike made an entry into Key West for vacation. But there was also an inside color photo that day in the sheet's sports section, indicating that color is not being limited to Page 1 matter even now.

Mimi Benzell

Continued from page 2

agency, without my knowledge or approval, chose to use its own identification," she said, and added:

"The Metropolitan now demands an 'accounting of the profits' made from this ad. I will be more than happy to give Mr. Bing two of the four boxes of delicious candy I received in payment."

Singer also stated that "Mr. Bing has made vicious statements about me, although I have been trying to do nothing more than to bring good music to the widest possible audience. What ulterior motive he has for doing this I frankly do not know. Mr. Bing is perhaps unacquainted with the traditions of sportsmanship, showbusiness and Americanism."

City Dances Tax Free

Continued from page 1

in its local civic auditorium for dancing for its young people. . . . Charges for admission are held to a minimum. All proceeds inure exclusively to the city" and:

Since the Revenue Code provides that there shall be no admissions tax for swimming pools, bathing beaches, skating rinks, etc., operated by a municipality, Revenue held that dancing facilities came under the same regulation.

Pre-Test Scenarios

Continued from page 2

will be in perfect shape before we start camera work."

Kerner has made arrangements with the Actors and Directors Workshop, new local outfit headed by Raikin Ben-Ari, former Habimah Theatre exec, to begin using portions of the script in tryout sequences with young actors. Ted Post, who, along with Anthony Quinn is associated with Ben-Ari in the workshop, will direct.

Producer has divided the David Dortort screenplay into segments which can be played at the workshop and will test the script scene by scene. Present plans are for as many as three different sets of actors to play each scene, to give the producer an idea of differing characterizations.

Public will not be perimtted to see the "run-throughs," but Kerner and Dortort will be on hand for each one. They will study the dialog and business to determine whether they are "natural," and Post will stage each scene with camera angles in mind.

"These tests," Kerner believes, "will serve two purposes. First of all, we'll get a live demonstration of how the script plays and we'll have plenty of time to make any necessary changes instead of trying to do it during a rehearsal period when everyone is under the gun. And secondly, it will help give me a chance to see a lot of new people in many of the smaller roles. That way, I may be able to come up with some new faces for the picture."

Basic demands of the script, Kerner believes, require considerable emphasis on new talent. Chicago locale and real-life flavor of the James T. Farrell stories preclude using familiar types for many of the roles. Tryouts at the workshop will, in effect, serve as auditions for many members of the group.

Kerner recalls that he used approximately 25 new faces in Samuel Goldwyn's "Best Years of Our Lives," on which he was executive talent director. "Lonigan," he opined, may create opportunities for twice as many newcomers.

MARRIAGES

Patti Powers to Gene Evans, Palm Springs, Cal., Jan. 14. Bride and groom are screen players.

Hazel Reed to Jimmie Smith, Houston, Jan. 13. Bride is a secretary with KTRK-TV in that city.

Florence Henderson to Ira Bernstein, Jan. 9, Clifton, N. J. Bride is a singer-actress, currently the femme lead in "Fanny"; groom is casting director for producers Cy Feuer & Ernest H. Martin.

Diana Mills to David Blackburn, Dallas, Dec. 28. He's manager of the new Lubbock, Tex., municipal auditorium.

Dorothy Ann Kretzer to Bill Atkins, San Antonio, recently. He's a disk jockey on KMAC in that city.

Mildred Collins to C. J. O'Brien, Dublin, Dec. 26. Bride's a publicist; he's a drama critic.

Helen Thigpen to Earl Jackson, Moscow, Jan. 16. Both are members of "Porgy & Bess," currently playing there.

BIRTHS

Mr. and Mrs. Jack Sernas, daughter, Santa Monica, Cal., Jan. 8. Father is a screen actor.

Mr. and Mrs. Richard Raffles, son, Chicago, Jan. 7. Father is a writer at station WBBM there.

Mr. and Mrs. Johnny Victory, son, Edinburgh, Scotland, recently. He's vaude comedian.

Mr. and Mrs. Bill Downs, son, Rome, Italy, Dec. 29. Father is Rome correspondent for CBS News.

Mr. and Mrs. Lennie Katzman, daughter, Glendale, Cal., Jan. 13. Mother is actress LaRue Farlow; father is an assistant screen director.

Mr. and Mrs. Raymond Weir, daughter, Pittsburgh, Jan. 8. Father's with Artie Arnell orch.

Mr. and Mrs. Marvin Press, daughter, Hollywood, Jan. 12. Father is an actor.

Mr. and Mrs. Les Dimond, daughter, New York, Jan. 7. Father is supervisor of broadcast services of WRCA-TV.

Mr. and Mrs. Kevin O'Connor, daughter, Dublin, Jan. 4. Mother is actress Clare Mullen.

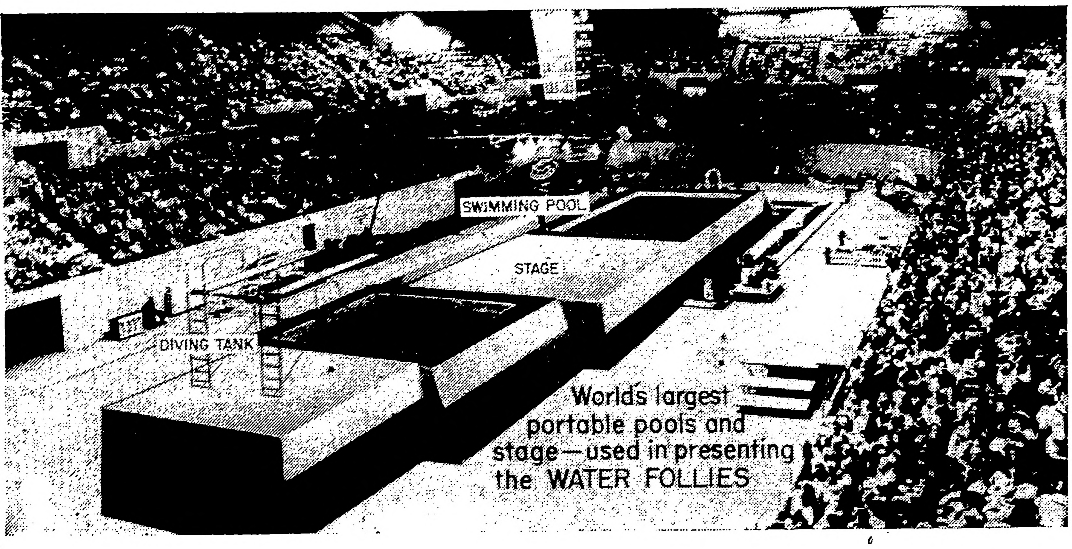
Dr. & Mrs. M. Smith, daughter, Jersey City, Jan. 1. Mother is Bryna Raeburn, radio actress.

Mr. and Mrs. Es o La Rue, son, Tulsa, Jan. 6. Father is a former dancer; mother is Trixie, a juggler.

Sam Snyder's

WATER FOLLIES of 1956

World's Largest Water and Stage Production


SWIMMING POOL
STAGE
DIVING TANK
World's largest portable pools and stage—used in presenting the WATER FOLLIES

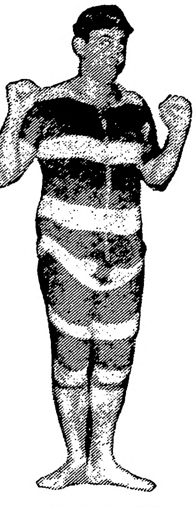
NOW TOURING AUSTRALIA and NEW ZEALAND

BIGGEST AMERICAN SHOW EVER TO PERFORM "DOWN UNDER"

Returning to the States in April . . .

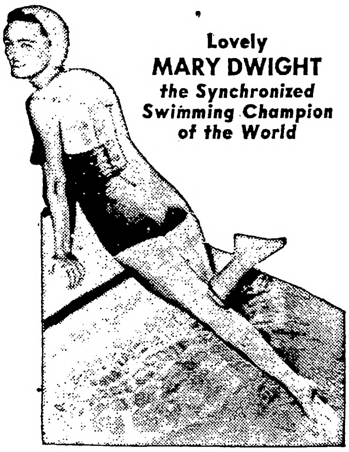
A Few Dates
STILL AVAILABLE

Set up for Action! Huge crowd of many thousands thrill to the FABULOUS WATER FOLLIES



EDDIE ROSE
World's Greatest Water Comedian

Water Follies is the pioneer of this type of entertainment! Others have tried to copy but have never duplicated the speed, glamour and quality of our production . . . and with all this . . . WE ARE THE MOST REASONABLE PRICED SHOW IN AMERICA.



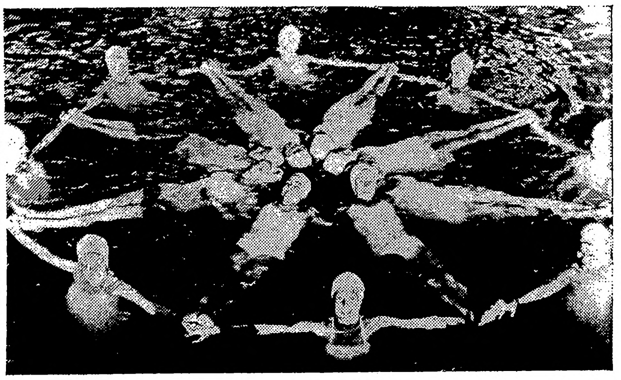
Lovely
MARY DWIGHT
the Synchronized Swimming Champion of the World

Highlights of the Water Follies:

- World Champion Divers!
- Water and Stage Ballet!
- Funny Diving Clowns!
- Top Caliber Stage Acts!
- 8 Stage Numbers!
- A Complete 2½ Hour Musical!
- 12 Water Scenes!
- Revue in Water and on Stage!

Stage Choreography by Buster Keim

AMERICA'S MOST SUCCESSFUL AQUACADE!



One of the Enchanting Water Ballets

FOR INFORMATION CONTACT

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General Manager

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120 Boylston Street, Boston 16, Mass.

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HAncock 6-2245 (Evenings) LOngwood 6-7914

FILMS **RADIO** **VIDEO** **MUSIC** **STAGE**

VARIETY

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AMERICA'S 107 MILLION-$ FILMS

Princess Grace Sure to Be a Stamp

Grace Kelly may become the first American actress to appear on a foreign postage stamp. The film star, whose spotlighted marriage to Prince Rainier III of Monaco impends, is a cinch to be pictured on the principality's stamps.

According to Jacques Minkus, a philatelic publisher and the head of Gimbel Bros. stamp and coin department, no American woman has ever appeared on a foreign postage stamp. Certainly not the Duchess of Windsor.

Monaco will issue postage stamps to commemorate the wedding since the Mediterranean principality is very stamp conscious, Minkus says.

Taylor Gets Toronto Star for $23-Mil?

3d Daily to Change Ownership in Canadian City —Politicians Break Atkinson's Will Via New Law

Toronto Star, 90% owned by a charitable foundation bearing the name of its late founder, Joseph E. Atkinson, must be sold by May 7 under a law passed by the Ontario government to prevent such bequests becoming precedental. Of the three sales possibilities: (1) that the employes buy in the property a la Cincinnati Enquirer; (2) that a new company float a public issue for the first time a la Ford Motor, or (3) that a $23,000,000 bid from E. P. Taylor be accepted, it looks likely the latter will wrap up the property.

Taylor, an associate of Floyd Odlum of RKO Pictures fame, controls several of Canada's large breweries and the fifth largest brewery in the States (Brewing Corp. of America). His acquisition of the Star would be one of several ironies in the present situation. Frantically dry in the past, the Star once even refused to permit Taylor-owned O'Keefe's Beer to underwrite a show for one of the paper's pet charities because the brewery name would have to be program-credited.

Harry C. Hindmarsh, now 70 and

(Continued on page 61)

'INDECENT ADVERTISING' ARREST IN FRISCO

San Francisco, Jan. 24.

Robert Broadbent, 37, manager of the Esquire Theatre on Market Street, was arrested last Tuesday (17) for "indecent advertising."

Film being advertised was "The Witch," a Finnish product which had its first American showing at Maury Schwarz's Rio, an artie, here last fall.

Specific police objection was poster showing a nude woman being carried off on a man's shoulder.

Esquire is moveover house in Sherrill Corwin's North Coast chain. This is second time in two months that cops have picked up Broadbent—first time he was charged with showing an "indecent" film on a nudist camp, but case has not yet come to trial.

"The Witch" ran four weeks at the Schwarz neighborhood house, did big business on a no-review basis.

To Biopic Saviour?

Hollywood, Jan. 24.

John Farrow's "Son of Man" project, which he has been preparing for a number of years, may be financed and released by RKO. Negotiations are currently going on for the studio to handle the story of Christ, which would be made under the banner of Farrow's Limen Productions.

Director also has secured the rights to the German novel, "We Are Utopia," for indie filming.

'Lord' Spec Spawns Legiter & Album

Hollywood, Jan. 24.

NBC takes the first step toward film production in a three-way deal for a Hal Stanley musical production of "The Lord Don't Play Favorites," which will star Kay Starr. Based on Patrick H. Malloy's Esquire magazine story, it will be done first as a spectacular April 30. Web has made a deal for a subsequent Broadway version, then a film production.

Singer will star in all three ver-

(Continued on page 54)

NEWSPAPER STRIKE 'MURDERS' DETROIT

By FRED TEW

Detroit, Jan. 24.

Show biz takes a beating when newspapers disappear. That's the consensus following a 46-day strike which closed all three Detroit dailies.

Attendance at films, legit and opera houses and niteries was generally below normal, mainly because sufficient advertising could not be focused on the bills.

Film Phone Calls Triple

United Detroit Theatres reported a tripling of telephone calls

(Continued on page 16)

1955 BOXOFFICE BLOCKBUSTERS

By GENE ARNEEL

There were 107 American-made feature films which grossed $1,000,000 or more in domestic rentals (United States and Canada) last year for a collective total take (distributors' share) of $302,850,000. Of 1955, Hollywood may well say, prayerfully, "Many happy returns."

The 107 productions and their individually estimated revenues are listed in sequence herewith, an annual compilation by, and exclusive to, VARIETY. The blue chippers themselves reflect the usual gamut of drama, comedy, adventure and musical offerings but the second high grosser is a travelog, "Cinerama Holiday."

Unlike any other film on the 1955 blockbuster roster, "Cinerama Holiday" is not sold conventionally, having been produced, and being distributed and exhibited by the same interests. Thus, there are not the usual distribution rentals. Its estimated $10,000,000 gross, however, is the equivalent of rentals, being determined by a formula which takes into account the theatre gross, the theatre house expenses which vary from 40% to 65% of the gross and allowance for what ordinarily would be about a 10% theatre profit.

"Cinerama Holiday," in the three-camera process of the late Fred Waller which also requires the use of three projection booths in theatres to achieve its audience-participation effect, has not been slowed in New York by "Oklahoma" in the Todd-AO process, billed as having a similar built-in third dimension, and more than a travelog.

Walt Disney splurged to make

(Continued on page 15)

1955's Top Film Grossers

[U.S. and Canada]

Notes: (a) Figures below are distributor's share of theatre receipts. (b) Films listed have either fully or substantially played off the domestic market. (c) Not included are such films as "Guys and Dolls" and "Oklahoma," too recently released.

TITLE	ESTIMATED TAKE
1. **Cinerama Holiday** (Indie)	$10,000,000
2. **Mister Roberts** (WB)	8,500,000
3. **Battle Cry** (WB)	8,000,000
4. **20,000 Leagues Under Sea** (BV)	8,000,000
5. **Not As Stranger** (UA)	7,100,000
6. **Country Girl** (Par)	6,900,000
7. **Lady and Tramp** (BV)	6,500,000
8. **Strategic Air Command** (Par)	6,500,000
9. **To Hell and Back** (U)	6,000,000
10. **Sea Chase** (WB)	6,000,000
11. **Star Is Born** (WB)	6,000,000
12. **Blackboard Jungle** (M-G)	5,200,000
13. **East of Eden** (WB)	5,000,000
14. **Pete Kelly's Blues** (WB)	5,000,000
15. **Seven Year Itch** (20th)	5,000,000

(Continued on page 15)

NARTB Expected to Sift Ethics Of Inflated Ratings, 'Bought Audiences'

Chicago, Jan. 24.

Prediction that the National Assn. of Radio-Television Broadcasters will look into the apparently fairly widespread practice of attempting to artificially inflate radio-tv station's local ratings by special rating week giveaways and promotions was made here last week by I. E. (Chick) Showerman, manager of WISN and WISN-TV.

At the same time, the headman of the Hearst-owned stations expressed surprise that he had not as yet received a reply to his letter sent to the rating organizations asking them not to disseminate audience data on the Milwaukee radio stations involved in the recent controversy over their rating week listener "awards." Letter was also sent to Hearst's Washington law firm to be turned over to the Federal Trade Commission.

Since this is an industrywide problem with important dollars and cents ramifications because of the reliance on ratings by ad agencies for their national spot expenditures, Showerman ventured that the matter will be brought up at the NARTB convention in Chicago next spring. It's expected that some form of voluntary regulation under the NARTB umbrella will

(Continued on page 54)

O'Hara's Book Award

The smart money in Manhattan is betting that John O'Hara will romp off with the No. 1 spot in the National Book Awards. That would be for his hot "Ten North Frederick" novel.

Award ceremonies will be held in New York Feb. 7.

Bad 'n' Glad Panels Love TV Tempers

Gashouse gang treatment given distinguished personages on television panel shows is the subject of tart comment in the Jan. 23 issue of New Republic. It reports Adlai Stevenson "depressed" after appearing on "Face The Nation" and Robert M. Hutchins looking "very tired" after appearing on "Meet the Press" although Hutchins "refused to explode or collapse" when given the third degree and the courtroom "answer yes or no" cross-ruff.

Neither gent should have been surprised, according to David Ebbitt, if he had ever watched a tv panel "interview a victim" and making every attempt "to trap him in inconsistencies and to encourage him to attack his political opponents" while never allowing him "real opportunity to present his positive views." Stevenson should have known ahead of time "he would be repeatedly interrupted with a rudeness seldom accorded guests in most civilized societies."

Piece characterizes Lawrence

(Continued on page 54)

'VOICE' THROBS WITH NOTHING BUT FAME

Washington, Jan. 24.

Dozens of top name figures in the entertainment world are contributing taped interviews to the Voice of America, discussing their specialties and latest developments in our theatre, films, radio, tv, music and dancing. Although mostly in English, some of the programs also use foreign languages to interpret American culture to listeners around the world. Voice is seeking other U. S. entertainers for interviews.

The following list covers only those who have given Voice taped interviews within the past six months, but is not complete even for that limited period.

On the English language "Panorama U. S. A."—Dinah Shore, Helen Hayes, Hildegarde Neff, Shelley Winters, Cornelia Otis Skinner, Helen Gahagan Douglas, Basil Rathbone, Eartha Kitt, Danny Kaye, Katherine Dunham, Martha Graham, Jean Erdman, Jose Limon, Tom Two-Arrows, and Robert Schnitzler.

On the English Language "Music, U. S. A.," a daily two-hour program which includes an hour of jazz and an hour of non-jazz pop dance music, with interviews:

Louis Armstrong, Barney Bigard, Duke Ellington, Art Tatum, Benny Goodman, Bobby Hackett, Woody Herman, Gene Krupa, Buddy Rich, Bud Freeman. Count Basie, Dave

(Continued on page 16)

Those Who Frown on TV Sales Ask: 'Do Studios Feel No Affinity With, No Loyalty to, Theatres, as Such?'

Stepped-up film company activity in television has put the outfits in a difficult and apparently contradictory position re the exhibitor concern over television's effects on the boxoffice.

Where, on the one hand, their theatrical rentals are down along with the boxoffice and tv is frequently cited as the villain, on the other the same companies may now seem to be contributing to the b.o. hurt via expensive shows for tv or the release of feature product to the stations.

Some exhibs are doing a burn over this Jekyl and Hyde act of the companies, and the Theatre Owners of America board recently gave a verbal spanking to distribs opening their vaults to tv.

However, commented a distribution exec this week, "what do they want us to do? We are in the business of making motion pictures. It's childish to expect us to ignore the television market."

To which the exhibitors reply that the companies can't go on indefinitely burning the candle from both ends. Increasingly, the companies appear to see themselves as a supplier of entertainment film, regardless of where it is aimed or whom it hurts.

It is asked: "Are the Hollywood producers denying any affinity with, or feeling of 'loyalty' for, their old theatre-customers" With the advent of the wide screen, the studios will be aiming for a dual market—special pictures for video and big, expansive productions for the theatres. Since they are also using tv (as a promotional medium, execs feel that the harm to the theatre b.o. has reflected in their grosses) can be balanced off against the income from their tv shows.

Cartoon Talent Asks 50% Hike

Hollywood, Jan. 24.

Pay hikes of around 50% have been asked by the Motion Picture Screen Cartoonists Local 839 IATSE in the first contract proposals submitted to the Cartoon Producers Assn. Cartoonists currently are operating on a four year contract with a wage scale reopening provision after two years, deadline for which was last week.

Producers in question are Metro, Warners, Walt Disney, Walter Lantz and UPA Pictures. Union has no connection with the Screen Cartoonists Guild, indie organization now fighting with the Commercial Film Producers Assn.

Animators, now getting $144.38, raised to $206.42; assistant animators, $94.08, $139.33; Breakdown Artists, $67.28, $119.88; Inbetweeners, $69.50, $106.54; Layout, $144.38, $206.42; Story Men, $144.38, $206.42; Painters, $64, $99.20; Inkers, $67, $103.20.

Kids Menace Adults!

Youngstown, Jan. 24.

The superintendent of schools, the board of education and the Motion Picture Council in Youngstown are attempting to combat a wave of vandalism in neighborhood theatres. Theatremen deplore the newspaper stories "because even those people who haven't witnessed it will stay away if they read such statements in the newspapers," declares the bulletin of the Independent Theatre Owners of Ohio.

It adds, "Conduct of children and youth in neighborhood theatres has become so bad that it is actually dangerout for adults to attend."

Johnnie Ray A So. Africa Wham

By CORNELIUS VANDERBILT Jr.

Johannesburg, Jan. 17.

Two American importations—Johnnie Ray, the singer, and the "Yellow Rose of Texas," the song, are sweeping the Union of South Africa. No one has been as well received here as Ray, except possibly the Duke of Edinburgh and the Queen. The papers are filled with Ray's daily doings, and whoever handled his publicity campaign here sure knew what the South Africans liked. In fact, though some people stood in line for three hours to secure Danny Kaye's autograph when he made his South African tour, he apparently wasn't as well received as the offbeat crooner.

Ray's two and three performances daily at the Colosseum and the recording orchestra which accompanied him gave the various American Consular Officials much to think about. If America sent more popular personalities like Johnnie Ray here, the feeling toward the U. S. might be bettered.

Though there are no such things as jukeboxes in South Africa and though the radio stations are few in number, the tune played most often during the past holiday season was "The Yellow Rose." Significantly, hospital patients—Negro as well as white—requested it more than they did "White Christmas."

Legit attractions currently include Brian Brooks in "Tea House" at the Brooke; "Marching Song" at the Arena; Jessie Matthews in "Larger Than Life" at the Reps; "Nina," with Helen Faul, Stanley Coghan and Charles Stondel at the Windmill; and "The Four Poster" with Andre Huguenet and Berdine Grunewald at the KMCA.

1/25

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Busy Noel Coward

Lance Hamilton and Charles Russell, Noel Coward's producers, are due in Manhattan this weekend from the Coast for huddles with CBS execs on Coward's telespec for May, also to confer with him on his pair of legit ventures, one of them for London production.

Duo then leave for the British capital to represent Coward interests there and set up details for "Night of 100 Stars" benefit at the Palladium in June for the Actors Orphanage of which Coward is prez.

Cugat and Abbe Lane's Mr. and Mrs. Show Biz Cavalcade in Italy

Rome, Jan. 24.

After only eight appearances on Italian television the American husband and wife team of Xavier Cugat and Abbe Lane have copped the annual Microfono D'Argento (Silver Mike) award.

Meantime the Cugat package, called locally "Casa Cugat," with 50 in orchestra, 16 choristers and 18 ballet dancers has been incorporated into the sequences of three feature films, "Lo Scapolo," "Quando Tramonta Il Sole" and "Donatella." Abbe Lane, alone, will have the lead in "Nina," produced by Giuseppe Amato.

Also engaging the couple are the production of 39 television shorts intended for international marketing and tagged, "Cugi and Abbe Around the World."

Business arrangements for much of the current activity were inaugurated when the Cugat revue hit Rome in September of 1954.

JACKIE GLEASON MAPS DICKENS WAX PROJECT

An elaborate series of dramatic LP albums based on the works of Charles Dickens is being mapped by Jackie Gleason Enterprises. Gleason has made a deal with English actor Cyril Ritchard to narrate the disks, beginning with "A Tale of Two Cities," with a cast of Broadway actors to portray top roles.

Setup hasn't been completely worked out, but Gleason hopes to have a total of 24 half-hour packages available from the material. Comic has a record deal with Capitol, but whether the Dickens LPs will be distributed by that label or sent out under the Gleason Enterprises banner still hasn't been decided.

MARTIN DICKSTEIN'S POST

Heads Amusement Section of New Brooklyn Daily

Brooklyn Daily, which now has some 10 staffers from the defunct Eagle, has hired Martin Dickstein as head of its theatre section, which will run two pages in the tabloid. He's already cracked the ice with a number of film and legit ads. He's also doing a column. Broadway beat is handled by Joe Kaliff.

Daily is owned by two printers, Sid and Albert Klass. The editorial office is far out on Surf Ave. but printing is in downtown Brooklyn in a converted bank building.

Daily currently carries Vol. XVIII on front cover, reflecting its roots as a whilom weekly of the borough.

Bluebook Out of Biz

Bluebook Magazine, founded 1906, is being killed by the McCall Corp. "primarily because of production costs, especially of paper stock."

Until 1952 the mag was under the editorship of one man, Donald Kennicott, for 42 years and specialized in action fiction.

Nat Cole Short Holdover

Kansas City, Jan. 24.

Universal short subject, "The Nat 'King' Cole Story," has earned itself a holdover at the Paramount Theatre here, first time the house ever has held a short when the feature film changed.

Harold Lyon, manager, said the short definitely has box office appeal and comments indicated it appeals to most types of patrons.

FORUM

GOLDEN JUBILEE NUMBER

(*The following have been culled to form a postscript to* VARIETY'*s 50th Anniversary—Ed.*)

New York.

After weeks of anxious anticipation . . . thrilled . . . I should have taken three pages instead of one!

Marvin Davis, Ad Mgr,
I Miller Shoes

(wire)

Hollywood.

Just saw Anniversary issue here in Hollywood. Congratulations on a fascinating job.

George Marek, RCA-Victor

Louisville.

Congratulations from a billposter, oldest in Louisville, still active after years with circuses . . . why don't we billposters get a little notice . . . we are out winter and summer, heat and snow.

Abe Newburger
Louisville Auditorium.

New York.

Wonderful, remarkable, amazing.

Larry Newman,
American Weekly

Montreal.

Enjoyed reading wonderful issue.

Gordon Beerworth, Mgr.
Paramount Entertainment
Bureau, Inc.

New York.

Resounding congratulations.

George T. Bye
Literary Agent

Milwaukee.

Sarah Bernhardt did not make her film debut in 1912 in "Queen Elizabeth" but first appeared on the screen in 1900, acting the dual scene from Hamlet.

Mary Pickford did not first appear in 1912 but was in the 1909 "Violin Maker of Cremona," directed by D. W. Griffith.

You misspelled Ernest Torrance—it was Torrence.

But withal . . . a magnificent achievement and I have bought extra issues to pass out among theatre-minded friends.

As ever, a stickler for accuracy.

Szymon St. Deptula
U. of Wisconsin

A subscriber since 1925. A reader of the microfilmed issue since Vol. 1.

Van Nuys, Cal.

Enjoyed every bit of it.

N. J. Blumberg, Chairman,
Universal Pictures

Sarasota, Fla.

Have just finished reading, with great pleasure and enjoyment, your 50th Anniversary Number. There is a question in my mind and I wonder if you have the answer. Why is it that whenever your tradepaper has a special issue with articles purporting to outline the history of American show business, that there is never any mention, or space devoted to, the midwestern Tent Dramatic Shows?

Space is always given to Uncle Tom's Cabin troupes, Medicine Shows, Carnivals and what not. Is it possible that you are not aware of the fact that, numerically, the Midwestern Tent Theatres comprised the largest segment of the American Theatre?

During the 1920s when these troupes were in their heyday, there were over 300 Tent Repertoire Companies in continuous operation. They furnished employment for several thousand Equity members.

Today there are five of these original companies still operating, carrying on and keeping alive the spoken drama.

Whenever any slight mention is made of Tent Theatres, it is always in a belittling manner, alluding to them as troupes who present "East Lynne," and "old time mellerdrammers." Nothing could be further from the truth!

Most of these Tent Theatres presented the very latest of Broadways releases until the time when the New York stage became transformed into a laboratory instead of a place of entertainment. When authors started delving into psychological problems and the like, rather than stories of people and what happens to them.

This made it necessary for the producers of the Tent Theatres to look elsewhere for their plays.

We have not gone entirely unnoticed, except by VARIETY, as will be seen on the margin of the preceding page and on page 83 of the Dec. 27th issue of Look.

But with the very best of wishes for your next 50 years.

Neil E. Schaffner
Schaffner Players
(100 Years in Existence)

New York.

I am 79 years of age but fortunately I was able to carry home that 50th Anniversary number. Getting home, it kept me up all night reading it from cover to cover. It was a splendid tonic for my insomnia.

F. P. Pitzer, Editor
Short Hauls
Circus Saints & Sinners

New York.

Finest issue I've ever seen in the entertainment field.

Norman Wesler, Publisher
Downbeat

New York.

Golden calf is now a man-sized bull. Book should be in every library, especially colleges.

Robert Gessner, Chairman,
Film-Broadcasting Dept.,
NYU

Saranac, N. Y.

Great job.

William Morris Jr.

New York.

Wonderful issue . . . but you forgot to list "Rudolph the Red-Nosed Reindeer."

St. Nicholas Music Co.

Hollywood.

Magnificent.

L. Wolfe Gilbert, songwriter.

Philadelphia.

Press agent finds himself without adequate expressions. Hope that you will have enough copies so that every public library and college library can have it as a reference directory, second to none.

I question your statement that "Spelvin" was first used in "Brewster's Millions." Thomas Jefferson, son of the famous Joe used it in his cast of characters when he toured in "Rip Van Winkle."

Ed Rosenbaum

New York.

Fascinating reading, job of collating material must have been enormous.

Sid Garfield, CBS Radio

Bush Kill, Pa.

In 1930-31 I had the George M. Cohan Theatre and in order to try and make it as attractive as possible put in a then new sound system. One day Sime rang me up and asked me if I would do him a favor as he had heard the quality of the sound in the theatre was very good. I said, sure, what can I do? He then said, Mornau had just completed a new picture, "Taber" which he wanted Sime to see. Sime wished to see it in a theatre with good sound. Would I put it on for him at 9:30 a.m. the next morning which I was delighted to do.

After the film was over Sime came up to me and said, "You run a good theatre, sound is good." As far as I was concerned that was the end of the matter. About 10 days afterwards my secretary told me Sime wished to speak to me. I picked up the phone and Sime said, "You are losing your shirt at the Cohan with your British picture firstrun policy (B.I.P.). Would you like to make a buck?" No more welcome suggestion could have come over the phone at that time. Needless to say I said I would be delighted. Well, said Sime, "You know Arthur Kelly well, don't you?" I said, "Sure," Well, run up as quickly as possible and see him. Charlie Chaplin has a new picture, "City Lights." He wants a 50-50 deal. The Broadway firstrun theatres won't pay it. Now is your chance to grab the picture if

(Continued on page 16)

78 'FUTURE STARS' ON ROLLS

'Dirt Is Not Necessarily Paydirt'

[DeMille Coins An Epigram]

Hollywood, Jan. 24.

Cecil B. DeMille, recipient of Screen Producers Guild Milestone Award at annual dinner Sunday night (22) at the Beverly Hilton, went into fighting mood after calm humility of his opening remarks. DeMille lashed at industry abuses, censorship, pressure groups, lack of unity, greed for money, and filth in pictures.

The 74-year-old Hollywood vet deplored "forces which threaten to corrupt industry from within and forces which threaten to cramp and stifle it from without." He called greatest danger from within "worship of the golden calf—temptation to care nothing about what we put on screen as long as it makes money."

Conceding that "vice sells at higher price than virtue," he characterized pandering to lowest tastes instead of highest ideals "treason to human spirit and treason to the art we serve." He added, "we are simply stupid if we have not learned that in motion pictures, dirt is not necessarily pay dirt."

DeMille also criticized lack of unity in industry, saying "there is another way in which golden calf rears its head—tendency of some groups within industry to grab all they can for themselves without regard for industry as a whole. No industry can survive being pulled apart and constantly bled by selfish interests within it. "Nor will this industry survive if management tries to run it without regard for labor—or if labor tries to wreck its economic structure by unreasonable or unrealistic demands—or if agents misuse power which their control of talent gives them—or if exhibitors forget they are showmen."

Paramount studio head Y. Frank Freeman, in paying tribute to DeMille's filmastery, estimated the worldwide gross of the producer's pix at $650,000,000.

Phil Silvers' TV Fame Brings Back 'Top Banana' Via UA Coupling

Emergence of Phil Silvers as a national personality as a result of his weekly CBS-TV network show is causing United Artists to resurrect the comedian's starring film, "Top Banana." Picture, based on the legit tuner starring Silver, was released two years ago and failed to shatter the boxoffice.

"Banana" is being coupled with "Shield for Murder," another 1954 UA entry, for midweek dates Jan. 30-31 on the Loew's N. Y. metropolitan area circuit. On the basis of the showing on this engagement, further plans for handling the Harry Popkin production will be determined.

"Banana" represented an experiment in converting a Broadway show to the screen. It was shot intact as played on Broadway and was filmed in five days. Silvers received $10,000 per day plus a percentage of the picture's profits. However, up to now the comedian has collected little, if anything, from his percentage deal.

Advertising for the picture is geared to play up Silvers' tv success, with the comedian being identified as "Sgt. Bilko of tv."

Another Film Heel

Hollywood, Jan. 24.

Freddie Finklehoff is to produce Budd Schulberg's old novel "What Makes Sammy Run" for United Artists. Producer is writing screenplay. Film to roll June 1.

Milton Greene's 2d Film Firm Seems a Secret

Photographer Milton Greene, who is vice president of Marilyn Monroe Productions, apparently has embarked on another theatrical film venture which he appears determined to keep under wraps. With John Foreman, Greene has organized Foreman-Greene Productions, which has been incorporated in New York.

According to William Fitelson, of the law firm which filed the incorporation papers in Albany, the firm has a theatrical film project in mind but he didn't know what it was about. Although the firm has only recently been organized, Fitelson said he understood that Foreman was undertaking the project on his own. Efforts to reach either Foreman or Greene at Greene's office, listed as the address of the firm, failed. Greene was busy or "unavailable." Both partners failed to return several phone calls.

U's $8,000,000 Via Reissues

Realart Pictures, whose 10-year rereleasing pact with Universal-International is up for renegotiation come July 31, will have grossed some $8,000,000 in reissues for U by that time. So declares Matty Fox, who originally helped set up the reissue outfit on July 31, 1946, shorty after he had joined U as exec v.p.

Fox recalled the Realart operation in describing the method by which he would market the 740-film RKO library in theatrical re-

(Continued on page 18)

B'klyn Has Ayres 100%

Brooklyn Academy of Music, which will present Lew Ayres' documentary series, "The World's Great Religions" Feb. 1-3, has exclusive New York City booking rights for the 1956 season. According to a spokesman for Julius Bloom, director of the Academy, the pictures will have to be shown at the Brooklyn auditorium if there are any additional showings. It's understood that the contract, made by the William Morris office, rules out a Manhattan engagement during this year.

Ayres will preside in person at each of the screenings, introducing the footage presented each evening.

RKO WHEELS TURN, STUDIO COMES ALIVE

RKO has reached the "watchful waiting" period of its comback attempt. The top executive echelon has been reorganized, the production coin has been assembled, and the studio has been placed back into operation under the direction of William Dozier. The studio will begin humming this week with the start of production on "Traveling Lady," Ginger Rogers-Carol Channing starrer.

Other properties have been purchased and participation deals have been set with outside producers. A contract list of players is being assembled. The sales force and the pub-ad department are now waiting anxiously for the completion of the new flow of product

(Continued on page 18)

NEW FACES MAYBE DUE FOR VOGUE

By EDDIE KAFAFIAN

Hollywood, Jan. 24.

Hollywood has been talking about new faces for years: this year it appears to be doing something about the situation. In the last 12 months, 78 young actors have been signed to term contracts—and the majors are intensifying their efforts to find new performers who will intrigue film audiences.

According to the echoes of various studio toppers, many more young players will be added to the talent rosters with hopes of developing them into star calibre. Until now, one of the main reasons the majors have given exhibitors for lack of films, was the scarcity of actors who have drawing power at the boxoffice. For this reason, emphasis on the discovery of "new faces" has been voiced by three of Hollywood's top film bosses—Don Hartman, production head of Paramount; Darryl F. Zanuck, 20th-Fox's production chief, and Dore Schary, Metro's studio topper. All three men maintain that their respective studios will develop new personalities for the screen.

Universal, long an advocate of this trend, has a budget of $1,000,000 slated this year for new talent program. In line with this, the valley lot leads the other majors with 22 players added to its talent roster within the past year.

Universal contractees are — Ray Danton, John Bentley, John Gilmore, Tommy Rall, Phil Harvey, David Janssen, Glen Kramer, William Reynolds, John Saxon, Floyd Simmons, Grant Williams, Tim Hovey, Kathleen Case, Dani Crayne, Jane Howard, April Kent, Colleen McClatchey, Cynthia Patrick, Hillevi Rombin, Gia Scala, Ziva Shapir and Leigh Snowden.

Following comes Metro, with 15 new faces—Tina Elg, Dolores Gray, Dean Jones, Judi Jordan, Anna Kashfi, Janet Lake, Luana Lee, Jarma Lewis, Liliane Montevecchi, Leslie Nielsen, Irene Papas, Rod Taylor, Bill Travers, Don Burnett and Ralph Vitti.

Warners, meantime, has thespacted nine actors. They are Carroll Baker, Elsa Cardenas, Dennis

(Continued on page 20)

Location Crews and Casts Good Hollywood Ambassadors Barring Tactlessness Or Turpitude

Hollywood, Jan. 24.

Production costs on Walt Disney's feature pic, "The Great Locomotive Chase," currently set at about $2,500,000, could easily have risen to nearly $3,000,000, if the location company in Georgia had not practiced good public relations, director Francis D. "Pete" Lyon noted in pleading that producers exercise care in selecting location crews and casts.

However, the Disney company actually set an example of fine public relations and the town of Clayton, Ga., went out of its way to make the troupe's stay as professionally and personally pleasant as possible, Lyon declared.

Generally, the Golden Rule is the best policy for localing troupes, who can be a major factor in promoting goodwill for Hollywood. "The producer must select his cast and crew carefully. One person out of line can nullify the efforts of 180 other workers," he observed.

The public relations angle of locationing deeply interests Lyon,

(Continued on page 20)

Ostrich Angles

Certain film industry elements took issue with Eric Johnston because he admitted in reply to a direct question there was a boxoffice softness.

What do they say now that the financial statements, published as a matter of public record, show that Johnston was merely telling the truth?

Johnston Heads 4-Man Study Of Film Code

Move to study all phases of the Production Code as a preliminary to a possible overhaul of the industry's system of self-regulation was initiated in New York yesterday (Tues.) by the exec committee of the board of the Motion Picture Assn. of America.

Unit authorized MPAA prexy Eric Johnston to appoint a four-man standing, continuing committee under himself. Already definitely set to serve on it are Barney Balaban, prez of Paramount, and Abe Schneider of Columbia. Fourth man will come from one of the majors.

The committeee will be free to inquire into any and all phases of Code operation, which necessarily takes in the question of amendments brought into sharp focus recently via the release of "Man With the Golden Arm" sans seal. Film couldn't get a Code okay since it deals with dope addiction, and narcotics are one of the Code's absolute taboos.

It's stressed that the standing committee, while limited to making recommendations, can go far afield and may even suggest ways

(Continued on page 18)

National Boxoffice Survey

Biz Uneven; 'Dolls' Leader, 'Heaven,' 2d, 'Holiday' 3d, 'Skirts' 4th, 'Arms,' 'Gunpoint' Next

Biz over the country currently appears to be ailing from too many longruns where new fresh, product is badly needed. Exhibs and distribs alike, however, are adverse to bringing in too many big pix until they can cash in on the February holidays. Current session is typical, brunt of the b.o. load being carried by five or six films; others are doing only so-so.

Again pacing the pack is "Guys and Dolls" (M-G), with around $276,000 grossed in some 24 representative keys covered by VARIETY. For second week in a row, "All That Heaven Allows" (U) is capturing second money while "Cinerama Holiday" is landing third, same as a week ago.

"Lieut. Wore Skirts" (20th), staying in much the same groove, is taking over fourth position just as last session. "Golden Arm" (UA), with five playdates currently, is showing enough to finish fifth. It undoubtedly will be heard from additionally as soon as it obtains additional bookings.

"At Gunpoint" (AA) is winding up in sixth position, which place it captured a week ago. "Hell on Frisco Bay" (WB) came up sharply with a number of engagements to take over seventh spot. "Ransom" (M-G) is managing to finish eighth while "Trouble With Harry" (Par) is ninth.

"The Spoilers" (U) and "Diabolique" (UMPO) are the two runner-up films this stanza.

"I'll Cry Tomorrow" (M-G) continues nicely in Chi, solid in L.A. and big in N.Y. at the Music Hall. "The Prisoner" (Col), modest in Minneapolis, shapes nice in N.Y. and Boston. "Square Jungle" (U), okay in Detroit, looms fine in Philly.

"Diane" (M-G) still is limping at the wickets, with a reported trim showing in Chi and a passable week in Philly the lone bright spots out of eight playdates. "There's Always Tomorrow" (U), smash in N.Y., shapes okay in Boston. "Littlest Outlaw" (BV) looks stout in Chi, fast in N.Y. and nice in L.A.

"Artists and Models" (Par) still is landing some nice coin from engagements in Minneapolis, Washington and N.Y. "Kismet" (M-G) shows only with okay taking in Detroit and modest returns in Cleveland.

"Indian Fighter (UA) shapes good in Detroit and Cincy. "Second Greatest Sex" (U) is rated fancy in Omaha, fine in Cincy and brisk in Balto.

"Rose Tattoo" (Par) still is great on extended-runs in L.A. and N.Y. "Court-Martial of Billy Mitchell" (WB), okay in N.Y., is lively in Chi.

"Warriors" (AA) looms hefty in Louisville. "I Am Camera" (DCA) shapes fine in Detroit and wow in Boston.

(Complete Boxoffice Grosses on Pages 8-9)

More Gab Anent Pix for Soviets

Topic of film sales to the Soviets is once again being discussed among the top echelon of the Motion Picture Export Assn. amidst indications that some officials in the State Dept. are showing renewed interest in the shipment of Hollywood pictures behind the Iron Curtain.

Exec committee of the MPEA board in N. Y. yesterday (Tues.) decided to establish first-hand whether the Russians really wanted to buy films and what the terms might be. MPEA also will survey

(Continued on page 18)

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INDEX

Bills 54
Chatter 62
Concert Opera 60
Film Reviews 6
House Reviews 54
Inside Legit 59
Inside Pictures 20
Inside Radio-TV 26
International 12
Legitimate 55
Literati 61
Music 42
New Acts 52
Night Club Reviews 53
Obituaries 63
Pictures 3
Radio Reviews 34
Radio-Television 21
Record Reviews 42
Frank Scully 61
Television Reviews 27
TV Films 29
Vaudeville 49
Wall Street 20

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'Richard III' Sunday TV Matinee Vs. Sunday Night Theatre Preem Poses Some Precedental Points

With the re-skedding of "Richard III" to Sunday afternoon, March 11, film industry observers last week felt that the simultaneous theatre and television openings should offer some interesting clues to the effects of tv on the theatre b.o.

"Richard," starring Sir Laurence Olivier, will be telecast in its three-hour entirety over the NBC web with General Motors footing at least part of the bill. That same night, the VistaVisioned Shakespearean spectacular will bow at the Bijou Theatre in New York.

Bijou preem, originally set for March 10, will be a benefit. However, some tickets will be sold to the public so that reviews will run March 12, both in the theatrical and tv sections of the papers. NBC is paying $500,000 for the first showing of the tinter and has options for several further showings at $100,000 a shot.

Since "Richard" will be roadshown on a two-a-day basis, many doubt that the telecast will have any undue effects on the b.o. One reason advanced is that the Olivier starrer was made to order for the wide screen and that its effects really can't come through properly on the small tube of a black-and-white tv receiver. While this could send some to see the film at the theatre, others might be deterred from going via poor word of mouth resulting from the telecast.

Majority of industryites leans to the optimistic view that the telecast will act more as a trailer for the film than anything else. This notwithstanding the prior experience with Sir Alexander Korda's "The Constant Husband," which also was telecast on NBC but had poor reviews and is still lacking a theatrical distributor.

So. Africa Shares In Schlesinger 98% With 20th

Better than 98% of the outstanding stock of South Africa's Schlesinger Organization has been turned in in response to the 20th-Fox offer of £5 ($14) per share.

Remaining one and a half to two percent are "in the bag." Legal machinery to obtain the balance has now been set in motion. It could be still several months before the purchase is actually completed.

In making the deal for the big, 140 theatre Schlesinger chain, 20th stipulated that it had to get 100% of the shares. Under British and South African law, ownership of 98% of an outfit makes it legally possible to obtain the rest.

RUSSIANS TAKE 15 FRENCH PICS IN '56

Provided the Russians live up to expectations, the Soviets in 1956 will emerge as France's sixth largest foreign market for films, Robert Cravenne, exec director of Unifrance, said in New York last week.

Unifrance is the French outfit devoted to help expand France's foreign markets. Last year, Cravenne went to Moscow twice to prepare for the French film festival there.

Last year, Russia bought 10 French features, partly as a result of the fest. This year, the Soviets have indicated plans to purchase 15 pictures. "Of course, we don't get the price from them we think we ought to get for such a large market, but it certainly is better than nothing at all," Cravenne noted.

Cravenne and Joseph Maternati, head of the French Film Center in the U.S., left Sunday (22) for a trip to New Orleans and Dallas. They'll return East today (Wed.) for meets with Jacques Flaud, head of the French Centre National de Cinema, on future plans for the Center.

New Academy Members

Hollywood, Jan. 24.

Twenty new memberships in the Academy of Motion Picture Arts and Sciences have been approved by the Board of Governors.

Joining industry organizations are Lloyd Nolan and Osa Massen (Actors Branch); Sidney Clifford, Louis Thomas Diage, Robert Priestly, Otto Siegel, Charles Q. Vassar (Art Directors); Robert B. Warwick Jr. (Film Editors); Rick L. Ingersoll, Tommy MacLeod (Public Relations); Thomas Joseph McGowan (Short Subjects); Jack Rose (Writers); Richard Einfeld, Edward M. Rose, Howard Jay Smit, Erwin L. Verity (Members-at-Large); William Gephart, Edward J. Pyle, Hans de Schulthess, Lillian Schary Small (Associates).

DeLuxe Deal On Technicolor Off

Plan under which DeLuxe Laboratories in N. Y. was to have processed Technicolor prints in the East apparently has been called off.

Deal between Techni and DeLuxe, a 20th-Fox subsid, was made in 1953. It called for the building of a new DeLuxe plant capable of handling Technicolor, with Techni engineers to supervise installation of the equipment, etc.

Developments in the color field, including the spreading use of Eastman color and the gradual elimination of the price differential between EK color and Techni scuttled the arrangements, with DeLuxe concentrating on Eastman. Also out of the window for the moment is the DeLuxe project for locating a big new lab in Jersey.

Instead of concentrating on the U. S., Techni has been expanding abroad. It already has a plant in London and last year opened another one in Paris. Deal has been made for new Techni lab in Italy.

According to Alan E. Freedman, DeLuxe topper, if his outfit ever gets around to moving into a new plant, it's likely that such a setup will include a pilot plant for the production of Techni prints.

Technicolor 'Diversifies' Into Lithography; New Graphic Arts Dept.

Continuing its diversification program, Technicolor has formed a graphic arts division and is entering the field of lithography. Earlier, Techni had said it would start processing amateur Kodachrome film.

According to Herbert T. Kalmus, Techni prez, the new graphic arts department will be headed up by Virgil P. Barta and Herbert Morrow Jr. Both come from the Rochester Institute of Technology, where Barta was head of graphic arts research and Morrow research administrator.

Application of recently developed techniques will enable Techni to turn out threecolor lithography via a system that greatly reduces initial expenditures ordinarily associated with producing color plates. It will make color commercially feasible for relatively short runs of only a few hundred as well as for runs where the customer requires thousands of printed copies.

In addition to this work, the graphic arts division will engage in devising, perfecting and operating new printing equipment.

Beef Up the Cops

Washington, Jan. 24.

In the proposed budget for fiscal 1957 (starting July 1, 1956) submitted by President Eisenhower the Antitrust Division of the Dept. of Justice is increased to $4,265,000.

Last time: $3,100,000.

ALTHOLZ AIDS BRANSON

Michelson, Humenik, Scheedel In RKO Promotions

Four promotions in the homeoffice have been made by Walter Branson, RKO's world-wide distribution chief.

Milton Altholz, who has handled various homeoffice departments, will serve as an assistant to Branson. Max Michelson, formerly manager of the checking department, has been upped to assistant business manager of the advertising department.

Two members of the print department, Edward Humenik and Frank Scheedel, have been named manager and assistant manager, respectively, of the domestic print department.

Death Recalls Korda's Daring And Topicality

Death of Sir Alexander Korda deprives the British industry of one of its most colorful and creative figures and a man who, as well as anyone, understood and appreciated the mentality of both the American industry and public.

After a long career with some of the best British films to his credit, Korda still was open to new ideas. Thus he recognized very early the potential of American television while the U.S. companies stood aloof and the result was that American viewers enjoyed his top efforts on the air long before his competitors, such as Rank, entered the field.

Yet, when they did, Korda again was a jump ahead of them. Working through his American representative, Morris Helprin, he negotiated unusual deals to preem two of his important productions—

(Continued on page 16)

N. Y. to L. A.

Robert Alan Aurthur
Sid Caesar
Betty Comden
Josef C. Dine
Clifford Goldsmith
Adolph Green
Hal Janis
Peggy King
Phyllis Kirk
Edward Kook
Mel Polkin
Don Sharpe

L. A. to N. Y.

Robert Ardrey
Ralph B. Austrian
Barney Balaban
Dane Clark
Howard Dietz
Brian Donlevy
William Dozier
Jim Ferguson
Bert Friedlob
George Glass
Ramon Hakim
Bill Haley
Alfred Hitchcock
Dorothy Lamour
Arthur M. Loew
Gregory Morton
Kim Novak
William Perlberg
Clark Ramsay
Jerome Robbins
Barbara Ruick
George Seaton
Mark Stevens
Rod Steiger
John Sutherland
Eugene Vale

N. Y. to Europe

Fortunio Bonanova
Tito Gobbi
Joyce Grenfell
Alec Guinness
Harold Hecht
Morris Helprin
James Hill
Alexander Sandor Ince
Harry Margolis
Gene Moskowitz
Tyrone Power
John Schwartz
Michael Stern

Europe to N. Y.

Robert Clark
Suzanne Danco
Gracie Fields
John Forsythe
Marcel Hellman
Elizabeth Kirk
Neil Kirk
Andrea Nomikos
Johnny Ray

New York Sound Track

Talk of the trade: **Rose Pelswick,** the Journal's film critic, has criticized a film. She called "There's Always Tomorrow" a "talky" picture. Wow!

Al Capp elucidates on his relationship with the late **Ham Fisher,** who created Joe Palooka. Capp writes "I created hillbilly characters for Mr. Fisher, the most popular of them being **Big Leviticus.** These characters remained Mr. Fisher's property after I left his employ and never reappeared in Li'l Abner. The Li'l Abner character was an entirely original one."

Kirk Douglas stars in "King Kelly," to be produced by **Jerry Bresler** at Metro . . . **Samuel Graffon's** novel, "A Most Contagious Game," acquired by Bryna Productions for United Artists release . . . RKO will do life story of the late **Ben Bernie** under the title, "The Old Maestro" . . . **Jose Ferrer** and **Sophia Loren** will co-star in "The Matador" which Ferrer will direct in Spain . . . **Clarence Muse** and **Albert Glasser** formed an indie outfit to produce a film musical called "Dr. Jekyll and Mr. Hyde in Harlem" . . . **Richard Carr** screenplaying "The Cheese Stands Alone" at 20th-Fox.

That first novel, "One Happy Family" (Pageant) is by **Gertrude Jobes,** ex-sec of **George Skouras** . . . it came out **Jones** last try here . . . **Eric Johnston,** who is a member, was "nominated" by the Alfalfa (sic) Club of Washington for president of the United States at a gagging dinner in Washington . . . Johnston's acceptance speech contained a promise to have **Marilyn Monroe** as Commissioner of Internal Revenue and **Jane Russell** as deputy.

A. J. Kennedy named San Francisco and Coast rep for Filmack Trailer Co. of Chicago . . . Isn't **William Wyler** considering doing a film version of the legit hit, "Diary of Ann Frank"? Might be his next for Paramount where he owes one pictures . . . "Woman of the River" and "Lucky to be a Woman," both **Sophia Loren** starrers, will be released here by Columbia. "Woman of the River" will be dubbed . . . **Carl York,** Motion Picture Export Assn. rep in Scandinavia, due in New York . . . Hearing of **Eric Johnston's** plans to go to Rome and then India, some of the companies are showing signs of restlessness over the static situation in Spain . . . Associated British production chief **Robert Clark** in to o.o. the tv market for British pix . . . **Louis de Rochemont** outfit going ahead with plans for doing a picture on Bach for the Lutheran churches. Second draft of the script's been completed by **Lothar Wolff** . . . **Morris Helprin,** Korda rep in the U. S., flew back to London Monday (23) on hearing of Korda's sudden death. He'd arrived from there a day earlier . . . **Jack L. Warner** Coasted over the weekend and thus won't attend the local "Helen of Troy" preem.

Popular Library (Pines Publications) has just started on 500,000 copies of a fourth edition for "I'll Cry Tomorrow," bringing the total copies in print up to 1,750,000 within three and-a-half months. Actual sales of the **Lillian Roth** biog are now about 1,250,000 virtually a sell-out on the first three printings.

Buena Vista prexy **Leo F. Samuels** and pub-ad chief **Albert Margolies** in Atlanta to set up world premiere of **Walt Disney's** "The Great Locomotive Chase" . . . **William Perlberg** en route to New York . . . **David Golding** stopping off for a two-week Tucson vacation before establishing permanent headquarters at the Samuel Goldwyn Studios . . . **Ann Blyth** due from the Coast next week . . . Paramount sneaked **Danny Kaye's** "The Court Jester" Monday (23) at the Paramount Theatre. Metro's "The Last Hunt," filmed on location in South Dakota, will be world preemed at the State Theatre, Sioux Falls, S. D. on Feb. 16 . . . Random House topper **Bennett Cerf,** currently on the Coast, will confer with **Hecht-Lancaster Productions** on advertising plans on **Irwin Shaw's** "Lucy Crown." Book, to be published March 9, will be filmed by Hecht-Lancaster . . . RKO topper **Thomas F. O'Neil** headed a delegation of industry executives attending the Washington premiere of "The Conqueror" last night (Tues.). The **Howard Hughes** production is being unveiled in the leading capitals of the world . . . **Benny Goodman,** who is "breaking in" a new band before his Feb. 9 Waldorf opening, is helping to promote Universal's "The Benny Goodman Story" during the tour. U is pitching a special pub-ad campaign to 55 Negro newspapers and magazines since **Lionel Hampton, Buck Clayton, Edward "Kid" Ory,** and **Sammy Davis Sr.** are featured in the picture.

Saul Rogers' activities on his own behalf and those of his associates were confused in last issue's story concerning minority stockholders of Loew's Inc. . . . there is no link of Rogers with another stockholder group in which **Howard Stein,** an official of Dreyfus & Co., is involved . . . VARIETY's **Gene Moskowitz** flew back to his Paris post last Friday (20) after three weeks in N. Y.

England's **Princess Margaret** heads celebrity list of London premiere of **Danny Kaye's** "The Court Jester" Feb. 9. Kaye will be on hand for a stage appearance following similar stints at the New York, Washington, and Pittsburgh openings . . . **Harold Hecht** in from the Coast to accept the New York Film Critics award naming Hecht-Lancaster's "Marty" best picture of the year. Presentation made at Sardi's Saturday (21). **Ernest Borgnine,** named best actor for his performance in the title role, received citation from Film Critics prexy **A. H. Weiler** on **Perry Como's** tv show . . . **Stanley Kramer** en route to Spain to complete preparations for launching "The Pride and the Passion" April 21 . . . **Harry James** and his band to appear in Metro's "The Opposite Sex" . . . Director **Daniel Mann** to the Coast to start work on Metro's "Teahouse of the August Moon" . . . Warner International prexy **Wolfe Cohen** back from a three-week visit to the company's offices in Mexico and Cuba . . . **Blanche F. Livingston,** in charge of publicity for RKO out-of-town theatres, engaged to **Albert H. Levi** . . . P-T-S Productions (**Howard Pine, William Thomas, Maxwell Shane**) acquired rights to **Paul Monash's** teleplay "Bail Out At 43,000." Monash signed to write the screenplay. United Artists will release . . . **Barbara Stanwyck** signed to star, **Henry Levin** to direct **Bob Goldstein's** "Love Story" for UA . . . **Steve Allen** submitted to mass interview when 70 high school editors attended screening of "The Benny Goodman Story" at Universal's homeoffice last week . . .

Allied Artists' program for 1956 calls for the filming of six published novels: "Ariane," "Hold Back the Night," "Reckless, Pride of the Marines," "The Intruder," "The Desperate Women" and "The Cruel Tower" . . . RKO bought "Underdog," new novel by **W. R. Burnett,** and turned it over to **Walter Wanger** for production. . . .

Michael Mindlin Jr. has taken over as ad-pub director for Figaro Inc., the **Joseph L. Mankiewicz** production unit. Mankiewicz left last week for Paris and the Far East to location scouting for his next film, "The Quiet American," based on the Graham Greene novel . . . British director **Ronald Neame** back from location scouting in Jamaica . . . **Munio Podhorzer** of United German Film Enterprises off to Germany for a six-week stay.

Richard Garrick, celebrating his 55th year as an actor, drew his 325th role in "High Society" at Metro . . . **Rudy Mate** and **Edmund H. North** formed a partnership and bought screen rights to "Show Me a Hero," novel by **Melvin Voorhees** . . . **Cyd Charisse** will be with **James Stewart** and **Grace Kelly** in "Designing Woman" at Metro.

Mitch Benson, exec producer on NBC's "Weekday," off to Jamaica for a two-week vacation with fashion-designer spouse **Jo Copeland** . . . **Karl Hoffenberg,** producer on the **Martha Raye** tv'er, guests tonight (Wed.) on WOR's **Ruby Mercer** show.

WIDE, WIDE SCREEN WORLD

Gumshoe Boycott Betters Terms?

As a result of a series of unpublicized meetings, an Allied States Assn. unit has succeeded in obtaining concessions on rental terms from one of the major film companies. Confabs followed an unofficial boycott of the company's product from Thanksgiving to last week. During that period, members of the Allied group refused to book a feature, cartoon, or short released by the "offending" company.

Agreement on more lenient terms was worked out following sessions with the company's general sales manager and other homeoffice toppers. Since the lifting of the "boycott," theatre members of the Allied unit have booked pictures previously bypassed.

Success of this type of "pressure," accomplished without fanfare and with the meetings held on the q.t., has convinced the exhibitor group that this policy may be the answer to the rentals problem. At official meetings, at which top echelon leaders of Allied and Theatre Owners of America sought to discuss the rentals question, the film companies have refused to allow the introduction of the subject.

Having reached an understanding with one company, the allied unit is shifting its attack to another distributor. So far no "boycott" action has been attempted. An effort is being made first to reach an agreement via face-to-face talks with the sales chief. The conference is scheduled for this week. The outcome of powwow will determine the exhibitor group's future moves.

Odd Angles to Widescreen Race

Same Stars, Same Authors Pose Exploitation Problem On 'Carousel' and 'Oklahoma'

San Francisco, Jan. 24.

A wiedscreen race is shaping up here between the Todd-AO "Oklahoma" and the CinemaScope 55 "Carousel," with Magna rushing to open "Oklahoma" at a converted neighborhood theatre before "Carousel" opens at the downtown, 4,500-seat Fox.

No one has yet made an official announcement that "Oklahoma" will go into the 1,200-seat Coronet, a post-war house in S. H. and Irving Levin's San Francisco Theatres chain. But it's no secret in Frisco that the nabe is being converted for Todd-AO and that only last weekend Larry Weaverling, business agent of the projectionist local here, was negotiating on the number of operators needed.

Hesitation of Magna's George Skouras to open "Oklahoma" in Frisco is laid to the necessity of going into the nabe, but after three inspection trips he became convinced that film had a good chance in this centrally situated house where parking is a minor problem. Coronet is about two miles from downtown area.

Meantime, the Levins with a six-theatre operation on Feb. 1 reopen the Coliseum, a 2,200-seater just

(Continued on page 20)

Editorial Calls $\frac{1}{3}$ Tax Hurtful to Expansion Of British Industry

London, Jan. 24.

London Evening Standard, Beaverbrook) last week published a letter urging a cut in admission tax to help the motion picture industry combat the influence of television, and to help the export of British features. Pointing out that the Chancellor of the Exchequer every year confiscates more than one-third of box office receipts in entertainment duty, the paper suggests that a cut in that tax is a concession which the Treasury could afford. It would not encourage inflation and would certainly not divert any goods from the export markets.

Indeed, it is argued, a cut in the tax would help the export of British pix. A successful export drive depends on the existence of a large and secure home market, such as that enjoyed by American film makers. If British theatres are forced to close down, then the sales drive abroad would collapse.

The Standard warns the Chancellor that Exchequer income from admission duty will be endangered if the tax is maintained at its present high level. If attendances continue to fall, so will the yield to the Treasury. If, on the other hand, he reduces the level of tax and stimulates more people to go to the pictures, the revenue should reflect the higher admission figures.

SHIPBUILDER SUES

Says 'Blood Alley' Location Crew Damaged Rented Docks

San Francisco, Jan. 24.

A shipbuilder in Sausalito, across the Bay from Frisco, sued actor John Wayne and Batjac Productions of Hollywood last Thursday (19), claiming Wayne and his production firm had damaged docks and wharves while on location 11 months ago.

The suit was filed by Donlon J. Arques, who said he leased his Marin County docks to the company while it made "Blood Alley." He claimed the damage caused by "careless and negligent" handling of equipment and asked for $17,269 in all.

Exhibitors' 'Dated' Impressions Of British Accent

Drawing on his 28 years of experience as a producer in the British film industry, Ronald Neame feels it would be completely wrong for British pictures to be "tailored" to American tastes. "The best Britain can do is to be completely un-selfconscious, make films as best it can, and not to worry about any foreign market," he declared in New York last week.

Regarding the frequent American complaint of accents in British films, Neame thought U.S. exhibs were perhaps fixated at an earlier time period. Thereby considerable improvement on that score "particularly since so many of our performers have been to Hollywood to appear in American films."

In "The Man Who Never Was," starring Clifton Webb as a British naval officer, the concern was exactly the opposite, i.e. to

(Continued on page 16)

Friedlob Stalks Femme For 'Reasonable Doubt'

Producer Bert Friedlob arrived in N.Y. yesterday (Tues.) for a three-day talent hunt for an actress to play opposite Dana Andrews in "Beyond a Reasonable Doubt."

Picture is the first of series Friedlob will produce under his new independent deal with RKO. Prior to the new arrangement, he delivered "While the City Sleeps" to RKO for distribution. His current talent quest will also include a search for supporting players for "Doubt," which Fritz Lang will direct from Douglas Morrow's screenplay.

20TH'S NEW SALES PITCH ON SOUND

By FRED HIFT

Unveiling of 20th-Fox's 55 millimetre CinemaScope on the large Roxy Theatre screen in Manhattan last week and again Monday (23) is seen by the company as the starting point for yet another widescreen era and the handle for a determined campaign to revive interest in stereophonic — or at least magnetic — sound.

For the moment—at least in the instance of "Carousel," the first C'Scope 55er—the 55m designation only applies to the negative. Prints, reduced from the larger frames, will be made available in standard 35m CinemaScope version.

There are strong indications that 20th will take its time making available optical sound prints on "Carousel," partly because such prints represent something of an engineering problem. 20th execs say that, eventually, as on all C'Scope pix, there will be optical prints. However, until they come from the lab, exhibs who want to play "Carousel" either will have to put in stereophonic sound or will have to install a $900 soundhead that will permit them to pick up one of the four magnetic tracks on the print. 20th is putting a lot of steam behind the drive to get theatres to settle at least for single-track magnetic sound.

The CinemaScope demonstration at the Roxy last week was a complete success and revealed possi-

(Continued on page 19)

Bob O'Donnell Heads Anti-Taxer

Robert J. O'Donnell of the Interstate circuit in Texas this week was picked to head up the industry's drive to eliminate the 10% admission tax.

He accepted the position at a meeting of the tax campaign steering committee at the COMPO offices in New York. He will pick regional vice-chairmen to assist him.

Reporting on the political situation in Washington, Robert Coyne, one of the trio of COMPO cochairmen, said Congressional leaders had promised to give sympathetic consideration to the industry's case during the current session. Cecil Dixon of the Motion Picture Assn. of America's Washington office urged a repeat of the grassroots campaign that brought the tax down 10% last time.

Lease Bronx Theatre as Studio; East-Favoring de Rochemont's First Cinemiracle Rolls Soon

Mount Eden Theatre in the Bronx, N. Y., has been leased by producer Louis de Rochemont as a production base for his first film in the new Cinemiracle widescreen process owned by National Theatres.

First picture in the Cinemiracle system should roll in March. However, no property has definitely been decided upon as yet. Test reels shot with the one available Cinemiracle camera were shown on the Coast last week.

Cinemiracle is a single-booth version of Cinerama, using three synchronized projectors and a seven-track magnetic sound system. Apart from the fact that the Cinemiracle process goes into one booth and is portable, its special lens system suppresses transition lines by electronic controls. Appearance of the match lines in Cinerama, which also uses three film strips, has always been a negative factor.

Cinemiracle cameras are being built by the Smith-Dietrich Corp. in New Jersey. Each filming unit consists of three standard Mitchell cameras interlocked with electronic controls. The first of these cameras should be ready in early February.

According to de Rochemont, who has always made pictures in the East, the Eden Theatre will serve a multitude of purposes from actual lensing to sound recording and mixing, screening of rushes and demonstrations. House has 1,700 seats.

Sound equipment is being built by RCA and will be the first to make use entirely of transistors instead of audio tubes.

De Rochemont stressed the portability of the Cinemiracle equipment and said it would cost "less than $50,000" to install. By comparison, equipping a house for Cinerama runs to more than three times that amount. Portability is an important factor in the setting up of a gradual roadshow pattern.

Corporate structure of Cinemir-

(Continued on page 16)

Kane's Wailing Wall

Minneapolis, Jan. 24.

Although a bulletin appeal for detailed testimony "against the film companies" only went forth a week ago, S. D. Kane, North Central Allied executive counsel, says affidavits already "are pouring in."

They're from this territory's "dissatisfied, unhappy and unprosperous" independent exhibitors, according to Kane. Set forth in them, he says, are what are considered unfair trade practices, reprehensible sales policies and "unconsciable" film terms. They also contain information regarding grosses, film rentals and "lack of earnings."

20th's Vidpix To Seek Foreign Theatre Dates

Currently planning to expand its television filming activities, 20th-Fox is now surveying its foreign markets to determine to what extent they could be expected to absorb such vidpix product as theatrical screen entertainment.

First market where the 45-minute filmed shows will make their appearance is Britain where they will be offered as supporting features to the theatres. There is no plan to sell the U. S. vidpix to British tv.

According to 20th in N. Y., the company has no intention of dubbing any of these films since this would make the operation nonprofitable. Also, there are countries, such as France, where a feature-length picture couldn't be brought in unless via the (limited) quota.

"We are now trying to determine what countries could use these features," said a 20th exec. Almost from the very start, 20th execs concerned with the tv phase had said that, as part of a moneymaking scheme, the company would release all or some of its tv product to overseas houses. It's obvious, however, that in some sin-

(Continued on page 20)

Allied-TOA Together (Yes, Again) For United Front Before Senate

Theatre Owners of America and Allied States Assn., which have been following divergent policies in combatting the trade practices of the film companies, dropped a bombshell into the laps of the distributors yesterday (Tues.) when they revealed the establishment of a joint policy for presentation to the Dept. of Justice and the Senate Small Business subcommittee.

Although it was generally believed that TOA and Allied were not on speaking terms, leaders of both organizations have been meeting secretly. As a result of a confab in Washington on Jan. 18, the two groups came up with a common platform which has all the earmarks of a compromise on both sides.

TOA has agreed to withdraw its approval of the industry arbitration plan and has so notified the distributor members of the drafting subcommittee. TOA also agreed to represent to the Dept. of Justice and the Senate committee that it will approve a plan of all-inclusive arbitration, including the arbitration of selling policies and film rentals. This move was taken to satisfy Allied which has refused to participate in any arbitration plan that did not include the arbitration of film rentals and selling policies.

In its turn, Allied agreed to join TOA in urging the Dept. of Justice and the Senate committee to permit the theatre circuits, including the so-called divorced chains, to produce and distribute pictures with pre-emptive rights for their own theatres which they now own, and legal replacements thereof, and not to theatres they may hereafter acquire. This stipulation was obviously inserted to satisfy the circuit members, including formerly-affiliated chains, of TOA.

The boards of directors of both Allied and TOA approved the joint move and leaders of both groups met in Washington yesterday (Tues.) for talks with Dept. of Justice officials. Action was taken almost on the eve of the scheduled Senate Small Business subcommit-

(Continued on page 18)

Screen Actor Scale: $70 Up to $90 Daily, Weekly Demand, $300

Hollywood, Jan. 24.

Boosting of the day rate from $70 to $90 and increase in the freelance weekly rate from the present $250 to $300 has been demanded by Screen Actors Guild in new contract proposals geared to the five-day 40-hour week which goes into effect in the industry next week. Contract pay demands were submitted under the terms of the re-opening provision of the existing contract which expires in January, 1958.

Anticipated demands include making the five day week apply to freelance, multiple picture or termpact thesps who now work a six-day 40-hour week, and increasing the present time-and-one-half overtime rate for day players working in excess of eight hours per day raised to a double-time rate.

Comden, Green Go West For Metro Yarn Talks

Scripters Adolph Green and Betty Comden left for the Coast Monday (23) to confer with Metro studio execs on the screenplay pair are writing for an as-yet-untitled film featuring a catalog of Cole Porter tunes. Film, the ninth Green and Miss Comden have authored for Metro, is the last under their present contract.

While on the Coast, Green and Miss Comden will also confer with Judy Holliday who stars in "The Bells Are Ringing," the Theatre Guild production for which they are providing the book and lyrics.

Anything Goes
(MUSICAL—COLOR)

Sock Crosby-O'Connor tintuner with bright b.o. looming.

Hollywood, Jan. 23.

Paramount release of Robert Emmett Dolan production. Stars Bing Crosby Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris. Directed by Robert Lewis. Screenplay, Sidney Sheldon; from the play by Guy Bolton, P. G. Wodehouse; revised by Howard Lindsay, Russell Crouse; music and lyrics by Cole Porter; camera (Technicolor), John F. Warren; editor, Frank Bracht; music arranged and conducted by Joseph J. Lilley; special orchestral arrangements, Van Cleave; new songs, Sammy Cahn, James Van Heusen; choreography, Nick Castle; Jeanmaire ballet staged by Roland Petit; title dance number staged by Ernie Platt. Previewed Jan. 13, '56. Running time, **106 MINS.**

Bill Benson	Bing Crosby
Ted Adams	Donald O'Connor
Gaby Duval	Jeanmaire
Patsy Blair	Mitzi Gaynor
Steve Blair	Phil Harris
Victor Lawrence	Kurt Kasznar
Ed Brent	Richard Erdman
Alex Todd	Walter Sande
Otto	Archer MacDonald
Suzanne	Argentina Brunetti
French Baroness	Alma Macrorie
German Woman	Dorothy Neumann
Paul Holiday	James Griffith

Paramount starts the new year off with a sock musical package, borrowing the title and songs from that yesteryear stage hit, "Anything Goes." It's a bright offering for Easter release, geared to play an engaging tune at the wickets.

Male topliners Bing Crosby and Donald OConnor go together as though born to give the zip to what scripter Sidney Sheldon has concocted here under the stage title. While there are Cole Porter songs and the legit handle is still carried, that's about all that remains of what went on behind the footlights, and there's scant resemblance to Paramount's 1936 film version, in which Crosby also starred with Ethel Merman.

Refurbishing and general freshening is pulled off with great aplomb and Robert Lewis direction keeps every one of the 106 minutes of footage rolling at a merry pace. The art direction and staging of the musical numbers are notable in more ways in one for eye and ear pleasure. Choice of the two femme stars, Jeanmaire and Mitzi Gaynor, both leggy and appealing, is a click factor. Neither has had better opportunity in pix and each delivers in a manner that should bolster future film chances. Those scant Edith Head costumes in which each displays the terp spots are a big plus, too.

Script provides Crosby with plenty of those sotto voce, throwaway cracks he and his fans dote on, as well as an overall comedic setup against which to bounce the musical numbers. Plot, simply, has Crosby and O'Connor agreeing to do a B'way musical together after European vacations. Abroad, each signs a femme star and the remainder concerns fitting the gals in with previous plans.

Jeanmaire has two ballets that are clicks. First is "I Get a Kick Out of You,' staged by Roland Petit, and for which she wears an incredibly tight, closer-than-skin, black outfit. Second is the "Dream Ballet," with a Times Square setting staged by Nick Castle, that segues from the Crosby crooning of "All Through the Night" to the dancer. In addition to the terp work, Jeanmaire unleashes a piquant personality that catches on big.

Miss Gaynor, in brief dance attire that will almost cause gasps—certainly second looks—belts the title tune staged by Ernie Platt to score solidly in her solo showcasing. She's back later with O'Connor to give punch to the singing and dancing to "It's Delovely." Off this pic, Miss Gaynor looks on her way up. Finale production number uses the four principals in an imaginatively staged "Blow, Gabriel, Blow" directed by Castle.

Musical humor gets an early start when Crosby and O'Connor pop all the corn possible on "Ya Gotta Give the People Hoke," one of the new Sammy Cahn-James Van Heusen tunes. It's a howler, as is "A Second-Hand Turban & A Crystal Ball," also new, which the two males work over later in the footage. O'Connor has a good solo song-dance in "You Can Bounce Right Back," working with rubber balls and moppets. A clever tuneterp sequence is the rehearsal aboardship to "You're the Top," in which Crosby and Miss Gaynor, O'Connor and Jeanmaire work out without being aware of the other team.

Phil Harris has a top billing as Miss Gaynor's father, who has long exiled himself abroad to avoid an income tax rap. The way the story lines up he has little chance. Kurt Kasznar, Walter Sande, Argentina Brunetti and uncredited Marcel Dalio, as ship's captain, have their moments in the general funning.

The production responsibility carried by Robert Emmett Dolan is executed with showmanship to put this one among the top musical pix. Technical assists are topflight, from John F. Warren's striking VistaVision lensing in Technicolon on down. Aiding the musical side is the arranging and conducting by Joseph J. Lilley and the special orchestral arrangements by Van Cleave. Tom Keogh shares costuming credit for his ballet designs. *Brog.*

Der Major und Die Stiere
(The Major and the Steers) (GERMAN)

Berlin, Jan. 17.

Allianz release of Allianz and Buehne-und-Film production. Stars Attila Hoerbiger, Fritz Tillmann, Christel Wessely-Hoerbiger and Hans von Borsody. Directed by Eduard von Borsody. Screenplay, Per Schwenzen and Eduard von Borsody after novel of same title by Hans Venatier; camera, Walter Riml; music, Bert Grund. At Capitol, Berlin. Running time, **96 MINS.**

Kolterner	Atilla Hoerbiger
Major Sunlet	Fritz Tillmann
Marie	Christel Wessely-Hoerbiger
Schorsch	Hans von Borsody
Segt. Bobby	Chris Howland
Frau Wendland	Eva Probst
Sigrid	Ingrid Lutz
Midwife	Carsta Loeck
Landrat Spiegel	Alexander Golling
Lieut. Houseman	Ulrich Beiger
Saeusepp	Karl Meixner

Another Teutonic film centering around American occupation forces in postwar Germany. Basically, theme appears original and could have furnished the basis for a witty farce. This one, however, is neither fish nor fowl. In most instances, it's corny slapstick, often lacking any plausibility and conviction. The fun that is poked at fraternization, American democracy and education is too amateurish. Nevertheless, pic contains a good number of substantial laughs for domestic audiences. Internationally, film will hardly contribute to prestige for German films.

"Major and Steers" opens in 1945 when U. S. troops occupy a Bavarian village, and then centers around Americans and Germans and the new problems posed on them living side by side. The Americans in this are mostly nice people, it's true, but mostly acting stupid as well. By all means, the better cleverness is on the part of these Bavarian peasants, and one almost gets the impression that it's them who teach the Americans what real democracy is. One also may ask: How did those fellows get through the 12 Nazi years?

Film cannot be called anti-American because the principal figure is an American major, who is greatly honored finally by the Bavarian villagers and he leaves them as a truly great friend. Yet film is not beneficial to the U. S. since American methods are executed stupidly.

Fritz Tillmann, wk stage actor, as the U. S. Major displays great skill while Attila Hoerbiger, the headstrong Bavarian peasant, is very good. Film also has two new faces: Hans von Borsody (son of this film's director, Eduard von Borsody) and Christel Wessely-Hoerbiger, daughter of Paula Wessely. Both supply the romantic interest. Englishman Chris Howland, who achieved some popularity here as disk jockey, portrays a good-natured American sergeant, Alexander Golling shows up as the bad German. Ulrich Belger contributes an unconvincing study of an American CIC officer.

Direction by Eduard von Borsody is only of provincial standards. A nice standard shows up in Walter Riml's lensing while Bert Grund's score is often fine. *Hans.*

Postmark for Danger

Fair British-lensed whodunit for secondary bookings.

Hollywood, Jan. 18.

RKO release of Frank Godwin (Todon) production. Stars Terry Moore, Robert Beatty, William Sylvester; features Geoffrey Keen, Josephine Griffin. Directed by Guy Green. Screenplay, Ken Hughes, Guy Green; original, Francis Durbridge; camera, Wilkie Cooper; editor, Peter Taylor; score, John Veale. Previewed Jan. 16, '56. Running time, **77 MINS.**

Alison Ford	Terry Moore
Tim Forrester	Robert Beatty
Dave Forrester	William Sylvester
Jill Stewart	Josephine Griffin
Inspector Colby	Geoffrey Keen
Henry Carmichael	Alan Cuthbertson
John Smith	Henry Oscar
Reg Dorking	William Lucas
Fenby	Terence Alexander

As a British-lensed whodunit thriller, "Postmark for Danger" averages out as a fair offering for the programmer market. Only familiar name is that of Terry Moore, so bookings will be mostly lowercase.

The Todon (Tony Owen) production being released through RKO spins a murder mystery from the pen of Francis Durbridge, which Ken Hughes and Guy Green scripted for the latter's direction. Its main line concerns a diamond-smuggling ring bringing gems into England from Europe. Before the ring is busted, there are six bodies and a flowering romance between Robert Beatty, artist, and Miss Moore, a gal who is innocent but involved because her dad's one of the crooks.

Frank Godwin's production supervision gains from the overseas locales for the melodramatics and, considering release aims, generally comes off with an average score. Miss Moore, while contributing to the chances for domestic bookings, adds nothing to the performances. However, the thesping is well taken care of by the British casters, all of whom do their work excellently considering the light demands of script and direction.

Beatty shows up nicely as the artist for a time suspected by inspector Geoffrey Keen from Scotland Yard. William Sylvester plays Beatty's brother who is mixed up with the ring and among the other crooks are Alan Cuthbertson, Henry Oscar and William Lucas. Femme honors go to Josephine Griffin, a British looker who gives a decided lift to the role of artist's model and who is killed off too soon in the footage.

Technical assists, including the lensing by Wilkie Cooper, are satisfactory for budget. *Brog.*

Last of the Desperados

Vengeance-seeking admirers of Billy the Kid get theirs in okay western.

Hollywood, June 19.

Associated Film Releasing Corporation release of a Sigmund Neufeld production. Stars James Craig, Jim Davis, Barton MacLane, Margia Dean; features Dona Martal, Myrna Dell, Bob Steele, Stanley Clements. Directed by Sam Newfield. Story and screenplay, Orville Hampton; camera, Eddie Linden.; editor, Holbrook Todd; sound, Ben Winkler; music, Paul Dunlap. Reviewed Jan. 18, '56. Running time, **70 MINS.**

Pat Garrett	James Craig
John W. Poe	Jim Davis
Mosby	Barton MacLane
Sarita	Marcia Dean
Paulita	Dona Martel
Clara	Myrna Dell
Bowdre	Bob Steele
Bert	Stanley Clements

There will, of course, continue to be many desperados in many features yet unmade, but "Last of the Desperados" wipes out five of 'em, including Billy the Kid—again. Overall, release shapes as a good programmer, with story line sustaining interest and James Craig coming through with a good performance in the lead role.

Craig takes the part of Pat Garrett, the sheriff who ends Billy's career, in this Orville Hampton story, which the author has also screenplayed. It appears, though, that Billy was a hero to half the people in his area, not to mention four gunslingers who remain from his gang, and who, to settle the score, plan to get Craig. After several innocent persons are killed by the gang, Craig, with no backing from the townspeople, resigns and moves to another town under an alias, believing this will save lives. It doesnt work, so back goes his sheriff's badge again and the four baddies, who'd traced him, are soon sprawled in the dust—dead.

Craig dominates the footage with a strong credible job. Others in the cast, all subordinated, are Jim Davis, okay as a deputy sheriff; Barton MacLane and Bob Steele, fair as gang members; and Margia Dean, Dona Martel and Myrna Dell, all routine as feminine dressing.

As produced by Sigmund Neufeld, pic shows its modest budget physically, but other departments shape up adequately. Sam Newfield's direction is good, highlighting the action values without sacrificing plot. *Neal.*

Boris Godunov
(RUSSIAN-COLOR)

Sovexportfilm release of Mosfilm production. Directed by V. Stroyeva. Screenplay, N. Golovanov, Stroyeva, based on Moussorgsky-Pushkin opera; camera, V. Nikolayev; sets, V. Kiselyov, E. Serganov. At Cameo, N.Y., Jan. 21, '56. Running time, **105 MINS.**

Boris Godunov	A. Pirogov
False Dmitri	G. Nellep
Varlaam	A. Krivchenya
Fool	I. Kozlovsky
Marina	L. Avdeyeva

The Russians, with all the people and funds needed at their disposal, have come up with a noteworthy opera picture in "Boris Godunov." Done in gaudy color, the film is a faithful recreation of the Moussorgsky-Pushkin stagework, in a lavish, sprawling musicpiece full of pageantry, pomp and spectacle. Massive sets, huge crowds, rich costumes, heightened color, all contribute to the splendor. Crowds are handled artfully (both camera and director-wise); leads have been chosen carefully, and result is a rich musical masterpiece of medieval Russia.

The episodic quality of the opera libretto is eased somewhat here; the story-line is simpler and flows more intelligibly. True, the pic is still an opera, and "Boris" is a somewhat static, slow-paced one. Musically, it lacks set arias in the main, the music instead advancing the action dramatically. But the rich, undisciplined melodies flow steadily throughout the film (as in the opera), and longhairs will get their money's-worth here.

Telling the story of a conscience-stricken, murderous Czar and the revolt against him of a false pretender, and going off into tangents with scenes at country inns, in the Polish as well as the Russian court, in public squares; the film paints a rich picture of a rebellious, downtrodden people, full of drama, emotion and religious fervor. And this permits for some striking scenes—the crowds before the palace, the Coronation scene, the mad scene. Handling of the crowds catches the eye; so do some of the lavish costumes of the courts.

As to the leads, A. Pirogov is an impressive Boris, visually, thespically and vocally, with a deep, stirring bass that conveys all the pathos and drama of his role. The monolog about his guilt is high-grade art. A. Krivchenya is an imposing-looking and rich-bassoed Varlaam, whose earthy drinking song in the inn scene is also one of the film's great moments. G. Nellep sings resonantly and acts convincingly as the false Dmitri, and L. Avdeyeva is an ample though attractive Marina opposite him. Their duet in the garden of the Polish court is very appealing. *Bron.*

ALAN LADD JAGUAR'S $6,000,000 KITTY

Hollywood, Jan. 24.

Alan Ladd's Jaguar Productions Inc. is allocating $6,500,000 for its 1956 motion picture and telepix program. Sked calls for three features, each to star Ladd and released through Warner Bros., plus at least one and possibly two teleseries.

Films include "Buffalo Grass," "The Deep Six" and "Guns Of the Timberland." Unit already has completed three pix for Warners, under its original contract, "Drum Beat," "Hell On Frisco Bay," currently in release, and "A Cry In the Night," now in editing stage.

Lola Montes
(FRANCO-GERMAN)
(C'Scope-Color)

Paris, Jan. 17.

Gamma Film release of Gamma-Florida-Union Film production. Stars Martine Carol, Peter Ustinov, Anton Walbrook; features Oskar Werner. Directed by Max Ophuls. Screenplay, Ophuls, Annette Wademant from novel by Cecell Saint-Laurent; camera (Eastmancolor), Christian Matras; music, Georges Auric; editor, Madeleine Gug. At Marignan, Paris. Running time, **110 MINS.**

Lola Montes	Martine Carol
Ringmaster	Peter Ustinov
King of Bavaria	Anton Walbrook
Student	Oscar Werner
James	Ivan Desny
Liszt	Will Quadfleig
Maurice	Henri Guisol
Mrs. Craig	Lise Delamare

Max Ophuls brought this three-version film (English, French and German), in for a whopping negative cost of over $2,000,000. A lush color vehicle, relating the life story of a 19th Century courtesan, this has marquee names for Gallic and Germano markets in Martine Carol, Anton Walbrook and Oskar Werner, but lacks the same appeal in the U.S. Its arty treatment slants this primarily for arty houses but it is limited there because of its widescreen C'Scope. If Miss Carol ever gets around to her slated debut with 20th-Fox, and makes it, this pic could slide in on her name. Otherwise its treatment and offbeat qualities make this production problematical, at best in the general U.S. mart.

Treatment of the lady of easy virtue's life is done via flashbacks while she is being exhibited in a strangely stylized circus somewhere in America. Sketchy method of handling the subject rarely allows sympathy to be built for the much manhandled heroine or to adequately formulate the essential of the eternal woman the film is striving for. Miss Carol, as Lola Montes, lacks the depth needed. She looks good but never seems to display the temperament required.

Ophuls has given this elegant mounting and the C'Scope has lush and knowing framing. He used iris-type blacking out of the corners of the screen for more intimate scenes, and even the old fashioned iris-out at times plus fancy camera movements. Clever associations tie together the flashback episodes with the weird circus settings. However, most of film fashioning is gratuitous and little meat remains on this clever, dashing treatment.

Some fetching period observation appears from time to time, but life is rarely breathed into this frilly opus which is graced by Ophuls' usual filmic finesse. Peter Ustinov has little acting to do but registers as the ringmaster who narrates the round of Lola's life. Anton Walbrook is fine as the king. *Mosk.*

Mozart
(AUSTRIAN)
(Color)

Vienna, Jan. 17.

Cosmopolfilm production and release world distribution by Columbia Film, Vienna. Stars Oskar Werner; features, Johanna Matz. Directed by Karl Hartl. Screenplay, Hartl; camera, Oskar Schnirch. Philharmonic and Symphonic Orchestra under direction of Hans Swarowsky; synchronized voices by state opera singers Hilde Gueden, Erich Kunz, Anton Dermota; Gottlob Frick, Erika Koeth and Else Liebesberg. At Forum Kino, Vienna. Running time, **100 MINS.**

Mozart	Oskar Werner
Annie Gottlieb	Johanna Matz
Konstanze	Gertrud Kueckelman
Aloysia Weber	Nadja Tiller
Schikaneder	Erich Kunz
Susi Gerl	Angelika Hauff
Mother Weber	Annie Rosar
Salieri	Albin Skoda

Director and scripter Karl Hartl's "Mozart" film tells about the last love affair of Mozart and the history of his last opera, "Magic Flute" during the last year of the maestro's life. It is the kind of romantic film opera, set to his classical music, which necessarily can't be classified as longhair.

With a lavish presentation in color and a good cast, it should find the boxoffice going easy. While the historic facts on music are authentic, the romance with Nannina, who first sang the role of "Pamina," is reputedly purely invented.

Oskar Werner in the title role is magnificent. He completely dominates the picture. Johanna Matz as Gottlieb is emotionally and sweetly understanding. Mozart's wife, Konstanze, is played by Gertrud Kueckelman in reserved style. Minor roles are done well by Nadja Tiller and Erich Kunz.

That the best melodies of Mozart were selected adds to the production's sales possibilities. Under Hans Swarowsky's direction, the Vienna Philharmonics and Symphonics alternate in either dominating the scenes or merely underscoring the never tiresome action.

Outstanding direction by Karl Hartl is helped by his work on the script. He deserves credit for adroit handling. Oskar Schnirch's lensing helps to hold interest throughout. *Mads.*

Capsule Foreign Film Reviews

Paris, Jan. 17.

La Madelon (FRENCH) SONGS. Filmsonor release of Ariane-Gallus production. Stars Line Renaud, Jean Richard, Roger Pierre; features Pierre Larquey, Noel Roquevert, Georges Chamarat. Directed by Jean Boyer. Screenplay, Jacques Robert, adaption, Serge Veber, Boyer; dialog, Marc-Gilbert Sauvajon; camera, Charles Suin; music, Loulou Gaste; editor, Fanchette Mazi. At Monte Carlo, Paris. Running time, **90 MINS.**

Story is built around a first World War song about a young girl who became the mascot of the French Army. Obvious story and simple treatment still allow this a measure of sprightliness and rhythm, and it goes its familiar course with some comic gusto. Film concerns the girl's (Madelon's) search for her soldier sweetheart through the front lines when an overzealous civilian suitor writes a false letter informing her that he is going to marry another girl.

Jean Boyer has fused this into a concrete story and singer Line Renaud has a chance to belt out a batch of catchy patriotic numbers. Jean Richard is funny as the cunning yet sympathetic character of the lovesick suitor. For the U.S., this lightweight affair is primarily for dualer or some arty spots. Lensing and editing are an asset in keeping this sprawling pic moving, and some old newsreel shots are deftly cut into this trifle. *Mosk.*

Paris, Jan. 17.

Un Missionnaire (A Missionary) (FRENCH; COLOR). UCEP release of Maurice Cloche-UGC production. Directed by Maurice Cloche. Screenplay, Paul Bernier, camera (Eastmancolor), Claude Renoir; editor, Christian Gaudin.. With Charles Vanel, Yves Massard, Albert Prejean, Jacques Berthier, Marie-France Planeze, Rene Blancard. At Biarritz, Paris. Running time, **100 MINS.**

Film concerns a young missionary to Africa whose zeal for adventure in the wilds of Africa leads to disappointment when he finds his work is primarily that of a parish priest. Pic treats subject in a stilted way, resulting rarely in any dramatic progression. Film may rate for offbeat and religioso spots for the U.S. Made by the man who did "Monsieur Vincent," Maurice Cloche, this lacks the simplicity and dramatic line of the former. Color is somewhat uneven but editing is good, Charles Vanel and Yves Massard, as the mission founder and exalted young newcomer, respectively, are more than adequate. *Mosk.*

HARDTOPS LAG IN SUBURBIA

Code Seal to 305 During 1955

Hollywood, Jan. 24.

Production Code in 1955 approved a total of 305 feature pictures, an increase of two over 1954.

At the same time, the number of short subjects okayed by the Code was reduced to almost a third of the 1954 total, indicating the extent to which the companies have trimmed shorts production. Shorts that got the seal in 1955 numbered 138 against 370 during the prior year and a high of 452 in 1951.

Breakdown of the Code activities in 1955 shows that member companies of the Code had 210 features approved—an increase of 23 over 1954—while non-member seals ran to 31 (against 45 in 1954). The 210 Code-approved pix still are lagging behind the much higher annual totals from the years 1949 through 1953. They reflect the major studios' production curtailment which is now gradually beginning to rise again.

On the foreign side, member companies got seals for 45 imports as against 41 in '54. Nonmembers submitted 19 features compared with 30 in the prior year. The 45 distributed by member outfits represent the highest number since 1945 and reflect the majors' continuing activity abroad as well as their new interest in the distribution of overseas product in the U. S.

Columbia, for instance, is on record as stating that it wouldn't handle any imports here unless they could get a Code seal.

Following are the breakdown and statistics for comparable years:

Features	1955	1954	1950	1947
Domestic				
Members	210	187	272	229
Non-Members	31	45	107	141
Foreign:				
Members	45	41	22	16
Non-Members	19	30	28	18
Total Features	305	303	429	404
Shorts				
Members	131	368	409	448
Non-Members	7	2	37	96
	138	370	446	544

Chairlady Quits Kansas Censor Board

Politicking in Situation—She Recommended Censor 'Fees' Be Used for Other State Purposes

Kansas City, Jan. 24.

Mrs. Frances Vaughn, the center of controversy in the Kansas censorship fracas, has sent in her resignation as chairman of the Board of Review to Gov. Fred Hall. She said she is asking to be relieved immediately because of "political pressures."

Governor Hall said in Topeka that Mrs. Vaughn was in his office several days ago and that he told her he would not reappoint her. The resignation might be a form of retaliation, he indicated.

Party politics were aired in the incident, Mrs. Vaughn charging that operation of the office is caught between patronage efforts of the county chairman and state bigwigs. She is a Republican stalwart in western Wyandotte County, but has not been regarded as in the Hall camp, according to observers here.

She said she was reproved for a letter she sent earlier. She had recommended that $10,000 could be switched from the censor board's income to cover other state expenses. The fee of $1.25 per reel now paid by producers for censor approval could be raised to $3 and still be in line with fees in other states, Mrs. Vaughn had proposed.

With her husband she publishes the weekly Bonner Spring Chieftain, and has been chairman of the censor board for several years. The three-woman board almost went under last summer by legislative act, but this later was ruled unconstitutional by the Kansas Supreme Court which came up with its answer at the eleventh hour.

'ARM' OKAY IN MEMPHIS

But Liberalized Burg' Still Has a Censor Board

Memphis, Jan. 24.

Operating under a new censorship policy, Memphis' new censor board approved United Artists' "The Man With the Golden Arm" for showing in a downtown theatre. Action was a complete reversal of the form of the previous censor, 89-year-old Claude Binford.

Decision on "Arm" was the first taken by the new censor board since Binford was relieved of his post on Dec. 31.

'WINDMILL' CONDEMNED

'Frivolous, Disrespectful, Grossly Comical To Religion'

"Letters from My Windmill" the French Marcel Pagnol film based on the Daudet classic, has been put into the "C" (Condemned) category by the National Legion of Decency.

Said the Catholic rating group: "This film a trilogy; contains in the first two episodes a frivolous, disrespectful and grossly comical presentation of religion and religious characters. Its exhibition in entertainment motion picture theatres is seriously objectionable and conducive to a misunderstanding of religious practices."

Film, which is current at the Paris Theatre, N.Y., is handled in the U.S. by Brandon Films. It roused no Church objections when shown in France.

WATCH INDOOR, OUTDOOR DUAL

By HY HOLLINGER

What is the future of conventional indoor theatres in urban areas?

That's a question that has the trade puzzled in the light of the recent stepup in the redevelopment of large sections of New York City and other metropolitan centers. In the ambitious slum-clearing plans of the metropolis, and other cities, to provide modern urban housing and shopping areas, not a peep has been heard from exhibitor interests relating to projects for the building of new theatres or for the modernizing of existent theatres in the periphery of the new housing developments.

Although there are grandiose plans for a new opera house, a new philharmonic auditorium, a style center, and several legit houses in the reconstruction of Manhattan's Lincoln Square section not a word has been heard from the film industry concerning the possibility of new film theatre construction. The redevelopment plans of the lower East Side, the upper East Side, the lower Manhattan area, and sections of the Bronx and Brooklyn likewise do not at present include film theatre projects.

Against this, there has been a marked increase in the construction of drive-ins in suburban zones. Indeed in some areas outdoor theatre building has been so great in recent years that there is already fear of the possiblity of a saturation point being reached. Such eastern areas as Long Island and northern New Jersey—where the housing boom has been greatest—are perhaps already over-served with drive-ins, most of which can be reached in 10 minutes or less driving time.

Present economics favor the drive-in over the hardtops. The foremost consideration is the land

(Continued on page 19)

Loew Asks Okay For Houston

Washington, Jan. 24.

Loew's Theatres has notified the U.S. Justice Dept. that it will apply for court permission to operate another drive-in theatre at Sharpstown, a new housing development in suburb of Houston. Loew's has only one theatre in Texas, the State, a first-run in midtown Houston, about 10 miles from where the ozoner would be located. Open-airer would accommodate

(Continued on page 19)

Slow February Slowed Further As Hollywood Goes to 5-Day Week

Hollywood, Jan. 24.

Film production hits a seven-year low next month as majors and independents alike exercise caution in the face of the new five-day work week which goes into effect next Monday (30). Only 11 films are scheduled for production during February, six under last year's tally and the lowest since 1948.

February usually is a slow month since producers are unwilling to launch product that cannot be completed before the California state taxman comes around on March 5 with his 1.95% assessment on all film in the vaults. Situation is further complicated this year by the new union contract giving film industry workers a five-day week for the first time. Studios are proceeding cautiously on film scheduling until they can better determine what the five-day week will mean in terms of overtime, juggled shooting schedules and the like.

Of the 11 films now slated to start in February, Warners has four, "Melville Goodwin, U.S.A.," "Toward the Unknown," "The Burning Hills," and "The Wrong Man," and RKO has three, "Back From Eternity," "The Syndicate," "Beyond a Reasonable Doubt." Allied Artists, Metro and Universal have one each and the indie Bel Air Productions also will start one picture for United Artists release in February.

KAR-VU DRIVE-INS SUE

Charge 'Conspiracy' Denies First Run Bidding

Denver, Jan. 24.

Claiming it has been denied the right to bid on first run films, Denver Kar-Vu Theatres Inc., operating the Monaco and Centennial drive-ins, has sued eight distributors and two theatre companies. Kar-Vu asks that a "special master" be named to handle the bidding, asks that a "retaining order" be put on the defendants to enjoin them from carrying out the alleged "conspiracy," costs of the litigation and other relief as the court may deem feasible.

Defendants in the suit, filed in the U. S. District Court, include Fox Inter-Mountain Theatres Inc., Consolidated Theatres Inc., 20th-Fox; Columbia, Universal, Paramount, RKO, Loew's, United Artists and Warner Bros.

Jobs Cut, Censor Head Sees 'Filth' Tide Coming In

Philadelphia, Jan. 24.

Orders last week from Governor Leader to fire 12 members of the State Board of Motion Picture Censors prompted Mike Felt, acting chairman of the board, to foresee a deluge (sic) of "obscene, immoral and filthy films" in the state.

The last appropriation of $229,000 to the board expired the end of May. The staff of 18 is now operating on funds diverted by Leader from other departments. Felt, at a loss to know which members to oust, since the group operates non-politically, said he would keep six efficient Republican holdovers. Governor Leader supports Felt in his stand that immoral pix would appear in Penna. and had requested $235,000 be appropriated to continue the censors' work, but this was killed in committee.

Citing Kansas as an example of a state without censorship and the resulting flood of obscene films, Felt said the "fast buck fraternity" would cause the same thing to happen here.

Farrow: Code Too Much Controlled

Hollywood, Jan. 24.

"Creators" should have hand in administration of Production Code in the view of producer-director John Farrow who's advocating Screen Directors Guild support view that members of Directors, Writers and Actors guilds should sit in on discussion of releases and be consulted on framing, enforcing code.

Farrow declares: "Code shouldn't be set up by small group of men in New York alone. It should be representative of entire industry." Farrow doesn't advocate any major changes in code but believes it should be elastic.

COURSE RUN, MONTREAL BANS 'THE WILD ONE'

Montreal, Jan. 24.

Following recent wave of property destruction and terrorizing by local juves plus two major riots within the past year (both of which were partly blamed on the leather-jacket set) the Quebec Board of Censors last Friday (29) withdrew Marlon Brando's "The Wild One" (Columbia) at the request of Montreal youth leaders. Film, which authorities believe was used as a model for recent gang activities, has already been played in deluxers and has gone the rounds of the second-run houses throughout the province.

An official of the censoring board said the film was banned "in the interests of public order." Clarence A. Wylie, Executive-Director of the Montreal Boys Assn., said he was "quite happy" the film had been withdrawn from City theatres. "Pictures like that should't be made," he continued. "They serve no useful purpose."

Columbia's $1.06¼ Divvy

Board of directors of Columbia Pictures at meeting last week declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company.

Melon is payable on Feb. 15

URGES 'SEAL' FOR FOREIGN FILMS; TWO VOTES BLACKBALL ANY IMPORT

Desirability of having a special Code seal, different and distinct from that of the Motion Picture Assn. of America, is under discussion by members of the Independent Motion Picture Distributors Assn.

Idea, which was pondered by the membership at a meet last week, will be taken up again at the IMPDA annual membership powwow in two weeks. While it is favored strongly by some, there is also a good deal of opposition to it within the org.

The brainchild of IMPDA prexy Arthur L. Mayer, the indie Code would necessarily be a lot broader and more vague than that enforced by the MPAA among its members. At the same time, its proponents feel that it would dignify imports and at least partially offset the stigma—real or imagined—of not being able to qualify under Hollywood's own and more stringent Code. Most importers don't even try to obtain an MPAA seal.

A side issue for the IMPDA would be that such a Code would tend to regularize the question of membership dues. IMPDA at the moment has 19 members. All pay $100 a year dues. Particularly since the more solvent exhibitor-distributor outfits have joined the group, some of the smaller members feel that the dues should be more evenly distributed and gauged on the basis of number of pictures handled.

Under proposed Code setup, every film would automatically qualify for a seal unless challenged by two members. If such objections are raised, the film—or particular scene—would then be submitted to an expert panel whose members would come from outside the industry.

One immediate question is whether and how — in the light of the highly individualistic views taken by the indies—such a Code could be enforced. It's stressed that, even if it were adopted, no such thing as penalties for violating the Code would be proposed.

In discussing the whole idea with attorney Morris Ernst, latter gave IMPDA this opinion: Foreign films already have a seal of approval, i.e. the approval of the U. S. Government. How else could they have passed U. S. Customs and be in the country? Many at IMPDA prefer to skip that argument, particularly since Customs has been quite lenient in recent years.

Special seal for overseas pix would help break down some of the barriers currently facing the imports, it's felt by those favoring a Code. Example cited is the Army which won't book films unless they carry the MPAA seal. Importers argue that this is unfair; that IMPDA, though smaller, also is important and has the right to set certain standards for films to gauge their acceptability.

L.A. Holds Near 1955 Level; 'Rains' Perky $28,000, 'Bay' Buoyant 24G, 'Okla.' Big 53G, 'Holiday' Hot 40G

Los Angeles, Jan. 24.

A couple of new entries and some still big extended-runs are helping to keep the current frame's total near same level as a year ago. "Rains of Ranchipur" is rated good $28,000 in four houses while "Hell on Frisco Bay" is also nice $24,000 in three sites.

"African Lion" shapes mild $10,000 in three locations. "Oklahoma" is holding steady with a fine $53,000 in two showcases while "Cinerama Holiday" bounced up to fancy $40,000 in 10th session.

Also demonstrating longrun strength are "Guys and Dolls," "I'll Cry Tomorrow," "Rose Tattoo" and "Golden Arm."

Estimates for This Week

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,300; 2,812; 2,344; 90-$1.50)—"Hell On Frisco Bay" (WB) and "Target Zero" (WB). Fine $24,000. Last week, Par., "Killed Wild Bill Hickok" (Indie) with Rock 'n' Roll stageshow, $25,500.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-$1.50) — "Rains Ranchipur" (20th) and "Last of Desperados" (Indie). Good $28,000. Last week, L.A., Vogue, Ritz, Loyola, "Deep Blue Sea" (20th) and "Laura" (20th) (reissue), $16,100.

Warner Downtown, Vogue, El Rey (SW-FWC) (1,757; 885; 861; 80-$1.50) — "African Lion" (BV) and "White Witch Doctor" (20th) (reissue). Mild $10,000. Last week, D'town, "Square Jungle" (U) and "Sudden Danger" (AA) (2d wk), $3,800.

Chinese (FWC) (1,908; $1-$2) — "Lieut. Wore Skirts" (20th) (2d wk). Fair $11,500. Last week, $14,200.

Orpheum (Metropolitan) (2,213; 80-$1.25) — "At Gunpoint" (AA) and "Toughest Man Alive" (AA) (2d wk). Light $4,200. Last week, with Pantages, $18,500.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50) — "Diane" (M-G) (2d wk). Small $6,000. Last week, $10,200.

Hillstreet (RKO) (2,752; 80-$1)—Reissues. Last week, "2d Greatest Sex" (U) and "Apache Pass" (U) (reissues), with Wiltern, New Fox, okay $12,300.

Fox Beverly (FWC) (1,334; $1.50-$1.75)—"Man Golden Arm" (UA) (4th wk). Good $11,000. Last week, $12,200.

Four Star (UATC) (900; $1.25-$1.80)—"Cry Tomorrow" (M-G) (5th wk). Solid $13,500. Last week, $14,600.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"All Heaven Allows" (U) (5th wk). Started current frame Sunday (22) after slim $5,500 last week.

Fine Arts (FWC) (631; $1-$1.50) —Littlest Outlaw" (BV) (5th wk). Into new week Sunday (22) after nice $5,100 last week.

Warner Beverly (SW) (1,612; $1-$1.75)—"Rose Tattoo" (Par) (6th wk). Sturdy $11,000. Last week, $11,200.

Hollywood Paramount (F&M) (1,430; $1.25-$1.80) — "Guys and Dolls" (M-G) (9th wk). Happy $17,500. Last week, $18,300.

Egyptian, United Artists (UATC) (1,411; 1,712; $1.10-$2.75)—"Oklahoma" (Magna) (10th wk. Egyptian, 5th at UA). Fine $53,000. Last week, $53,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (11th wk). Into current frame Sunday (22) after fancy $40,000 last week.

'Ransom' Rugged $14,000 In Mild D. C.; 'Bay' 11G

Washington, Jan. 24.

Wintery weather and lack of socko product are taking a toll at main stem b.o. this session. Of three newcomers, "Ransom" at Loew's Palace, takes the lead but is only average. "Inside Detroit" at Loew's Columbia shapes dull. "Diabolique" in third stanza at Dupont is steady while "Guys and Dolls" still is big in 10th frame at Keith's.

Estimates for This Week

Ambassador (SW) (1,490; 70-95) —"Hell on Frisco Bay" (WB). Okay $4,500 or near. Last week, "Court Martial Billy Mitchell" (WB) (3d wk-5 days), same.

Capitol (Loew) (3,434; 70-95) — "Diane" (M-G) (2d wk). Sluggish $9,000 in final 6 days after $14,000 opener.

Columbia (Loew) (1,174; 70-95)—

(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week $582,800
(Based on 22 theatres.)
Last Year $544,900
(Based on 21 theatres.)

'Gunpoint' Great $12,000 in Frisco

San Francisco, Jan. 24.

Standout here this session are "Cinerama Holiday" at Orpheum and "Rock-n-Roll" stageshow with "Twinkle in God's Eye" at Paramount. "The Spoilers" at Golden Gate, "At Gunpoint" at United Artists and "Trouble With Harry" all shape nicely for newcomers. "Guys and Dolls" is rated socko for 10th week at Stagedoor. "Diabolique" still is very solid in fourth week at the Larkin, current session beating its third round.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Spoilers" (U) and "Six Bridges To Cross" (U) (reissue). Nice $12,000. Last week, "Square Jungle" (U) and "African Manhunt" (U), $13,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Lieut. Wore Skirts" (20th) and "Toughest Man Alive" (AA) (2d wk). Fair $11,000. Last week, $14,500.

Warfield (Loew) (2,656; 65-90)—"Diane" (M-G) (2d wk). Dull $8,000. Last week, $11,000.

Paramount (Par) (2,646; 90-$1) —"Twinkle In God's Eye" (Indie) and "Rock 'n' Roll Show" onstage. Sock $32,000. Last week, "Flame of Islands" (Rep) and "They Were So Young" (WB), $10,000.

St. Francis (Par) (1,400; $1-$1.25) —"Trouble With Harry" (Par). Big $14,000. Last week, "Court Martial Billy Mitchell" (WB) and "24 Hour Alert" (WB) (4th wk), $4,500 in 4 days.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (25th wk). Rushing to big $20,000. Last week, $18,300.

United Artists (No. Coast) (1,207; 70-$1)—"At Gunpoint" (AA) and "Shack Out On 101" (AA). Great $12,000 in 9 days. Last week, "30 Seconds Over Tokyo" (WB) and "Guy Named Joe" (WB) (reissues), $7,500.

Stagedoor (A-R) (400; $1-$1.25)—"Guys and Dolls" (M-G) (10th wk). Smash $14,000. Last week, $13,000.

Larkin (Rosener) (400; $1)—"Diabolique" (Indie) (4th wk). Good $5,300. Last week, $4,800.

Clay (Rosener) (400; $1—"Man

(Continued on page 18)

'HEAVEN' MIGHTY 16G, TORONTO; 'DOLL' 30G

Toronto, Jan. 24.

Biz is good at all deluxers, despite only 2 new entries. They are "Rebel without a Cause" and "All That Heaven Allows," both off to sock starts. "Guys and Dolls" in fifth frame still is way out in front to nightly turnaways. Continuing big in second stanzas are "Desperate Hours," "Man With Gun" and "Deep Blue Sea."

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1)—"Doctor at Sea" (Rank) (5th wk). Oke $5,500. Last week, $7,500.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,057; 955; 696; 694; 975; 40-75)—"Gunpoint" (AA) and "Headline Hunters" (Rep). Nice $15,000. Last week, "Desert Sands" (UA) and "Fort Yuma" (UA), $14,000.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"Deep Blue Sea" (20th) (2d wk). Holding with okay $9,000. Last week, $12,000.

Imperial (FP) (3,373; 60-$1)—"Desperate Hours" (Par) (2d wk). Good $12,000. Last week, $16,000.

Loew's (Loew) (2,090; 60-$1)—"Man With Gun" (UA) (2d wk). Good $10,000. Last week, $16,000.

Odeon (Rank) (2,580; $1-$1.75)—"Guys and Dolls" (M-G) (5th wk). Still topping city for socko $30,000. Last week, $35,000.

Shea's (FP) (2,385; 60-$1)—"Rebel Without Cause" (WB). Fine $16,000. Last week, "Rains Ranchipur" (20th) (3d wk), $5,000 in 2 days.

Towne (Taylor) (695; 60-$1)—"African Lion" (BV) (5th wk). Nice $4,500. Last week, same.

Uptown (Loew) (2,745; 60-$1)—"All That Heaven Allows" (U). Big $16,000. Last week, "Spoilers" (U) (2d wk), $6,500 in 5 days.

'Heaven' Hep 16G In Frigid St. L.

St. Louis, Jan. 24.

Near-zero temperatures continued over the weekend and this is causing a spotty appearance at mainstem houses currently. "All That Heaven Allows," lofty at the St. Louis, is best draw in city. "Diane," another new entry, is lightweight at Loew's. "At Gunpoint" finished its round at the big Fox with a fairly nice total. "Guys and Dolls" shapes big in fifth week at Esquire while "Cinerama Holiday" continues very good in 49th round at Ambassador. "Diabolique" looms fine in fourth frame at the arty Shady Oak.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (49th wk). Neat $10,000. Last week, $10,200.

Esquire (Indie) (1,400; $1.25-$1.50)—"Guys And Dolls" (M-G) (5th wk). Big $6,000 after $7,500 in fourth week.

Fox (F&M) (5,000; 51-75)—"Hell On Frisco Bay" (WB) "Target Zero" (WB). Opened today (Tues.) Last week, "Gunpoint" (AA) and

(Continued on page 18)

'Arm' Record $32,500, Philly; 'Skirts' Snappy 20G, 'Heaven' Great 16G, 2d

Philadelphia, Jan. 24.

The week's blizzard knocked two days out of this session's take but "Golden Arm" is setting a terrific pace notwithstanding. It is breaking all previous house records at the Stanton, with the overflow obviously helping nearby theatres. The Viking also is turning them away with "All That Heaven Allows," which is still great in second round. "Lieut. Wore Skirts" is rated fancy at the Fox. "Guys and Dolls" is solid in 11th Randolph session.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40)—"Trial" (M-G) (13th wk). Holding well at $4,500. Last week, $4,200.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (49th wk). Good $11,000. Last week, same.

Fox (20th) (2,250; 90-$1.49)—"Lieut. Wore Skirts" (20th). Fancy $20,000. Last week, "Rains of Ranchipur" (20th) (4th wk), $13,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Square Jungle" (U). Nice $11,000. Last week, "Spoilers" (U) $14,000.

Mastbaum (SW) (4,370; 99 $1.49) —"At Gunpoint" (AA). Droopy $10,000. Last week, "Last Frontier" (Col), $13,000.

Midtown (Goldman) (1,000; 75-$1.49) — "Diane" (M-G). Barely okay $10,000. Last week, "Kismet" (M-G) (3d wk), $9,500.

Randolph (Goldman) (2,500; 99-$1.80)—"Guys and Dolls" (M-G) (11th wk). Solid $15,000. Last week, $17,000.

Stanley (SW) (2,900; 99-$1.49)—"Ransom" (M-G). Oke $14,000. Last week, "Court-Martial Billy Mitchell" (WB) (3d wk-5 days), $10,000.

Stanton (SW) (1,483; 99-$1.49)—"Man With Golden Arm" (UA). Sensational $32,500 or over. Last week, "3 Bad Sisters" (UA) and "Headline Hunters" (Rep), $9,000.

Studio (Goldberg) (400; 90-$1.49) —"I Am Camera" (DCA) (9th wk). Down $3,000. Last week, $3,500.

Trans-Lux (T-L) (500; 99-$1.50) —"Trouble With Harry" (Par) (6th wk). Mild $4,500. Last week, $4,800.

Viking (Sley) (1,000; 75-$1.49)—"All Heaven Allows" (U) (2d wk). Rousing $16,000 or near. Last week, $25,000.

Trans-Lux World (T-L) (604; 98-$1.50)—"Dance Little Lady" (T-L). Thin $3,300. Last week, reissues.

Det. Mildish; 'Kismet' 17G, 'Jungle' Okay 15G, 'Dolls' Dandy 14G, 9th

Key City Grosses

Estimated Total Gross
This Week $2,664,300
(Based on 24 cities and 226 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,796,000
(Based on 25 cities and 227 theatres.)

'Gunpoint' Sharp $16,000 Leads K. C.

Kansas City, Jan. 24.

Area saturation booking plan is being worked here on "At Gunpoint," and it is racking up a strong week in four Fox Midwest houses to lead field this session. "Ransom" is sturdy in the Paramount. "Guys and Dolls" continues getting big in the little Roxy and stays on. Missouri is having a mild week with "Desert Sands." Weather continues on cold.

Estimates for This Week

Glen (Dickinson) (750; 75-$1)—"Lucrezia Borgia" (Indie) (2d wk). Nifty $1,700; holds. Last week, $1,900, even though police clipped out 90 feet of footage on Sunday.

Kimo (Dickinson) (504; 85-$1)—"Great Adventure" (Indie). Looks big $2,000. Stays. Last week, "Deep Blue Sea" (20th) (4th wk), $700.

Midland (Loew) (3,500; 60-80)—"Man With Gun" (UA) and "King's Thief" (M-G). Drab $6,000 in 6 days. Last week, "Quentin Durward" (M-G) and "Billy the Kid" (M-G) (reissue), same.

Missouri (RKO) (2,585; 65-90)—"Desert Sands" (UA) and "Fort Yuma" (UA). Moderate $4,500. Last week, "East of Eden" (WB) and "Battle Cry" (WB) (reissues) $3,000 in 4 days.

Paramount (United Par) (1,900; 75-$1)—"Ransom" (M-G). Fat $11,000; holds. Last week, "Trouble with Harry" (Par), $7,000.

Roxy (Durwood) (879; $1.25-$1.50)—"Guys and Dolls" (M-G) (5th wk). Good $6,000. Stays on. Last week, $7,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"At Gunpoint" (AA) and "Shack Out on 101" (AA). Hefty $16,000. Last week, "Second Greatest Sex" (U) and "Long John Silver" (DCA), $13,000.

Vogue (Golden) (550; 75-$1)—"Quartet" (Indie) and "Kind Hearts and Coronets" (Indie) (reissues). Light $1,100. Last week, "Dam Busters" (WB) (2d run), $1,200.

'2d Sex' Socko $9,000, Balto; 'Bay' Mild 8G, 'Heaven' Hefty 8½G, 2d

Baltimore, Jan. 24.

Pleasing grosses are on tap here this week. "Second Greatest Sex" is brisk at the New. "Hell On Frisco Bay" is dragging at the Stanley. "All That Heaven Allows" looms nice in second run at the Town. "Lieutenant Wore Skirts" is fairish in second frame at the Century.

Estimates for This Week

Century (Fruchtman) (3,000; 35-95)—"Lieut. Wore Skirts" (20th) (2d wk). Fairish $6,500 following $9,000 opener.

Film Centre (Rappaport) (960; 50-$1)—"Diabolique" (UMPO) (4th wk). Staunch $5,000 after $6,000 in third.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Guys and Dolls" (M-G) (5th wk). Socko $10,500 after $12,000 for fourth.

Mayfair (Hicks) (980; 20-70)—"Flame of Islands" (Rep). Modest $4,000. Last week, "Count 3 And Pray" (Col) (2d wk), $2,500.

New (Fruchtman) (1,600; 35-$1) —"Second Greatest Sex" (U). Brisk $9,000. Last week, "Artists and Models" (Par) (4th wk), $6,000.

Playhouse (Schwaber) (320; 50-$1)—"Trouble With Harry" (Par) (4th wk). Moderate $3,000 after $3,500 for third.

Stanley (WB) (3,200; 30-$1)—"Hell On Frisco Bay" (WB). Mild $8,000. Last week, "Court-Martial Billy Mitchell" (WB) (3d wk), $5,500.

Town (Rappaport) (1,400; 35-$1) —"All That Heaven Allows" (U) (2d wk). Fast $8,500 following $12,500 opener.

Detroit, Jan. 24.

Slight downward turn in biz at the deluxers this week may stem from auto plant layoffs. Two newcomers are not doing very well. First-rounders "Kismet" at the Michigan and "Square Jungle" at the Broadway-Capitol, while not sensational, look okay. "Indian Fighter" bites the dust in its second charge at the Palms. "Guys and Dolls" in ninth week at the Adams and "Cinerama Holiday" in 50th inning at the Music Hall are still strong, however. And, "All That Heaven Allows" is good in fifth week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Lieut. Wore Skirts" (20th) and "Storm Fear" (Indie) (2d wk). Slip is showing at $14,500. Last week, $22,500.

Michigan (United Detroit) (4,000; $1-$1.25)—"Kismet" (M-G). Fairly good $17,000. Last week, "Artists and Models" (Par) and "Tennessee's Partner" (RKO) (3d wk), $15,000.

Palms (UD) (2,961; $1-$1.25)—"Indian Fighter" (UA) and "Toughest Man Alive" (Lip) (2d wk). Skidding to $14,000, but still okay. Last week, $25,000.

Madison (UD) (1,900; $1-$1.25) —"All That Heaven Allows" (U) (5th wk). Good $8,000. Last week, $10,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Square Jungle" (U) and "Last of Desperados" (Lip). Okay $15,000. Last week, "Last Frontier" (Col) and "Houston Story" (Col) (2d wk), $11,000.

Adams (Balaban) (1,700; $1-$1.25) —"Guys and Dolls" (M-G) (9th wk). Strong $14,000. Last week, $15,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (50th wk). Steady $19,300. Last week, same.

Krim (Krim) (1000; $1.25)—"I Am Camera" (DCA) (4th wk). Up to fine $6,000. Last week, $4,600.

Snow Sloughs Cincy But 'Fighter' $13,500; 'Sex' Trim 10G, 'Dolls' Same

Cincinnati, Jan. 24.

"Indian Fighter" is beating tom-tom music at the Albee this stanza. Another new bill, "Second Greatest Sex" shapes smoothly for the Palace. "All That Heaven Allows" is fine on moveover. In fifth week, "Guys and Dolls" retains plenty of zest and the holdover lead. Downtown film trade, along with that of other business, skidded to a one-day low Thursday (19) under a near local record eight-inch snowfall.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Indian Fighter" (U). Heap good $13,500. Last week, "All Heaven Allows" (U), solid $16,000.

Capitol (Ohio Cinerama Corp.) 1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (31st wk). Hotsy $18,000. Last week, $17,500.

Grand (RKO) (1,400; 75-$1.25) —"All That Heaven Allows" (U) (m.o.). Fancy $7,500. Last week, "To Catch Thief" (Par) and "Country Girl" (Par), at 75c-$1 scale, $6,500.

Keith's (Shor) (1,500; 75-$1.50)—"Guys and Dolls" (M-G) (5th wk). Still fancy at $10,000, after fourth-frame's $11,500. Stays on.

Palace (RKO) (2,600; 75-$1)—"Second Greatest Sex" (U). Eight days. Pleasing $10,000 or near. Last week, "Glory" (RKO), six days, $8,500.

'Heaven' Boffo $18,000, Buff.; 'Harry' Hefty 9G

Buffalo, Jan. 24.

Standout in current session is "All That Heaven Allows," terrific at Lafayette. "At Gunpoint" looms neat at Century while "Trouble With Harry" is fine at Center. "Battle Cry"-"East of Eden," oldie combo, shapes sturdy at Paramount. "Guys and Dolls" still is in chips in fourth week at the bandbox Cinema.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Diane" (M-G) and "To Paris With Love" (Indie). Modest $11,000 or under. Last week, "Ransom" (M-G) and "Storm Fear" (UA), $10,500.

Paramount (Par) (3,000; 50-80)—"Battle Cry" (WB) and "East of Eden" WB) (reissues). Sturdy $13,-

(Continued on page 18)

TERROR'S BOSTON PROFIT KICK

Chi Holds Well Despite H.O.s; 'Diane' Good $9,000, 'Heaven' Lofty 27G, 2d 'Arm' Great 28G, 'Dolls' Smash 29G

Chicago, Jan. 24.

Chi biz is holding well this round despite abundance of holdovers and only one opener. Newcomer is "Diane," neat $9,000 at Monroe. "Court-Martial of Billy Mitchell" is off sharply in second week at State-Lake. "All That Heaven Allows" continues sock also in second at the Oriental. "At Gunpoint" shapes big in second at Roosevelt.

"Tarantula" and "Running Wild" combo is still hotsy in second session at Grand. "Oklahoma" continues bangup in fourth frame at McVickers.

"Man With Golden Arm" holds well in same round at the Woods. "I'll Cry Tomorrow" is showing staying power in fifth week at the United Artists. "Littlest Outlaw" is still getting good play in fifth at the Loop. "Diabolique" continues socko in same frame at Ziegfeld.

"Guys and Dolls" is rated sock in 11th session at the Chicago. "Cinerama Holiday" is potent in 32d week at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.80)—"Guys and Dolls" (M-G) (11th wk). Neat $29,000. Last week, $31,000.

Grand (Nomikos) (1,200; 98-$1)—"Tarantula" (U) and "Running Wild" (U) (2d wk). Hotsy $11,500. Last week, $14,000.

Loop (Telem't) (606; 90-$1.25)—"Littlest Outlaw" (BV) (5th wk). Stout $8,500. Last week, $9,500.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (4th wk). Swell $32,000. Last week, $36,000.

Monroe (Indie) (1,000; 67-87)—"Diane" (M-G). Trim $9,000. Last week, "Deep Blue Sea" (20th) (2d wk), $7,000.

Oriental (Indie) (3,400; 98-$1.25)—"All That Heaven Allows" (U) (2d wk). Big $27,000. Last week, $36,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (32d wk). Staunch $34,300. Last week, $33,000.

Roosevelt (B&K) (1,400; 65-98)—"At Gunpoint" (AA) and "Toughest Man Alive" (AA) (2d wk). Lofty $17,000. Last week, $22,000.

State-Lake (B&K) (2,400; 65-98)—"Court-Martial Billy Mitchell" (WB) (2d wk). Off to $22,000. Last week, $37,000.

Surf (H&E Balaban) (685; 95)—"Sheep Has 5 Legs" (UMPO) (10th wk). Stout $2,700. Last week, $4,300.

United Artists (B&K) (1,700; 65-98)—"I'll Cry Tomorrow" (M-G) (5th wk). Okay $18,000. Last week, $22,000.

Woods (Essaness) (1,206; 98-$1.25)—"Golden Arm" (UA) (4th wk). Still big at $28,000. Last week, $37,000.

World (Indie) (430; 98)—"Return Don Camillo" (IFE) (2d wk). Strong $4,200. Last week, $4,000.

Ziegfeld (Davis) (430; 98)—"Diabolique" (UMPO) (5th wk). Terrif $7,500. Last week, $7,800.

Cleve. Spotty But 'Bay' Brisk $15,000; 'Kismet' Same, 'Dolls' Wham 17G

Cleveland, Jan. 24.

Maybe it's the routine product or the Christmas bills that's discouraging cinema attendance. At any rate, the boxoffice is off here. "Guys and Dolls" in fifth week at the Ohio is only entry showing real sustained strength. "Kismet" at State looks modest, taking beating from crix. "At Gunpoint" looms average at Palace. However, "Hell on Frisco Bay" shapes solid at the Allen.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Hell on Frisco Bay" (WB). Fancy $15,000. Last week, "There's Always Tomorrow" (U) (8 days), $17,000.

Hipp (Telem't) (3,700; 70-$1)—"Desert Sands" (UA) and "Fort Yuma" (UA). So-so $10,000. Last week, "Lieut. Wore Skirts" (20th), $12,000.

Ohio (Loew) (1,244; $1-$1.50)—"Guys and Dolls" (M-G) (5th wk).

(Continued on page 18)

'Bay' Bright $16,000 In Denver; 'Heaven' 13G, 2d

Denver, Jan. 24.

"Hell on Frisco Bay" at the Denver, one of few new entries this week, is top newcomer currently with nice takings. "All That Heaven Allows" looms big in second round at Paramount. "Trouble With Harry" is fine in first week at Denham, and holds. "Lieut. Wore Skirts" is rated good in second frame at Centre.

Estimates for This Week

Aladdin (Fox) (1,400; 60-85)—"It's Dog's Life" (M-G). Good $3,000. Stays. Last week, "Littlest Outlaw" (BV) (4th wk), $2,500.

Centre (Fox) (1,247; 60-$1)—"Lieut. Wore Skirts" (20th) (2d wk). Good $12,000. Stays on. Last week, $13,000.

Denham (Cockrill) (1,750; 60-$1)—"Trouble With Harry" (Par). Fine $10,000. Holds. Last week, "Artists and Models" (Par) (4th wk), $7,500.

Denver (Fox) (2,525; 60-$1)—"Hell on Frisco Bay" (WB) and "Target Zero" (WB). Fancy $16,000. Holds over. Last week, "Last Frontier" (Col) and "Footsteps in Fog" (Col), $13,000.

Orpheum (RKO) (2,600; $1-$1.50)—"Guys and Dolls" (M-G) (5th wk). Fair $8,000. Continues. Last week, $14,500.

Paramount (Wolfberg) (2,200; 60-$1)—"All That Heaven Allows" (U) (2d wk). Big $13,000 or close. Last week, $18,000.

'Heaven' Stout $11,000, Indpls.

Indianapolis, Jan. 24.

Biz has levelled off at firstruns here this stanza, but remains okay for current bad weather conditions in most spots. "All That Heaven Allows" at Indiana is boxoffice leader with a good figure. "Guys and Dolls" still is perking along in fifth week at Keith's. "At Gunpoint," Circle entry, is rated fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"At Gunpoint" (AA) and "The Warriors" (AA). NSH $8,000. Last week, "Glory" (RKO) and "Sudden Danger" (AA), $10,000.

Indiana (C-D) (3,200; 50-85)—"All That Heaven Allows" (U). Stout $11,000. Last week, "Second Greatest Sex" (U), $9,000.

Keith's (C-D) (1,300; 95-$1.50)—"Guys and Dolls" (M-G) (5th wk). Fine $9,000 following $14,000 in fourth stanza. Sixth week is set.

Loew's (Loew) (2,427; 50-80)—~~"Last Frontier" (Col)~~ and "Inside Detroit" (Col). Mild $7,000. Last week, "Ransom' (M-G) and "Crooked Web" (Col), same.

Lyric (C-D) (1,600; 50-75)—"Teen-Age Crime Wave" (Col) and "Jungle Moon Men" (Indie). Perky $6,000. Last week, on moveovers.

'Sex' Fancy $12,000, Omaha; 'Spoilers' 7G

Omaha, Jan. 24.

Biz is strictly okay this session at downtown houses, with two of the three new entries in the chips and "Guys and Dolls" heading into its fifth week at State. "Second Greatest Sex" is fancy at the Orpheum while "Spoilers" is strong at the Omaha. "Treasure of Pancho Villa" looms medium at Brandeis.

Estimates for This Week

Brandies (RKO) (1,000; 75-$1)—"Treasure Pancho Villa" (RKO) and "Stranger's Hand" (Indie). Medium $4.500. Last week, "Court-Martial Billy Mitchell" (WB) and "Target Zero" (WB) (4th wk), $3,000.

Omaha (Tristates) (2,000; 70-90)—"Spoilers" (U) and "Paris Follies of 1956" (AA). Stout $7,000. Last

(Continued on page 18)

'DAY'-'PHANTOM' TWINNED $45,000

Boston, Jan. 24.

New fantasy-terror kick is on here with teeners rockin' and rollin' around the Paramount and Fenway giving the twin houses a torrid $45,000 for first week of package deal, "Day World Ended" and "Phantom From 10,000 Leagues." Reports from all around the circuits where the two ARC releases are playing day and date in 250 New England theatres were the same—sock biz. Paramount is an average $15,000-$16,000 house and Fenway, $5,000-$7,000.

While other house managers scratched their heads in puzzlement, Embassy Pictures Corp. prexy, Joe Levine, franchise holder, said simply, "I told you so." He said he "felt the time was ripe" after checking grosses on the previous week of horror films whereby the Paramount and Fenway combatted the pre-Xmas week slump. Old "Frankenstein" and "Dracula" films, changing every day for a week grossed better than average first run product and subsequently did well on circuit bookings, moppets who had never seen these films, were enthusiastic.

"Day World Ended" and "Phantom From 10,000 Leagues" combo is being held over at the twin Boston houses. Films were hypoed by strong exploitation on tv and radio. Per example: George Kraska, got the monster suit from the "Phantom From 10,000 Leagues" from Hollywood and Jordan Marsh store gave it a window.

Biz picked up at most firstruns this week, with grosses generally nice all around. Besides "World"-"Phantom" package, there were only 3 other new bills, "Ransom" at State and Orpheum, "There's Always Tomorrow" at Metropolitan and "Prisoner" at Exeter, all nice to smart. "Guys and Dolls" is socko in 11th week at the Astor. "Cinerama Holiday" still is great in 22d week.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)—"Guys and Dolls" (M-G) (11th wk). Great $13,000. Last week, ditto.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"African Lion" (BV)

(Continued on page 18)

'Arm' Golden $22,000 In Pitt; 'Heaven' Boff 8¼G, 2d, 'Holiday' 10G, 50th

Pittsburgh, Jan. 24.

Practically all the downtown business currently is going to "Man With Golden Arm," best at Penn since "Not As a Stranger," and holdover of "All That Heaven Allows" at Fulton. Both "Hell On Frisco Bay" at Stanley and "The Square Jungle" at Fulton are highly disappointing. "Sheep Has 5 Legs" continues strong at Guild and will continue. "Cinerama Holiday" is picking up a bit at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 75-$1.10)—"All Heaven Allows" (U) (2d wk). Holding up very well and will stay on. Should shoot over big $8,500. Last week, thumping $14,000.

Guild (Green) (500; 65-$1)—"Sheep Has 5 Legs" (UMPO) (5th wk). Solid $2,500 on top of $3,000 last week.

Harris (Harris) (2,165; 65-$1)—"Square Jungle" (U). Management figuring on yanking after just 5 days and will be lucky to get $3,000 for that short period. Last week, "There's Always Tomorrow" (U), okay $10,000.

Penn (UA) (3,300; 75-$1.10)—"Man With Golden Arm" (UA). Big $22,000 or over. Naturally stays.

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

B'way Better; 'Cry' Zesty 148G 2d, 'Skirts'-Henie Hotsy 98G 2d, Palace Potent 25½G, 'Arm' Strong 24½G 6th

First weekend in some time with clear, mild weather last Saturday-Sunday brought plenty of patrons into the Broadway deluxers, and consequently will give the entire session an improved tone. Regents week, which covers much of the present stanza, is expected to add juvenile ducat-buyers. In fact, many firstrun theatres are running either close to or topping the previous week's gross. Numerous houses on Saturday (21) ran ahead of the preceding Saturday.

Biggest coin is going to "I'll Cry Tomorrow" with stageshow, with a sturdy $148,000 in prospect for the second week at the Music Hall. This insures a third round. "Lieut. Wore Skirts" with Sonja Henie iceshow onstage is holding in remarkably sock fashion, with $98,000 likely in first holdover stanza at the Roxy. It stays a third.

Lone newcomer, "There's Always Tomorrow" with vaudeville shapes as smash $25,500 at the Palace. "Artists and Models" looks okay $31,000 for fifth session at the Paramount, ahead of fourth week. It stays a sixth.

"Golden Arm" is headed for a great $24,500 in current (6th) frame at the Victoria and slightly ahead of fifth week. "Rose Tattoo" held almost even with preceding round to get a smash $30,000 in sixth session at the Astor.

"Guys and Dolls" looks to reach a big $33,000 in the 12th stanza at the Capitol or only $1,000 behind the 11th week. "Diane" continues mild with about $9,000 due for second State week.

"Billy Mitchell" is winding its five-week run at the Criterion today (Wed.) with an okay $11,000 or near. "Helen of Troy" opens tomorrow. "Indian Fighter" held near its preceding frame with a fair $9,000 for fifth week at the Mayfair.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Rose Tattoo" (Par) (Par) (7th wk). Sixth stanza ended Monday (23) held up great at $30,000 after $30,500 for fifth week. Stays on for some time at this gait.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Samurai" (FA) (3d wk). Second week ended Sunday (22) was smart $7,800 after $9,200 in first.

Baronet (Reade) (430; $1.25-$1.50)—"Adorable Creatures" (Cont) (3d wk). Initial holdover frame ended Monday (23) pushed to wow $11,000 after $10,400 in first week. Still using added shows Saturday-Sunday. Stays on indef.

Capitol (Loew's) (4,820; $1-$2.50)—"Guys and Dolls" (M-G) (12th wk). Current session concluding tomorrow (Thurs.) looks to hit smash $33,000 after $34,000 in 11th

(Continued on page 18)

'Frontier' Robust $9,000, Port.; 'Spoilers' 7G

Portland, Ore., Jan. 24.

Two holdovers continue to do the best biz in town this round. "Guys and Dolls" is rated stout in fifth frame at the Broadway. "Lieut. Wore Skirts" looms trim in second at the Fox. Two action pix, "Last Frontier" and "The Spoilers" shape well as new entrees.

Estimates for This Week

Broadway (Parker) (1,875; $1.50)—"Guys and Dolls" (M-G) (5th wk). Stout $9,000. Last week, $13,000.

Fox (Evergreen) (1,536; $1-$1.25)—"Lieut. Wore Skirts" (20th) and "Secret Venture" (Rep) (2d wk). Neat $9,000. Last week, $11,700.

Guild (Indie) (400; $1)—"Sheep Has 5 Legs" (Indie) (2d wk). Mild $1,000. Last week, $1,700.

Liberty (Hamrick) (1,890; 90-$1.25)—"Spoilers" (U) and "Hold Back Tomorrow" (U). Okay $7,000 or near. Last week, "Second Greatest Sex" (U) and "No Man's Woman" (Rep), $7,400.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Last Frontier" (Col) and "Inside Detroit" (Col). Warm $9,000 or close. Last week, "Court-Martial Billy Mitchell" (WB) (3d wk), $7,000.

Paramount (Port-Par) (3,400; 75-$1)—"Trouble With Harry" (Par) and "Sleeping Tiger" (Indie). Light $8,000. Last week, "Square Jungle" (U) and "Deadly Game" (Indie), $6,300.

'Dolls' Wow 25G, Prov.; 'Boy' 11G

Providence, Jan. 24.

An upped scale has RKO Albee ahead of the field with "Guys and Dolls" rated sock opening week. Majestic is also doing big with "Hell On Frisco Bay." On the moderate side are the State's "High Noon" and "Apache," reissue combo, and the Strand's "Warriors."

Estimates for This Week

Albee (RKO) (2,200; 90-$1.50)—"Guys and Dolls" (M-G). Top scale helping to smash $25,000. Last week, "The Spoilers" (U) and "6 Bridges To Cross" (U) (reissue), $8,000.

Majestic (Fay) (2,200; 50-80)—"Hell On Frisco Bay" (WB) and "Vanishing American" (AA). Neat $11,000 or over. Last week, "Lieut. Wore Skirts" (20th) and "Night Freight" (AA), $12,000.

State (Loew) (3,200; 50-80)—"High Noon" (UA) and "Apache" (UA) (reissues). Fair $9,000. Last week, "Diane" (M-G) and "Good Die Young" (UA), $9,500.

Strand (Silverman) (2,200; 50-80)—"Warriors" (AA) and "Return of Jack Slade" (AA). Moderate $6,500. Last week, "At Gunpoint" (AA) and "Paris Follies of 1956" (AA), $5,500.

'Pearl' Fairish $8,000, Mont'l; 'Trap" 15G, 3d

Montreal, Jan. 24.

With three holdovers in city currently, biz is levelling-off generally here. Best showing is being made by "Tender Trap," which still is fine in third round at Palace. "Rebel Without Cause" shapes good in second Capitol session. "Killer's Kiss" and "Ft. Yuma" combo shapes average at Orpheum. "Pearl of South Pacific" is mild at Princess.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Tender Trap" (M-G) (3d wk). Fine $15,000 following $17,000 in second.

Capitol (C.T.) (2,412; 50-85)—"Rebel Without Cause" (WB) (2d wk). Good $16,000 after $21,000 opener.

Princess (C.T.) (2,131; 40-65)—"Pearl of South Pacific" (RKO).

(Continued on page 18)

20-Below Bops Mpls.; 'Gunpoint,' Good $8,000, 'Holiday' Big 12G, 29th

Minneapolis, Jan. 24.

Weekend temperatures of 20 below zero have put a damper on the boxoffice here, and both newcomers and holdovers are finding the going rough. Fresh arrivals include "All That Heaven Allows," "At Gunpoint," "The Prisoner" and "The Spoilers." "The Prisoner" got off to a disappointing start.

It's the fifth week for record-breaking "Guys and Dolls," the 29th for ever-potent "Cinerama Holiday" and fourth for "Artists and Models," last-named better than anticipated at boxoffice.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (29th wk). In its eighth month now, but continues to fly high at boxoffice. Big $12,000. Last week, $13,000.

Gopher (Berger) (1,000; 85-$1)—"The Spoilers" (U). Weather conditions hampering this with mild $4,500 likely. Last week, "Man Alone" (Rep), $4,000.

Lyric (Par) (1,000; 85-$1)—"Artists and Models" (Par) (4th wk). neat $4,000. Last week, $5,000.

Radio City (Par) (4,100; 85-$1)—

(Continued on page 18)

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THRU
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—Spyros P. Skouras, President
20th Century-Fox Film Corporation

London Film Biz Hefty; 'Arm' Golden $14,000, 'Goodman' Sock 11G, 'Phenix' Big 10G, 'Richard' Wow $12,600, 5th

London, Jan. 17.

West End first runs have made a healthy start in the New Year and most situations report above average results. "Man with Golden Arm" is heading for great $14,000 or near in opening week at the Odeon, Leicester Square. "The Phenix City Story" closed its first round at the Warner with fancy $10,000. "The Benny Goodman Story" is shaping to get smash $11,000 or close in its opening frame at the Odeon, Marble Arch. "Trial" looks set good at $14,000 at the Empire.

Most impressive result in the New Year has been scored by "Richard III." In its fifth frame at the Leicester Square, it is smash of its opening sesh, $12,600. Fourth stanza of "Davy Crockett" hit a great $5,500 at Studio One. "Desperate Hours" looms okay $7,000 opening week at the Plaza.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Secret Interlude" (20th). Below expectations at modest $4,500.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (67th wk). Still profitable at around $10,700.

Empire (M-G) (3,099; 55-$1.70)—"Trial" (M-G). Good $14,000 or near.

Gaumont (CMA) (1,500; 50-$1.70)—"Glory" (RKO) and "Treasure Pancho Villa" (RKO) (2d wk). Fair $4,600. Last week, $6,100.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Richard III" (B. Lion) (5th wk). Current frame looks great $12,600 and equal to opening round. Most consistent grosser at this theatre for many years. Continues.

London Pavilion (UA) (1,217; 50-$1.70)—"Illegal" (WB) and "Target Zero" (WB) (2d wk). Fair $4,200 or near after opening week hit $6,700. "Rebel Without Cause" (WB) follows Jan. 20.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Golden Arm" (UA). Brightest new entry, with prospects of sock $14,000. Stays another three weeks.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Benny Goodman Story" (Rank). Heading for fancy $11,000 or near.

Plaza (Par) (1,902; 70-$1.70)—"Desperate Hours" (Par). Below hopes at oke $7,000 or close.

Rialto (20th) (592; 50-$1.30)—"Girl in Red Velvet Swing" (20th) (2d wk). Average $3,000. First week, $3.500.

Ritz (M-G) (432; 50-$1.30)—"Tender Trap" (M-G). Fine $3,700.

Studio One (APT) (600; 30-$1.20)—"Davy Crockett" (BV) (5th wk). Fourth frame was great $5,500, more than double opening week's gross. Stays indef.

Warner (WB) (1,785; 50-$1.70)—"Phenix City Story" (ABP) and "Can't Escape" (ABP) (2d wk). Current round shapes hefty $8,500. Last week, $10,000. "Helen of Troy" (WB) opens the Royal Charity Gala on Jan. 26.

4 Performers, Mgr. Die In Munich Auto Crash

Munich, Jan. 17.

Five members of an itinerant vaude unit were killed Sat. (14) when the car in which they were riding was involved in a car crash near Kitzbuehel on the Munich-Salzburg autobahn. Victims were Annette MacDonald McGill, 23, Scot dancer; Nikolas Miurrjaos, Greek singer known professionally as "Caruso"; Herbert Scholtze, troupe manager; Antoinette Miller, 23, London show girl, and Linda Bacon, 24, also a show girl.

Miss McGill, who was known in her teenage days as "Little Annette," was a child performer in Scotland. She appeared in Scot pantomimes with her partner, Rae (Annette &) Flynn. Later she joined "Annie Get Your Gun" in London and for a time was partnered with James Lee Young, Scot dancer-singer, in a terp duo. More recently she toured Britain in the Liftler production, "Love from Judy." Following that stint she and two other femmes formed The McLanna Triplets.

Defa To Film Tom Mann Novel in E. Germany

Frankfurt, Jan. 24.

"Buddenbrooks," the controversial Thomas Mann novel based on the decadence of a middle class family, will become meat for the political mill as it turns into a film to be produced this year by Defa, the Red-controlled film production company in East Germany.

Mann during his lifetime gave the right to film the novel to Defa, but insisted that the picture be made as a coproduction between East and West Germany. Several West German film companies applied to the Bonn government for permission to work with the East on this film, but they were turned down.

Defa has announced, with the death of Mann, that it will make the film on its own this year.

M-G Plans Aussie Ozoner Break-In

Sydney, Jan. 17.

As predicted some time ago, Metro is breaking into the drive-in field in Melbourne in the near future. Metro also may be financially interested in a Sydney ozoner when the government gives the green light.

Under Bernie Freeman, Metro now operates its own chain of plush cinemas in key spots and nabes, in opposition to the Hoyts and Greater Union loops. The ozoner break-in indicates that this major distributor-exhibitor has set big expansion plans for this year.

For years, Aussie exhibitors have beefed about Metro operating a circuit which they claim is in opposition to them. Despite these outbursts, Freeman just went ahead consolidating the Metro setup in every available spot.

Metro's drive-in launching is sure to revive the old talk about Yank domination from Down Under independents. It is the only U. S. distributor with its own showcase in all key cities and major nabes, apart from 20th-Fox, which is allied to Hoyts circuit.

Mex 'Teahouse' Actress Wins Acting Laurels

Mexio City, Jan. 17.

Rosita Diaz Gimeno, who played the femme lead in the Spanish version of "Teahouse of the August Moon" which Jean Dalrymple presented here last year with smash results, was voted the top dramatic actress of 1955 by the Theatre Critics Group of Mexico. Femme runners-up were Carmen Montejo and Isabel Corona.

Crix chose Rafael Banquells the top actor of the year, and Manolo Fabregas and Carlos Riquelme as second choices. All the prize winners also work in pix.

Mex Film Bank Probes Backlog of Native Pix

Mexico City, Jan. 17.

The film industry's own bank, the semi-official Banco Nacional Cinematografico, is readying a new kind of house cleaning. It plans to probe reports that the trade is being bogged down by an accumulation of shelved films reported to be worth $32,000,000. Some of these were produced years ago. Others are horrible examples of the years when Mexico went overboard with film production, turning out as many as 128 per year of which a maximum of 40 did any good at all boxoffice-wise.

Eduardo Garduno, the bank's prexy and head of Cinex, indicated official controller of distribution of Mexican pix abroad, that the probe would try to unfreeze as many as possible of these pix. It also would seek to prevent repetition of such an embarrassment.

Jap Cinema for Paris

Tokyo, Jan. 17.

A theatre for exclusive showing of Japanese films will be established in Paris jointly by a Japanese and French film company in July, according to an announcement here by Masaichi Nagata, head of Daiei Motion Picture Co.

Nagata signed the pact this week with Jacques. AndreFouet, prexy of Pathe Overseas Co., for the $400,000 structure to be erected near the Arc de Triomphe. Theatre will occupy the first two floors with the top floors used as exhibition halls for Japanese products.

Blacks Plan Three Summer Revues

Blackpool, Eng., Jan. 17.

George and Alfred Black, the impresario team, will present three summer productions at this North England holiday spot instead of their usual two. Their new revue, featuring comedian Albert Modley and chirper Edna Savage, is set for the Palace. House usually runs weekly change of vaude during the summer.

The Blacks will present Bert Bernard and Eve Boswell at the 3,000-seat Opera House, and chirper Jill Day and comedian Dave King at the Winter Gardens Theatre.

England's three Beverley Sisters are pacted to top the revue for local impresario James Brennan at the Queen's Theatre, opening May 12. Support layout includes John & Rene Arnaut, Trio Lanas, Three Monarchs, Lionel Baker, with Dickie Hurran megging.

The Lane Bros., U. S. acro-comedy duo, are also set for the Opera House. Lawrence Wright's 32nd "On With the Show" at the North Pier will feature comedian Ted Lune, the Southlanders and Syd & Max Harrison. The John Capstack show at Central Pier has Jimmy James, Ken Dodd, Dennis Spicer and Jimmy Clitheroe, Hylda Baker, Lancashire comedienne. The Dandy Bros. are set for the Regal Pier Pavilion on South Pier.

A new farce will be staged by Jack Hylton at the Grand. A Jack Taylor show is set for the Hippodrome cinema, and the annual Blackpool Tower Circus is rebooked for the Tower arena.

LONDON DAILY NAMES 'PAJAMA' TOP MUSICAL

London, Jan. 24.

"The Pajama Game" got the nod as the best musical of the year in the Evening Standard's drama awards announced last Thursday (19). The judges were John Fernald, principal of the Royal Academy of Dramatic Art; Sir Michael Balcon, the Ealing film producer; novelist Rosamund Lehmann; Sir Malcolm Sargent; Harold Hobson, Sunday Times drama scribe, and Milton Shulman, the Standard's own reviewer.

"Tiger at the Gates," which moved to Broadway from London, was judged the best new play, while "Waiting for Godot" was accolated as the most controversial play of the year.

Siobhan McKenna and Richard Burton were nominated for the best performances of the year in "St. Joan" and "Henry V," respectively.

In a ballot among Standard readers, results of which were published on Friday (20), "Salad Days was voted the most popular show of last year, with second and third positions going to "Sailor Beware" and "The Water Gypsies." Two, Broadway musical imports, "Kismet" and "King and I," were placed ninth and tenth.

'Boy Friend' Preem For Aussie Jan. 31

Sydney, Jan. 17.

Sandy Wilson's "The Boy Friend" will have its Aussie preem at the Elizabethan Theatre, Newtown, Jan. 31. Show will be jointly handled by the Elizabethan Trust and J. C. Williamson Ltd.

Cast will include John Parker, Marie Tysoe, Beth Dean, Minnie Love, Carl Randall, Helen France and Graham Smith. Robert Quentin will produce the show.

British Exhibs Don't Like TV Either; CEA Blasts Sale of 50 Pix to Video

London, Jan. 24.

Sale of full-length British feature films to television has sparked a new row in the British picture industry. The Cinematograph Exhibitors Assn. is theatening to implement its 1952 policy decision to boycott the output of all producers who offer any of their pix to the tv networks

The issue was revived by the announcement that Television Programs of America has sold a block of about 50 full-length British features to tv. The first two in the deal are "They Made Me a Fugitive" and "Thunder Rock." Other titles were not revealed.

A full dress debate on the situation is expected at the CEA General Council meeting in March on the basis of a special report which is to be prepared by the new Finance and Management Committee. The exhibiting industry will then frame its policy in the light of developments.

As a result of the solidarity among exhibitors, British distributors have been unable to follow the American lead and unload their product to television. There have been only a few isolated tv screenings, mainly of films of continental origin.

CEA Nixes Soviet Bid For Cinema Surveys

London, Jan. 24.

An invitation to send a British delegation to the Soviet Union has been nixed by the Cinematograph Exhibitors Assn., but it is prepared to offer facilities for any Russians who want to study exhibition practices in Great Britain.

The overtures to the CEA were made by the Board of Trade on the basis of a letter from the Soviet Ambassador, who asked whether an exchange of film experts would be possible. He suggested a stay of four to six weeks to study, among other things, the organization of buying and the design and technology in relation to theatre building. It was proposed that each side would pay its own expenses.

Still See British Quota Unchanged

London, Jan. 24.

There is unlikely to be any change in the British film quotas for the new quota year which begins Oct. 1. The Cinematograph Films Council, which advises the Board of Trade prexy on percentages, met in Whitehall last week. Although it did not arrive at a firm decision, it is understood it is unlikely to propose a variation.

The quotas at present stand at 33⅓% for first features and 25% for supporting programs. They have remained static for several years in a bid to end the mass defaults which occurred when exhibitor quotas originally stood at 45% and 40% in 1948 and 1949.

Under terms of the 1948 Films Act, the Board of Trade prez has to give at least six months notice in the House of Commons if he proposes to make any alteration in the quotas. But if the status quo is to be maintained, it is not essential for him to make an announcement. Any revision, therefore, would be proposed not later than March 31.

There had been a strong feeling that the Films Council would have recommended a cut in the supporting quota, following the recent decision of the National Film Finance Corp. to restrict loans for second features. This decision may conceivably affect the flow of supporting product, and may increase existing difficulties by exhibitors in meeting their commitments.

The quota for the supporting programs of course, may be met by the inclusion of shorts, but these are not, as a general rule, acceptable to most exhibs.

Mex Prod. Chief Backs Union on Print Plan

Mexico City, Jan. 17.

Top backing from Mario Zacarias, head of Producciones Zacarias, frontline film producers, (just elected prexy of the Mexican Film assn.), has been given the move of the Picture Production Workers Union (STPC) for the government to boost customs duties on copies of foreign films. By making this tariff bite so severe on pix brought in that their makers would be obliged to have them printed down here—naturally is figured to boost union employment.

Zacarias announced that in his capacity as association prexy he will urge that the government order it obligatory that all imported pix be printed here. He figures that an average of 500 films made abroad are screened annually in Mexico.

The forced printing move is part of the association's 1956 program, Zacarias explained.

New Savory Legit for Scots

Glasgow, Jan. 17.

A new comedy by Gerald Savory, author of "George and Margaret," is set for the King's Theatre here Jan. 30. Titled "A Likely Tale," it will star Margaret Rutherford and Robert Morley.

JERRY WAYNE TO STAR IN BRITISH MUSICAL

London, Jan. 24.

A new British musical, starring Cicely Courtneidge, Jack Hulbert and Jerry Wayne, is due to open in Glasgow Feb 13. It will play a six weeks on out-of-town tour before coming to the West End. The tuner, which will be under Bernard Delfont's management, is entitled, "Starmaker," and is based on a book by Ian Stuart Black. Cyril Ornadel has written the music and lyrics are by David Croft. Jack Hulbert is staging.

Wayne first came to London from Broadway nearly three years ago in a starring role in "Guys and Dolls" and has remained here ever since. He recently returned from a Middle East tour where he entertained British troops.

Yugoslav-Italian Film Pact Likely in March

Belgrade, Jan. 17.

An international agreement on cooperation in making of motion pictures will be signed between Yugoslavia and Italy in March, an official of the Film Producers Society revealed here. Negotiations were successfully terminated between the representative of the Yugoslav Ass'n of Film Producers and the Associazione Nazionale Industrie Cinematografica ed Affini, which started last December in Rome.

An agreement already has been signed on the level of professional associations and will cover the matters pertaining to coproduction, services connected with film shooting and financial aspects of cooperation. Reps of both associations submitted the draft texts of the agreement to their respective governments with the proposal that an international agreement should be concluded.

London Savoy to Try No-Name Show Policy

London, Jan. 17.

After about 20 years, Savoy Hotel has changed its policy of booking single big name attraction. Agent Harry Foster has closed deal with the management to stage a floor show there comprising six English gals and six boys. The 12 are unknowns, but Foster maintains that they are all star material.

Show, which opens March 5 for minimum of six weeks with option, will be staged by Mervyn Nelson who was responsible for the staging of the "Jazz Train" here last year at the Piccadilly Theatre. It proved such a hit that it was played in all the big provincial cities after the West End run, and is currently scoring in Paris.

GOAL: BROAD PUBLICIST UNION

Did O'Neil Out-Fox Hughes?

Attorney Bernard Reich Still Nagging That Old Howard Hughes Bone—Files With U.S. Supreme Ct.

Hollywood, Jan. 24.

Did Howard Hughes, in selling RKO to Thomas F. O'Neil for $25,000,000, overlook a $38,000,000 joker in the deal?

Possibility that Hughes, one of the shrewdest financial traders of this generation, may have outsmarted himself in the deal was seen in Washington yesterday (Mon.) with the filing of an appeal to the Supreme Court of the tangled decisions in the minority stockholder litigation against Hughes and RKO which have wound through three states for the last three years. The appeal raises the possibility that O'Neil—who has already realized a profit of $2,200,000 through his skilful handling of the assets of the film firm—may find himself the possessor of a firm with an unexpected $38,000,000 in cash assets.

The lawsuits have been pending for three years, ever since Eli and Marion Castleman and Leo Feuerman brought suit in New York and followed that action with complaints in California and Nevada. Bernard Reich was retained as counsel for the California action, and he has consistently attempted to press the suit. When service was obtained on Hughes in Nevada and the action subsequently tried there, Reich charged "Collusion" and has since battled through the various appeals machinery, despite the fact that the New York attorneys who originally hired him have tried to dismiss him from the case.

(As a result of the inter-defense attorney squabbles, there have been side issue cases arising out of the litigation, including a Reich lawsuit against Hughes, RKO and New York attorneys Louis Kipnis and Leo Mittelman for $750,000 in fees. This action was settled out of court last week for an undisclosed sum; significantly, one of the aspects of the settlement obviously was that Reich was given a greenlight to file an appeal of the basic issue with the Supreme Court.)

Filing of the Supreme Court appeal by Reich in Washington yesterday now paves the way for some extremely involved corporate transactions.

In the original suit, the plaintiffs charged that Hughes' mismanagement had cost the firm $38,000,000. When Hughes bought the assets of the corporation for the equivalent of $6 per share, the lawsuit was one of the assets involved since, in minority stockholder litigation, a victory for the plaintiff means the money in question goes to the corporation.

Now, unless there was a private side deal affecting this litigation (which trade circles consider unlikely), Hughes is faced with a Supreme Court hearing on Reich's perennial query "were not the stockholders entitled to a trial in Los Angeles—instead of the mock trial held at Hughes' instance in Las Vegas"?

If this appeal is successful and the subsequent trial determines that the management of RKO was damaged to the tune of $38,000,000, this money will be due and owing from Howard Hughes. And it will be payable to RKO, now wholly owned by ONeil. The net result would be that O'Neil would have paid $25,000,000 for a company which had $38,000,000 in "found" assets, over and above the profit he has so far registered through the sale of the backlog to Matty Fox's group and the sellback of "Conqueror" and "Jet Pilot" to Hughes.

Or—to put it another way—Howard Hughes would be in the position of having lost more than $30,000,000 in the maze of technicalities attendant upon his purchase and subsequent sale of the RKO studios.

Abrupt Foldo

Bradford, Vt., Jan. 24.

Here was one time the show didn't go on.

Bill for Jan. 14-15 had been published in the local newspaper, posters were up in front of the house, but there was no performance.

The Bradford theatre simply folded without warning.

Canada's Official Tab for Films $821,122 ('55)

Ottawa, Jan. 24.

Public accounts, tabled in the House of Commons, show the National Film Board with a $67,604 profit on operations for 1954-55 fiscal year. NFB's chief customers were government departments and agencies which paid a total of $821,122 for motion pictures and other work, the largest having been to National Defence Dept., whose film bill was $390,854.

Canadian Broadcasting Corp. was billed for $111,915 for television rentals and royalties.

Mann Seeks 'Oklahoma' Deal for Many Policyed Alvin in Minneapolis

Minneapolis, Jan. 24.

Circuit owner Ted Mann, whose operations include the highly successful loop first-run World here, is in New York conferring with the "Oklahoma" toppers regarding the possibility of their taking over his downtown Alvin for the Todd-OA picture.

The 1,200-seater located in the heart of the loop, the Alvin has housed legit, dramatic and musical stock, vaudeville, films and burlesque. For the past two years it has been used by an evangelist, now departing.

Charlie Fox, Milwaukee burlesque impresario, who operated burlesque at the theatre for many years until exangelism out-bid him has been trying to get it back for the stripper shows. Mann, however, inclines to "Oklahoma."

Originally called the Shubert built to oppose Klaw & Erlanger, the theatre has a gallery as well as balcony.

WARNERS' FIRST CALL ON BERGMAN 'ELLIENA'

Warner Bros., which has a preproduction deal on the new Ingrid Bergman picture, "Elliena," is reportedly considering setting up a foreign film distributing subsid similar to the one established by Columbia.

"Eliena," directed by Jean Renoir, is currently lensing in France. WB is said to have first call on U.S. rights.

Warners is currently eyeing several foreign films. It has taken on and dubbed a German film, "So Lange Du Da Bist," with Maria Schell and O. W. Fischer.

MIRISCH-CLARK CONFER

Allied Artists veepee Harold J. Mirisch arrived in New York from the Coast over the weekend for conferences with homeoffice executives. He'll also confer with Robert Clark, director in charge of production for Associated British Pathe, distributors of AA product in the United Kingdom. Clark is scheduled to arrive from England early next week.

Mirisch was preceded east by v.p. G. Ralph Branton and pub-ad director John C. Flinn.

EXISTING UNITS SEEN BALKING

The International Alliance of Theatrical Stage Employees is contemplating the formation of a unit comprised of publicists, publicity writers, and artists employed in the theatre, motion picture, and broadcast industries. Move is being sparked by Russell Moss, executive v.p. of Local H-63, Homeoffice Employees Union, which currently represents Paramount homeoffice publicists and has the greenlight to represent the RKO homeoffice staffers.

In a memorandum to publicist members of Local H-63, Moss indicated that the proposed union would have jurisdiction from the IA not only in the New York area but throughout the country with the exception of Hollywood. Recent events, according to Moss, have brought the subject into "sharp focus" and a decision is necessary quickly since a discussion of the matter will take place at the mid-winter meeting of the IA general executive board in Los Angeles on Jan. 30. Moss said that he feels it is essential for the publicity members of Local H-63 to have a proposal ready for submission to the board so that the union can proceed with its organizational work.

Decision of Local H-63 to organize a national publicists union stemmed from a recent ruling by the International union. Local H-63 was recently certified as the bargaining agent for Paramount field publicists. However, it was informed by the IA that its jurisdiction was confined to the greater N. Y. area. Furthermore, the IA indicated that it felt that publicists, writers, and artists should not be intermingled with office workers since pay rates and working conditions were different.

Legit on Own

Local H-63's desire to include all amusement field publicists is seen as setting off a jurisdictional tangle. Legit theatre pressagents, who are members of the unaffiliated Assn. of Theatrical Press Agents and Managers, have staunchly resisted any efforts for association with any other pressagent groups outside the legit field. In addition, homeoffice publicists employed by Warner Bros., Columbia, 20th-Fox, United Artists, and Universal are members of the Screen Publicists Guild, which is affiliated with District 65, another AFL-CIO affiliate (as is IATSE). Since the two major labor groups have merged, there's a chance that unions covering the same field may more readily combine. However, the Publicists Guild has long been anti-IA and industry observers see little chance of a merger between the N. Y. publicists groups at the present time.

Coast Now IA

Hollywood film publicists, formerly members of an independent union, recently became an IA affiliate and received an "A" charter from the parent organization. Example of the separate charter held by the Coast publicists is cited by Moss in pitching his argument for a separate publicists group.

Moss suggests that the proposed union be an independent local "yet would be affiliated with Local H-63 in the sense that the present business agents of Local H-63 would also become members of that local and in the main would function the same as at the present, with the possible exception that one of the publicists or writers would be elected president of the local." He said that he does not believe there is any desire to separate completely and operate with new officers and business agents. He feels, however, that for the purpose of discussions and negotiations that a constitution be drawn up for the proposed unit, subject to the approval of the IA, and that the administration of the new unit remain with the present officers of Local H-63 "if the unit so desired."

Acetate Safety Film Nearly 100% But That Small Nitrate Sniff Prevents Insurance Economy

Industry's conversion to acetate safety film is now virtually complete.

With the exception of some old shorts that may still be in the vaults at exchanges, all the celluloid in circulation, including the newsreels, is made of safety stock.

So far, despite the switch to acetate, insurance rates haven't been materially affected and execs say there will be no change until and unless the industry can present its case with spotless hands, i.e. with the guarantee that all nitrate has disappeared from the market.

While nothing definite has been done about it, there is a feeling that, in another few months, the industry will take cognizance of the situation and take united action to eliminate the last vestige of nitrate stock. It's estimated that the resultant savings, applying not only to insurance but also to construction and other safeguards dating back to the days of inflammable stock, would run into many millions of dollars.

There is currently no nitrate stock manufactured in this country and Europe also is gradually switching to acetate. Most of the important prints now are on safety.

Quick Dollar

Albany, Jan. 24.

"The trend in the motion picture industry, hungry for a quick dollar, is towards cheap and sensational pictures; lacking to a great extent in technical perfection, they attempt by the glorification of sex and crime to appeal to the adolescent, the unwary and the unstable, thrill-seeking adults."

So The Evangelist, official weekly of the Albany Catholic Diocese, declared in its leading editorial.

Opinions Galore Reach Senators Come Hearings

There will be no dearth of statistics and opinions when a Senate Small Business subcommittee meets Feb. 2 in Washington to hear exhibitor complaints about rentals terms and trade practices of the major distributors. Almost all organizations involved in the hearing are assembling their own facts and figures to prove their own arguments. As a result, it's anticipated that there will be a serious conflict of views, especially from exhibitor sources.

Theatre Owners of America is currently tallying the results of the questionnaire it sent to 3.600 members representing some 9,000 theatres. A similar survey is being made by individual Allied States Assn. units for forwarding to the national office for compilation and introduction at the hearings. The Southern California Theatre Owners Assn. and the Independent Theatre Owners Assn. are also assembling data for presentation to the Washington solons. There's no doubt that the distribution companies, which will be called upon to answer the charges made by some of the exhibitor groups, will also have detailed information available.

From the standpoint of the exhibitor groups, it's figured that the data presented by each individual unit will represent the previously-stated opinion of the group. For example, TOA and the ITOA have long been on record as opposing Government intervention in industry affairs.

The ITOA, for example, passed a unanimous resolution to appear at the hearings and oppose all efforts at Government regulation. The group also went on record as supporting intra-industry arbitration and has approved the arbitration draft prepared by the joint exhibitor-distributor committee.

Group of ITOA members, said to represent all sections and type of theatre operation in the New York exchange area, has been designated to attend the Washington hearings. Committee includes prexy Harry Brandt, v.p. and board chairman Max A. Cohen, and board members Julius Sanders, William Namenson, Edith Marshall, Sam Einborn, and Ray Rhone.

Golden's New Deputy

Washington, Jan. 24.

Cortlandt Van Rensselaer, official of the Hewlett-Packard Co., of Palo Alto, Calif., has been appointed deputy director of the Commerce Dept.'s Scientific Motion Picture and Photographic Products Division.

Van Rensselaer, an expert in scientific instruments, will serve under Nathan D. Golden, the director.

Guy Madison Stars in 5 Of 7 Buckshot Films; Gal Associate Producer

Hollywood, Jan. 24.

Buckshot Productions' deal with Columbia has been expanded from six features in five years to seven films in the same period. Added starter will be a filmization of "Wild Bill Hickock," telefilm series starring Guy Madison, who is partnered with Helen Ainsworth in the indie.

Buckshot gets underway in March with "Reprisal," on which Miss Ainsworth will be associate producer. Second film will be "the 27th Day," European novel by Michael Joseph which Columbia is acquiring for the indie. Under the terms of the deal, Columbia provides 100% financing for the series of films, five of which will star Madison.

DOZIER DUE IN GOTHAM TO SET UP STORY DEPT.

William Dozier, RKO's v.p. in charge of production, is due in New York from the Coast Monday (30). One of the prime objectives of his 10-day homeoffice visit will be to set up an eastern story and talent department. RKO has been without homeoffice representation in this field for several years.

While in Gotham, Dozier will also confer with Ruth and Augustus Goetz who are writing the screenplay for "Stage Struck," scheduled for RKO production. The production topper will also comb the eastern story market, including the stage plays currently on Broadway.

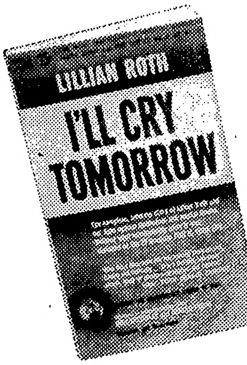
Mogelever of Treasury Gets Government Award

Washington, Jan. 24.

Importance of Hollywood's role in selling bonds for Uncle Sam was accented past week when Jake Mogelever, was initial Treasury staffer to cop award, established by Congress for all government agencies last year.

Studio contributions of newsreel clips and special shorts have been mainstay of Treasury's bond program for the post-war years. Mogelever planes to Hollywood Feb. 22 to confer with studio execs on future efforts.

Already in the works are newsreel stints for Jeff Chandler and Howard Keel.



1,750,000 copies roll off presses! First printings of 1,250,000 sold in 60 days! Nation-wide best-seller!

Seldom has any personality so engrossed the nation as the famed song-star Lillian Roth, who went from fame to shame and courageously fought her way back to the top. Susan Hayward (*center photo*) portrays her life in a performance to remember. They are seen together (*above*) at the Los Angeles Premiere.

TRUE STORY POWER MAKES M-G-M's "I'LL CRY TOMORROW" BOX-OFFICE DYNAMITE!

CHICAGO: 6th Sensational Week starts Friday! Tops every M-G-M hit including "GWTW" at United Artists Theatre.

LOS ANGELES: Biggest in history of 4-Star Theatre. Friday starts 6th Record-Smashing Week!

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M-G-M presents

"I'LL CRY TOMORROW"

starring **SUSAN HAYWARD**

RICHARD CONTE · EDDIE ALBERT · JO VAN FLEET
DON TAYLOR · RAY DANTON

Screen Play by **HELEN DEUTSCH and JAY RICHARD KENNEDY**
Based On the Book "I'LL CRY TOMORROW" by Lillian Roth, Mike Connolly and Gerold Frank
Directed by **DANIEL MANN** • Produced by **LAWRENCE WEINGARTEN**
(*Available in Perspecta Stereophonic or 1-Channel Sound*)

M-G-M WEEK—FEB. 5-11 • *"An M-G-M Picture On Every Screen of the World"*

1955's Top Film Grossers

(U.S. and Canada)

Continued from page 1

TITLE	ESTIMATED TAKE
16. Bridges of Toko-Ri (Par)	4,700,000
17. Man Called Peter (20)	4,500,000
18. No Biz Like Show Biz (20th)	4,500,000
19. To Catch A Thief (Par)	4,500,000
20. Vera Cruz (UA)	4,500,000
21. Tall Men (20th)	4,250,000
22. Long Grey Line (Col)	4,100,000
23. Love Me or Leave Me (M-G)	4,100,000
24. Seven Little Foys (Par)	4,000,000
25. Three Ring Circus (Par)	4,000,000
26. Deep in My Heart (M-G)	3,500,000
27. McConnell Story (WB)	3,500,000
28. You're Never Too Young (Par)	3,400,000
29. Man from Laramie (Col)	3,300,000
30. Silver Chalice (WB)	3,200,000
31. Drum Beat (WB)	3,000,000
32. Left Hand of God (20th)	3,000,000
33. Love Is Splendored Thing (20th)	3,000,000
34. My Three Angels (Par)	3,000,000
35. Tender Trap (M-G)	3,000,000
36. Last Time I Saw Paris (M-G)	2,750,000
37. Soldier of Fortune (20th)	2,750,000
38. Land of Pharaohs (WB)	2,700,000
39. Kentuckian (UA)	2,600,000
40. Carmen Jones (20th)	2,500,000
41. Daddy Long Legs (20th)	2,500,000
42. Desperate Hours (Par)	2,500,000
43. Far Country (U)	2,500,000
44. Sign of Pagan (U)	2,500,000
45. Untamed (20th)	2,500,000
46. Young at Heart (WB)	2,500,000
47. Wichita (AA)	2,400,000
48. Prodigal (M-G)	2,250,000
49. Man Without Star (U)	2,200,000
50. Phenix City Story (AA)	2,200,000
51. Ulysses (Par)	2,200,000
52. Underwater (RKO)	2,200,000
53. Davy Crockett (BV)	2,150,000
54. African Lion (BV)	2,100,000
55. Hit the Deck (M-G)	2,100,000
56. Always Fair Weather (M-G)	2,000,000
57. Bad Day at Black Rock (M-G)	2,000,000
58. Many Rivers to Cross (M-G)	2,000,000
59. Marty (UA)	2,000,000
60. Strange Lady in Town (WB)	2,000,000
61. Summertime (UA)	2,000,000
62. Track of Cat (WB)	2,000,000
63. Trial (M-G)	2,000,000
64. Violent Men (Col)	1,950,000
65. Fox Fire (U)	1,900,000
66. Green Fire (M-G)	1,900,000
67. Interrupted Melody (M-G)	1,800,000
68. Man With a Gun (UA)	1,800,000
69. My Sister Eileen (Col)	1,800,000
70. Six Bridges to Cross (U)	1,800,000
71. Chief Crazy Horse (U)	1,750,000
72. Racers (20th)	1,750,000
73. House of Bamboo (20th)	1,700,000
74. It Came from Beneath Sea (Col)	1,700,000
75. This Island Earth (U)	1,700,000
76. How Be Very Popular (20th)	1,650,000
77. White Feather (20th)	1,650,000
78. Far Horizons (Par)	1,600,000
79. Jupiter's Darling (M-G)	1,600,000
80. Phffft (Col)	1,550,000
81. Cobweb (M-G)	1,500,000
82. Destry (U)	1,500,000
83. Gentlemen Marry Brunettes (UA)	1,500,000
84. Kettles at Waikiki (U)	1,500,000
85. Run for Cover (Par)	1,500,000
86. So This Is Paris (U)	1,500,000
87. View from Pompey's Head (20th)	1,500,000
88. Glass Slipper (M-G)	1,400,000
89. Tall Man Riding (WB)	1,400,000
90. Black Knight (Col)	1,300,000
91. Capt. Lightfoot (U)	1,300,000
92. Girl in Velvet Swing (20th)	1,300,000
93. Lucy Gallant (Par)	1,300,000
94. N. Y. Confidential (WB)	1,300,000
95. Purple Plain (UA)	1,300,000
96. Americano (RKO)	1,250,000
97. Three for Show (Col)	1,250,000
98. Violent Saturday (20th)	1,250,000
99. Quentin Durward (M-G)	1,200,000
100. Treasure of Pancho Villa (M-G)	1,150,000
101. Revenge of Creature (U)	1,100,000
102. Tennessee's Partner (RKO)	1,100,000
103. Ain't Misbehavin' (U)	1,000,000
104. Conquest of Space (Par)	1,000,000
105. Girl Rush (Par)	1,000,000
106. Hell's Island (Par)	1,000,000
107. Smoke Signal (U)	1,000,000

America's 107 Million-$ Films

Continued from page 1

his b.o. killing, investing over $5,000,000 on his adaptation of Jules Verne's "20,000 Leagues Under the Sea." He has a hefty payoff in store for himself, "Leagues" being rated an $8,000,000 grosser in the domestic market and probably worth the same amount, or near, from abroad.

The blockbusters for the most part were heavy on "production," meaning bigger and bigger negative investments. In fashioning "Mister Roberts" from the hit play, Warners provided an elaborate and carefully-charted pictorial workout with strong cast headed by Henry Fonda, James Cagney and Jack Lemmon. The Leland Hayward production drew place position with a distributor share of $8,500,000.

It was an exciting year for United Artists, for out of it came this distributor-financier's biggest picture in its history. Stanley Kramer's "Not As A Stranger," directed as well as produced by Kramer, is headed for $7,100,000.

Paramount's leader, "Country Girl," was more evidence of each picture being a project, that the big pictures make the big money. The William Perlberg-George Seaton production, based on the Clifford Odets play, was endowed with a heavyweight cast that included Bing Crosby, Grace Kelly and William Holden. With that kind of name power, figured the producers, the pic just couldn't go far wrong, and if it were to click, it would click big. It clicked, the gross being $6,900,000.

Disney, who releases through Buena Vista, his own subsidiary, had a second tall-stakes runner in "Lady and the Tramp." It was a dog story with a sock punch line, the tally being $6,500,000.

'To Hell and Back'

As ever, the film business, commercially, had its pecularities, surprises and disappointments. Universal's big one was "To Hell and Back," but why? A war story, no sex or glamor and only Audie Murphy for name pull. But it caught on to the extent of $6,000,000 in domestic income.

Metro's route to gold was via the controversial "Blackboard Jungle." Not a "big" picture in the usual sense, it tackled juvenile delinquency and in so doing broke the bank for $5,200,000, well ahead of M-G's costlier productions.

"Seven Little Foys" was a happy experience for Par and Bob Hope since the comedian's recent pictures were dropping one after the other. "Foys," a switch from his usual wisecracking routine, surrounded him with believable people on the screen and offered dramatic values which were foreign to the Hope of past. The result: $4,000,000.

Par's "Desperate Hours" was one of the disappointments. Many of the critics did a rave and initial dates were solid. But then it almost collapsed, being headed for $2,500,000 instead of the more than $5,000,000 that was expected at the start. The theorists are divided as to the reason. One group contends that the story of a family held as hostages by escaped criminals was a theme overworked in various media. Another group holds that the story strikes too close to home for comfort—women preferred to look away from such a fearful story situation in which they could actually find themselves.

"Ma and Pa Kettle at Waikiki" continued the series profitably but there was a slip. At $1,500,000, this was the first "Kettle" film from Universal to fall below $2,000,000, perhaps meaning the tipoff that the public interest is on the wane.

Probably the most disheartening aspect of the top-gross rundown is the position of RKO, which has only four pictures rating recognition. "Underwater," "The Americano," Tennessee's Partner" and "Treasure of Pancho Villa" are figured at total combine revenue of $4,700,000. But that was last year; the company appears definitely going places in 1956 under the new Tom O'Neil-Daniel T. O'Shea regime, and the direction must be up.

GORE & EXPLOITATION BOXOFFICE LIFE-BLOOD

Boston, Jan. 24.

Country is ready for a new cycle of horror films, James Nicholson, head of American Releasing Corp., told representatives of 400 firstrun and nabe houses here last week. Producer was guest at a luncheon given for him by Joseph Levine, ARC franchise holder in New England.

Nicholson, who has made nine films in 14 months, said that, as a former exhibitor, he had noticed that certain types of pictures were doing "amazing business." However, he said, theatres weren't getting enough of this type film.

Science, horror and monster kind of features appeal to the 12 to 25 age group in which more 70% of the audience belongs, Nicholson noted. He was supported in this contention by various exhib reps present. Arthur Howard of Affiliated Theatres, for instance, termed the small exploitation fare "bread and butter pictures."

Marty Mullin, prexy of New England Theatres, told the group that the shortage of product gave indie producers a great chance to come in and that theatreowners were "grateful" to these producers. "We do everything we can to encourage them," he declared.

Nicholson's chiller package—"The Day the World Ended" and "Phantom from 10,000 Leagues"—opened day and date in 250 New England theatres last week, as well as at the Paramount and Fenway Theatres in Boston.

Rhoden Cheerful

Hollywood, Jan. 24.

Business is better since New Year, particularly in nabe houses, National Theatres prexy Elmer C. Rhoden reported, following two-day meeting with operating executives of chain.

"From all parts of country our operators see concrete evidence of business upswing."

Indie Exhibs Study Pool Purchase Plan to Beat High Costs, Low B.O.

Faced with a declining boxoffice and rising costs of operations, independent theatreowners are exploring the possibility of instituting economies via a pooling arrangement in making purchases and buying services. Several local units of national exhibitor organizations are surveying their members in an effort to set up a single purchasing system.

Plan, if it works out, would be an extension of the buying and booking combines operated by many indie groups for the purchase of films from the major film companies. The bulk film deals give the indie ops a purchasing power equal to many of the large circuits. It's felt that a similar modus operandi, extended to other requirements of theatres, would bring about many coin-saving advantages. Purchases of various items and services, it's pointed out, could be obtained at reduced rates if they are bought or contracted for in large quantities.

A questionnaire being promulgated by an Allied States Assn. unit, for example, seeks information on every phase of theatre operation. It asks the theatre members to list the type of oil used, the company from which it is purchased, the company from which candy is bought, the company which services the marquee, the type of paint used in refurbishing, cleaning materials used, etc. It also requests the exhibitors to list the manufacturers, the dealers, and service companies which furnish or service the projection equipment and screens.

When all the information is gathered, a study will be made to see how many theatres require similar or the same materials and services. If the requirements are similar, which they are expected to be, a committee will be organized to make purchases and contract for services at a bulk rate.

Govt. Newsreel a Fav

Washington, Jan. 24.

U. S. Information Agency produced and distributed films were shown in 83 countries last year, with "Our Times," its international newsreel, displaying the biggest climb to popularity.

USIA now has about 100 films in circulation, says Turner Shelton, chief of the Agency's motion picture service. Some of the pix were made by private commercial producers. Shelton adds that the demand for the films worldwide exceeded the supply by 70%.

During the year, the agency distributed over 24,000 prints, totaling 47,000 reels.

1956 Holds Big Film Potential With Some 'Ifs'

Film business, which hit low ebb during the pre-Christmas period, is showing signs of picking up. The increase, however, hasn't been strong enough to merit a streamer. Said one exhibitor leader, "Business has advanced from terrible to poor."

A series of optimistic statements have been issued in recent weeks by both exhibition and distributor executives. Much of the optimism is based on the product array that is being readied for release during the current year. For example, Leonard Goldenson, American Broadcasting-Paramount Theatres prexy, said last week that the industry has in its power the ingredients to make 1956 the most prosperous in its history if it markets and promotes its product properly. Stanley Warner topper S. H. Fabian told the company's annual stockholder meeting recently that the product lineup scheduled for release spelled out profits for the industry. Spyros Skouras, 20th-Fox chieftain, has been equally optimistic in recent statements and has pointed to 20th's $70,000,000 production budget.

Unlike the post-war business decline, the industry is not becoming panicky and resorting to retrenchments. It is fighting back with new and different entertainment values that the public can obtain only in motion picture theatres. It is also stepping up its promotional efforts.

The return of RKO to the active production fold, the increase in 20th's production schedule, the activity of the indie producers at United Artists, the participation deals at Warner Bros. and Metro, the development of new faces at Universal, the new big picture policies at Allied Artists and Republic, the product plans at Paramount and Columbia are all regarded as encouraging signs.

It's felt that the poor financial showings during the final fiscal period of 1955 will be recouped in subsequent stanzas as soon as the blockbuster product that has recently been completed starts making the rounds.

VIDEO 'RACKET SQUAD' AS ALLIED FEATURE

Hollywood, Jan. 24.

Hal Roach studios and Allied Artists will combine to make a feature-length version of Hal Roach Jr.'s syndicated "Racket Squad" teleseries for theatrical release. Roach will produce and film pic, with AA co-financing and releasing. "Racket Squad" will also mark first theatrical pic to be made by Roach studios since 1947, when company converted to telefilming and space rentals.

Starring roles for the feature are not yet cast. Malvin Wald and Arthur Orloff will do screenplay. Slated to roll in April.

7 Buena Vista Releases, 1956

Buena Vista, distributing arm of the Walt Disney organization, has scheduled seven Disney feature pictures for release during 1956. Two are reissues.

The new entries include four live-action films, of which two are in CinemaScope. Other newcomer is a full-length True-Life Adventure.

Program kicks off in February with the national release of "The Littlest Outlaw," filmed in Mexico. "Song of the South," combined live-action and cartoon in Technicolor, follows on Feb. 20 with a 175-theatre booking in the New England area. Picture is based on Joel Chandler Harris' "Uncle Remus" stories.

Set for June is the CinemaScope, "The Great Locomotive Chase," starring Fess Parker and Jeff Hunter. July-August will see the theatrical release of the adaptation of the Disneyland tv production, "Davy Crockett and the River Pirates," starring Parker and Buddy Ebsen. "Secrets of Life," the True-Life Adventure, is slated for October distribution.

Disney's 1956 Christmas offering will be "Westward Ho, The Wagons," a live-action feature C'Scoper starring Parker, Buddy Ebsen, Jeff York and Kathleen Crowley. "Fantasia," originally issued in 1940, starts another whirl next month with a series of key city exclusive engagements. Feature of reissue will be use of new electronic development by which picture and screen are automatically enlarged from standard to C'Scope proportions.

EDITOR JOINS FILMACK

Chicago, Jan. 24.

A. J. Kennedy, until recently film editor of the San Francisco Chronicle, has been named Coast representative of Chi's Filmack Trailer Co.

Before joining the Chronicle in 1937, Kennedy had been western division exploitation manager for several majors, including Universal, 20th-Fox, Paramount and Warner Bros.

Seeks to Raise Sunday Curtain At 1:05 in N. Y.

Albany, Jan. 24.

Public entertainment, as well as sports, could start on Sunday at 1:05 p.m., rather than the current 2 p.m., if a bill introduced last week by Senator William F. Condon, Republican of Yonkers, were to become law.

Legislation is "permissive" within local option. Downtown Manhattan houses usually open Sundays at 12 Noon.

It amends Sections 2145 and 2152 of the penal statute, the former permitting Sunday sports after 2 p.m., by local legislative act, and the latter, legitimate theatrical performances, concert and recital dances, motion pictures or other public exhibitions on the same basis.

The explanation given when the bill was presented: it would provide more natural light for the playing of professional baseball and football.

ARTHUR LOEW TO CHAIR YRLY. MEETING (FEB. 23)

Arthur Loew will preside at his first stockholders' meeting Feb. 23 when the Loew's Inc. annual conclave takes place in New York. As president, Loew is to gavel all such sessions as well as meetings of the board in the absence of board chairman Nicholas M. Schenck.

Warner's annual meeting is set for Feb. 1 and Universal's for March 14.

LOEW'S O'SEAS SHIFTS

Karlin To Reich—New Execs For Columbia, Cuba, Argentine

Morton A. Spring, first v.p. of Loew's International, has made a number of new appointments within the ranks of the company's managerial staffers.

Myron Karlin, now manager of Argentina, will become manager for Germany. His Argentinian post will be filled by Robert A. Schmitt, who is shifting from Colombia.

Edward S. Zobel, formerly of the homeoffice staff, moves to Colombia, and F. W. N. Beckett, former manager of Germany, succeeds the late Robert O. Schoham as manager for Cuba.

British Accent

Continued from page 5

have him speak with the proper British accent. "I think he did very well," commented Neame. "There may be a few people in Britain complaining that we didn't cast a British actor in the part, but I don't think it will make much of a difference." He said the film was wholly true to the original story with the exception of one minor episode.

Neame pointed to the successful "Brief Encounter" and said the picture wouldn't be half as good had its producers decided to "glamorize" Celia Johnson. However, Neame conceded that there was room for improvement in British films in terms of accents and expressions.

"There is no reason why in our productions we can't substitute 'flat' for 'apartment' or 'two weeks' for 'fortnight'," he opined. "You might call that 'Americanizing' it, but the fact is that our British audiences know the term apartment. So it might make no difference at home, but it would abroad and especially in the U.S."

('Flat' and 'fortnight' are not unintelligible to Americans—Ed.)

Col's Political Novel

Columbia has acquired the screen rights to "The Last Hurrah," the Atlantic Prize novel by Edwin O'Connor. It is being published by Little, Brown & Co.

Book is a fictional study of the last of the old-time political bosses, and has a New England city as its setting. Col has placed the property on its 1956 production schedule.

TECHNICOLOR'S $1.03 DIVVY, UNDER 1954

Consolidated profit of Technicolor Inc., before taxes on income, amounted to $4,108,243 for the year 1955, according to prexy Dr. Herbert T. Kalmus, as against $4,901,178 for previous year.

Company racked up a consolidated profit of $2,064,820, equivalent to $1.03 per share, after taxes for 1955, he reported. This compares with $2,319,160, or $1.18 per share for 1954. Shares outstanding today total 2,002,136, with 1,969,770 shares outstanding in 1954.

Doubt was expressed by Kalmus that earnings for the first part of 1956 would increase to their 1954 level or better. However, he said, "Technicolor has so many irons in the fire concerning improvements in plant operation, exciting research activities and early prospects of entering the field of amateur processing and graphic arts that I cannot be other than optimistic for improvement later this year and for the long range future."

Think Thieves Lingered After Kansas Showings

Kansas City, Jan. 24.

Four theatres in the two Kansas Cities were robbed last Friday (21). Included was the Granada Theatre, Fox Midwest firstrun in Kansas City, Kansas, previously vandalized in another robbery Jan. 4.

Also robbed on the Kansas side were the Jayhawk Theatre and the Park Theatre, nabes in widely separated locations. On the Missouri side, just a block across the State line from Kansas, the Giles Theatre, mid-town indie nabe, was broken into and cash taken from a steel cabinet.

At the Granada and the Park Theatres detectives believe thieves stayed in the houses after closing hours. As in the previous Granada case, vending machines, coin-telephones, coin changers and other equipment were ripped open and money taken out. Charles Barnes, manager of the Granada, estimated amounts totalling about $65 were missing.

Alexander Korda

Continued from page 4

"The Constant Husband" and "Richard III"—on tv prior to release of the films at the theatres. "Richard," for which NBC is paying $500,000 for a single showing, will be aired March 11, opening that same evening at the Bijou Theatre in New York.

Braving American exhibitor wrath, Korda very early came out in favor of subscription tv and in fact obtained the right to Zenith's Phonevision for the UK.

But he wasn't neglecting his theatrical interests. Korda was the first of the British producers to adopt CinemaScope, and at the time of his death he had delivered the first of a series of C'Scope productions to 20th-Fox.

Korda's name, synonymous with the best British production has had to offer, also is associated with international thinking on a grand scale. Very early, he realized that, to be successful, he had to aim for an amalgamation of ideas and talent. Consequently, he brought to Britain not only Continental artists, but also drew heavily on the American talent pool.

Many of the players he used in his pictures—from Sir Laurence Olivier to Robert Donat, Charles Laughton, Leslie Howard and Merle Oberon—eventually became top marquee names in the U. S.

In recent years, Korda's pace eased and he spent a good deal of time on the Riviera and on his yacht, the "Elsewhere."

"Some men retire at 60. I am 59," he told a newspaper writer in 1953. "I am clearing my desk so that younger men may clutter it."

Korda was a great friend of former Prime Minister Winston Churchill; and while he took liberties with history when he made "Lady Hamilton," Churchill thought enough of the picture to show it over and over again to visitors to his country estate at Chequers.

The same article quoted above also had a paragraph giving Korda's views on death: "I have never been afraid of it," he said. "I am one of those very many people who think it will never happen to them."

Celebs 'Voicing'

Continued from page 1

Brubeck, George Shearing, Billy Taylor, John Lewis, Sarah Vaughan, Gerry Mulligan, Carmen McRae, Dizzy Gillespie, Stan Kenton, Peggy Lee, Bill Finnegan, Eartha Kitt, Tito Puente, Steve Allen, Donald Mills of the Mills Bros., and such recording executives as George Avakian (Columbia) and Bob Thiele (Coral and Brunswick).

On still other programs have been Patricia Morrison, Helen Hayes, Mary Martin, George Abbott, Barbara Bel Geddes, Ben Gazzara, Fred Allen, Al Hibbler, Maurice Chevalier, Edith Piaf, Edye Gourme, Ezio Pinza, Jean Pierre Aumont, Shirley Jones and other leads of the filmed version of "Oklahoma;" Antonio, Escudero, Carmen Amaya, Aja Zanova, Tennessee Williams, Alfred Hitchcock; Paul Kohner, German motion picture agent; etc.

Typical of type of interviews are the following:

Helen Hayes, interviewed in connection with her 50th anniversary in the theatre, reminisced on her experiences and roles; Hildegarde Neff, the German star of "Silk Stockings," taped in both English and German, discussing her work in the Broadway musical, her difficulties in learning to think in English, and her admiration for musical comedy stars who can really act.

Eartha Kitt was used on programs in English, French, Spanish and Italian, speaking and singing in all these languages. She told of getting her start as a dancer with Katherine Dunham, and then becoming a successful singer in France. Tom Two-Arrows, leading authority on American Indian lore, sang tribal chants and demonstrated several Indian musical instruments. He will perform on these instruments during a Far East tour this coming spring.

Robert Schnitzer, general manager of ANTA, discussed the export of American talent to Europe under the international cultural exchange program. Louis Armstrong reported on his foreign tours and reception by audiences overseas. His original ways of expressing himself brought favorable comment from listeners in foreign countries. Television star Steve Allen told how he learned to play the clarinet for his role in "The Benny Goodman Story."

Patricia Morrison, star of "King and I," was interviewed by Princess Rudi Voravan, a Voice announcer for Siamese broadcasts and a granddaughter of the King of Siam whose children were taught by Anna. Maurice Chevalier and Edith Piaff told French audiences how they adapt French songs for U. S. audiences. Aja Zanova, Czech star of the "Ice Capades," told of how she escaped from her Communist dominated country and of freedom in the U. S. during a special broadcast to her native country.

Bronx Theatre

Continued from page 5

acle sees the establishment of Cinemiracle Corporation, which is the equipment company. In addition there is Louis de Rochemont Cinemiracle Productions, in which de Rochemont owns a minority interest, the rest being in the hands of National Theatres.

Elmer C. Rhoden, NT prexy, originally bought the Cinemiracle idea from Russell McCullough, who heads up the Coast agency supplying the circuit with its equipment. McCullough then went ahead and developed it. Rhoden and NT execs huddled with de Rochemont on the Coast last week and then approved the leasing of the Mount Eden as a production base. According to de Rochemont, Cinemiracle creates an unprecedented degree of audience participation. He said that the first features would be lensed in Cinemiracle only, with no covering version contemplated.

Canadian-Made Feature

Ottawa, Jan. 24.

Astral Films of Toronto, headed by I. H. Allen, will handle world release of "The Little Canadian." Mel Turner's color feature was shot last year in and around Kingston, in the Ottawa area.

Has been shown in a few local houses, mostly of the Odeon chain.

COMPO DOFFS HAT TO BATTLING MERCHANTS

Council of Motion Picture Organizations' 59th ad in Editor & Publisher last week saluted an ally in the industry's fight against the Federal admission tax.

Ad noted that the National Retail Dry Goods Assn., at a meeting Jan. 11, had passed a resolution urging Congress to remove "all excise taxes which were initially imposed as a wartime emergency measure."

"Afflicted ourselves with an excise tax, we applaud the action of the dry goods people," the COMPO ad read. "Like the excise taxes they complain of, the Federal admission tax was a 'wartime measure.' But, unlike their excise taxes, the admission tax dates, not from the last war, but from World War I."

It went on to say that the theatre admission tax was "a classic example of the reluctance of government to let go of a tax once it has been imposed."

Detroit Strike

Continued from page 1

from patrons inquiring about attractions during first few days of strike. The chain printed program schedules and mailed them to callers. Nabe houses installed telephone answering devices which gave program info when operator was off duty. Many persons reported driving around for an hour or more looking at marquees before selecting show they most wanted to see.

Air Logs Much Missed

The most oft-repeated lament was the absence of radio and tv listings. Sales of magazines which list programs zoomed. Shopper's throwaway sheets inserted broadcast schedules on front page; nabe papers augmented their listings.

Not Enough Telecasts

Radio and tv stations stepped up frequency of newscast. Some listeners called to make sure they had heard correctly, or to ask for a repeat of certain news items because the announcer had "gone too fast.". Owners of recording devices recorded newscasts and played them back for friends. Some even recorded commercials to remember bargains, phone numbers and addresses of advertisers. As a result recording tape became scarce.

Broadcaster's Regrets

James G. Riddell, prexy of WXYZ-AM & TV, urged an end of the strike, saying that everyone, including radio-tv stations, was being hurt. Some stations reported that listeners complained stations weren't repeating their programs for the day often enough.

Ballet Hurt By $8,000

C. W. Von Lopik, general manager of Masonic Temple, reported a loss of more than $8,000 in window sales for the Sandler's Wells Ballet.

Airline Angles

Airlines provided a special service with stewardesses reading capsule news reports over the plane's loudspeaker system after takeoffs from Detroit.

Hoarding Out-of-Town Copies

Out-of-town papers which did not increase circulation appreciably—some even cut number of copies entering Detroit—became premium goods, with vendors holding many under the counter for favored customers. Others put up signs reading: "Please do not ask us to save a copy of the paper for you."

Police Unhappy, Too

Police complained lack of papers hindered solution of major crimes because they no longer received valuable tips from persons who had read detailed accounts of crimes in their newspapers and remembered something they had seen or heard.

PERLEY BACKS DENEAU

Jack Perley, Paramount's N. Y. branch sales manager since 1950, has been appointed assistant to Sidney G. Deneau, recently-named western sales manager.

In his new post, Perley will be stationed at the homeoffice. He has been with Par for more than 25 years.

Jubilee Forum

Continued from page 2

you can, so long as you will come out all right."

In 10 minutes I was in Kelly's office and within 48 hours, after he had talked to the Coast, I signed a contract at 8:00 a.m. in the morning with Charlie Schwartz and Arthur Kelly for the firstrun on Broadway (World Premiere). The early signing time was so that no one, including those at the Coast, could interfere, or come up with some new idea.

I had been averaging $6,000 a week with British pictures, my first week with "City Lights" was over $69,000 and the picture held up well. If it had not been for Sime, Leblanc's who owned the theatre, they would probably have had it back and I would have been out of a job. If ever there was a friend to all in the industry it was Sime.

I have never forgotten his generous and unsolicited help and never will.

Harold Auten
American Representative
Greater Union Theatres Ltd.
Sydney, Australia.

Troy, N. Y.

In the 40-odd years that I have read VARIETY, the 50th Anniversary number is the finest. It contains a vast amount of information for all lovers of the theatre. As I read its pages it brought back memories, some good and some bad. The stage people that I knew and the plays that I played for streamed before my mind's eye like a panorama. Those were great days.

The article about "Uncle Tom's Cabin" in the main is o.k., but as to its first presentation being given at the Troy Museum is absolutely wrong. Back in the 80s I was a Tom trouper and I have collected quite a bit about the old show.

Chas. W. Taylor, an actor and playwrite, was the first to dramatize and produce "Uncle Tom's Cabin" in the U. S. It was staged at the National Theatre in New York, Aug. 23, 1852, and had a run of 11 nights. He was careful in writing the play, changing some of the names of the characters. Little Eva was little Ariel, this was done so as not to offend the most radical people.

The following was the cast:

Uncle Tom	C. W. Taylor
Edward Wilmot	W. G. Jones
Arthur Sedley	J. M. Cooke
Burley Hammond	N. B. Clarke
Rory Marks	Mr. Toulain
Jasper Skeggs	J. Herbert
Joe Adams	Mr. Siple
Little Ariel	Master Murray
Sam	Mr. Marsh
Mrs. Sedley	Mrs. Bannister
Morna Wilmot	Mrs. H. F. Nichols
Emiline	Miss M. Barber
Crazy Meg	Mrs. W. G. Jones
Phillis	Miss Armstrong
Aunt Chloe	Miss Thompson

Further proof can be found in the American Theatre—1752-1934, a book edited by Montrose Moses and John Mason Brown. It contains an article in reference to Taylor's production taken from the New York Herald Sept. 3, 1852.

The George L. Aiken version was the second brought out in America, and was produced at the Troy Museum Sept. 23, 1852.

No other play passed through such stages of mutilation as Uncle Tom. It was strangled, hacked, slashed, and murdered. They cut it and they added to it, anything for attraction. They put in two Marks, and two Topsys. They had blood hounds and fake hounds to chase Eliza across the ice. And Eva! One summer in the Catskills, I saw a company that was touring the Summer resorts, that had a little Eva larger than Uncle Tom. Mme. Julia de Marguerittes, a French actress, assumed the management of the Green Street Theatre, in Albany and on Jan. 17, 1853, Uncle Tom's Cabin, dramatized by A. B. Sweet, was presented, and Madame, short, stout and gray headed, was little Eva.

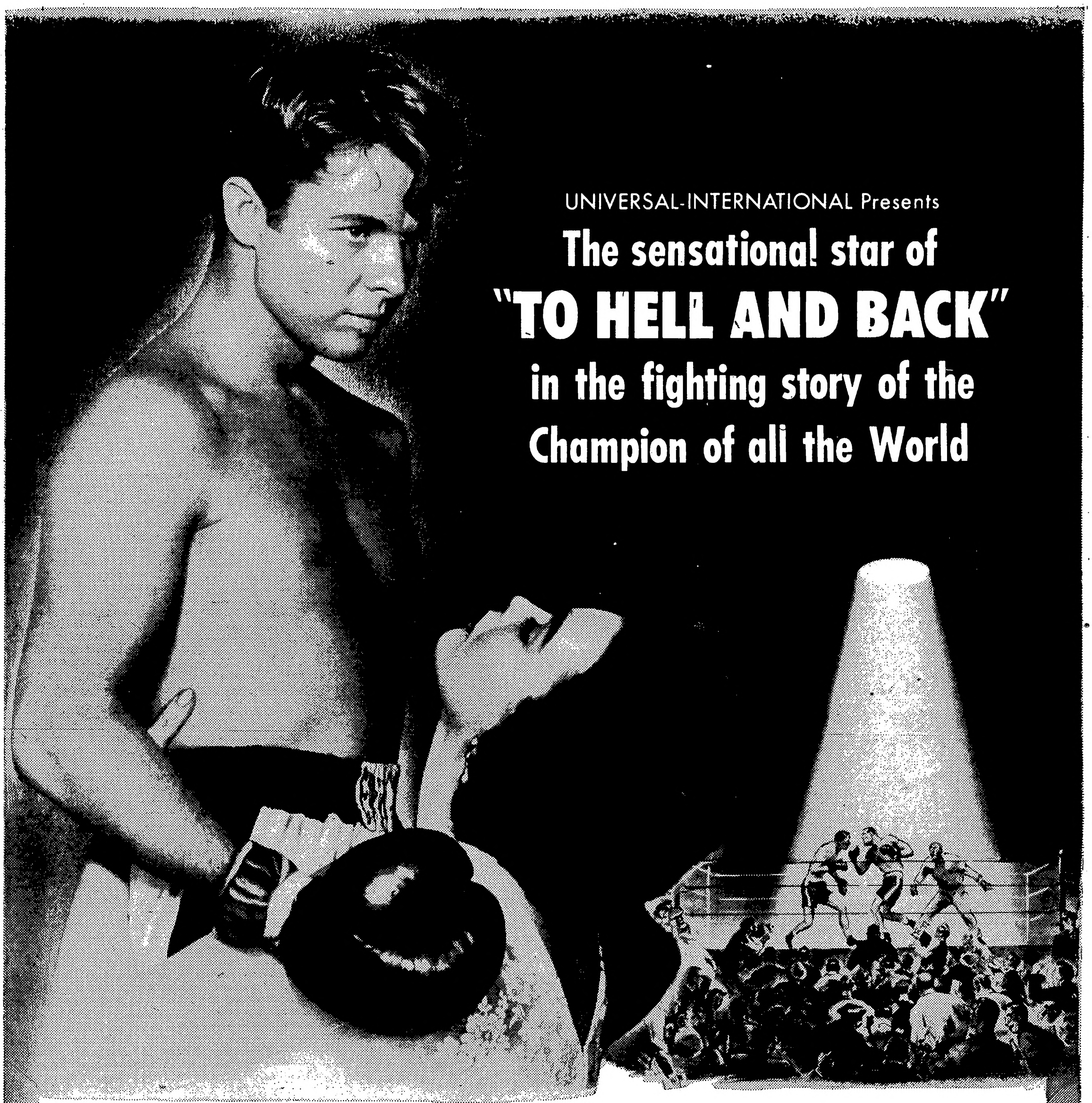
G. A. Severance
Musicians Union,
Local No. 13.

McINTYRE HEADS IA's 195

Manchester, N. H., Jan. 24.

Leo R. McIntyre has been elected president of Local 195, International Alliance of Theatrical Employees and Moving Picture Operators, AFL-CIO.

Other officers named included Arthur A. Smet, vice president and business representative; Thomas P. Swist, financial secretary and treasurer; Samuel F. Cooley, recording secretary, and George Craig, Ernest Gunderman and John Jasinski, trustees.



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ANOTHER PICTURE WITH THAT PRE-SOLD UNIVERSAL APPEAL!

Universal International

Picture Grosses

BROADWAY

(Continued from page 9)

week. Stays on. "Benny Goodman Story" (U) opening moved back to Feb. 15.

Criterion (Moss) (1,700; 75-$2.20) —"Court-Martial Billy Mitchell" (WB) (5th-final wk). Current session ending today (Wed.) is heading for okay $11,000 after $13,000 in fourth week. "Helen of Troy" (WB) opens tomorrow (Thurs.).

Fine Arts (Davis) (468; 90-$1.80) —"Diabolique" (UMPO) (10th wk). The ninth week completed Monday (23) was wham $11,500 same as eighth stanza. Continues indefinitely.

Globe (Brandt) (1,500; 70-$1.50) —"Ransom" (M-G). Opened yesterday (Tues.). Last week, "Shack Out on 101" (AA) (2d wk-8 days), small $6,000 with previews nearly every day of "Jail Busters" (AA). First week was $6,400.

Guild (Guild) (450; $1-$1.75)—"Umberto D" (Indie) (12th-final wk). The 11th round concluded Sunday (22) was fine $8,000 after $7,000 in 10th week. "Golden Demon" (Indie) comes in Jan. 30.

Mayfair (Brandt) (1,736; 79-$1.80)—"Indian Fighter" (UA) (6th wk). Fifth frame ended yesterday (Tues.) was fair $9,000 after $10,500, over hopes, for fourth. Pic is holding on until Feb. 10 when "Lone Ranger" (WB), a switch from previously announced pic, comes in.

Palace (RKO) (1,700; 50-$1.60)—"There's Always Tomorrow" (U) and vaudeville. Week ending tomorrow (Thurs.) looks to land sock $25,500. Last week, "Hell on Frisco Bay" (WB) (2d wk) and new vaude layout, $18,500, splendid for holdover of pic.

Paramount (ABC-Par) (3,664; $1-$2)—"Artists and Models" (Par) (6th-final wk.) Fifth round finished yesterday (Tues.) was okay $31,000 as compared with $30,000 in fourth week. "Court Jester" (Par) with Danny Kaye, star of pic, making personals preem day, opens Feb. 1.

Paris (Pathe Cinema) (568; 90-$1.80)—"Letters From My Windmill" (Indie) (6th wk). Fifth stanza ended Sunday (22) was rousing $9,500 same as fourth. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"I'll Cry Tomorrow" (M-G) with stageshow (2d wk). Current session winding up today (Wed.) looks to hold at big $148,000 or better. First week was $152,000. Stays on, with "Picnic" (Col) due in next.

Rivoli (UAT) (1,545; $1.50-$3.50) —"Oklahoma" (Magna) (15th wk). Present stanza finishing today (Wed.) looks to hit sturdy $36,000 after $35,000 for 14th week. Continues. Seats now selling April 1. New "secretary" matinee Friday afternoons appears to be catching on big.

Plaza (Brecker) (556, $1.50-$1.80) —"The Prisoner" (Col) (7th wk). Sixth round ended Friday (20) was very good $8,000 after $8,900 in fifth. Continues.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Lieut. Wore Skirts" (20th) and Sonja Henie iceshow onstage (3d wk). First holdover frame ended last night (Tues.) was big $98,000 or close after $106,000 for first week. Continues on until Feb. 1 when "Bottom of Bottle" (20th) with "Rock-'n'-Roll" ice revue on stage opens.

State (Loew's) (3,450; 78-$1.75)—"Diane" (M-G) (2d wk). Current session finishing today (Wed.) looks to reach modest $9,000. Last week, $12,000. "Forever Darling" (M-G) opens Feb. 9.

Sutton (R&B) (561; $1-$1.80)—"Night My Number Came Up" (Cont) (6th wk). Fifth stanza ended Sunday (22) held with fancy $7,400 after $7,500, considerably over hopes, for fourth. "Lady Killers" (Cont) due in next, about Feb. 20.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Littlest Outlaw" (BV) (5th wk). Fourth session ended Sunday (22) was fancy $7,000 after $6,500 for third. Stays.

Victoria (City Inv.) (1,060; 50-$1.75)—"Golden Arm" (UA) (6th wk). Current round ending tomorrow (Thurs.) is heading for smash $24,500 to top the $24,000 of last week. Continues indef.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (51st wk). The 50th week finished Saturday (21) pushed up to rousing $47,900 as compared with $42,400 in 49th stanza. Current pace gives no hint of bringing in a new picture.

World (Times Film) (385; $1-$1.50)—"Castles in Sky" (Indie). Opens today (Wed.). Last week, "Hill 24 Doesn't Answer" (Cont) (12th wk), pushes to oke $3,700 in final round after $2,500 for 11th round.

'SLADE' STOUT $7,000, L'VILLE; 'SKIRTS' 13G

Louisville, Jan. 24.

Town is favored this week by ideal weather conditions, so all four houses are doing okay at the wicket. The Brown, moveover house, will go firstrun starting this week, new widescreen there making available "Oklahoma." "Return of Jack Slade" and "Warriors" combo at the Mary Anderson is plenty virile. "Ransom" at the State looks just okay. "Lieut. Wore Skirts" at Rialto is sturdy.

Estimates for This Week

Kentucky (Switow) (1,100; 65-85) —"Lucy Gallant" (Par). Modest $4,500. Last week, "Artists and Models" (Par) (4th wk), $4,000.

Mary Anderson (People's) (1,000; 65-85)—"Return of Jack Slade" (AA) and "Warriors" (AA). Lusty $7,000. Last week, "East of Eden" (AA) and "Battle Cry" (AA) (reissues), same.

Riatlo (Fourth Avenue) (3,000; 55-85) — "Lieut. Wore Skirts" (20th). Smooth $13,000. Last week, "Glory" (RKO), $14,000.

State (United Artists) (3,000; 55-85) — "Ransom" (M-G). Fairish $9,000. Last week, "Diane" (M-G) and "Top Gun" (Col), $8,500.

ST. LOUIS

(Continued from page 8)

"Return Jack Slade" (AA), sturdy $15,000.

Loew's (Loew) (3,172; 50-85)—"Diane" (M-G) and "Big Tip Off" (AA). Light $9,000 or less. Last week, "Ransom" (MG) and "High Society" (AA), $10,500.

Orpheum (Loew) (1,400; 50-85)—"Three Musketeers" (M-G) and "Stratton Story" (M-G) (reissues). Mild $5,500. Last week, "Naked Street" (UA) and "Night Freight" (AA), $4,000.

Pageant (St. L. Amus.) (1,000; 51-90)—"Trouble With Harry" (Par). Okay $2,500. Last week, "Lease On Life" (Indie), $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"One Summer Happiness" (Indie). Good $3,000. Last week, "Deep Blue Sea" (20th), $2,000.

St. Louis (St. L. Amus.) (4,000; 51-90)—"All That Heaven Allows" (U). Lofty $16,000. Last week, "Lieut. Wore Skirts" (20th) and "Twinkle in God's Eyes" (Indie) (3d wk), $8,000.

Shady Oak (St. L. Amus) (800; $1.10)—"Diabolique" (UMPO) (4th wk). Fine $3,000. Last week, $3,500.

OMAHA

(Continued from page 9)

week, "Kismet" (M-G) and "Bobby Ware Missing" (AA), $6,000.

Orpheum (Tristates) (2,890; 75-$1)—"Second Greatest Sex" (U). Fancy $12,000 or near. Last week, Lieut. Wore Skirts" (20th), $12,000 for 9 days.

State (Goldberg) (860; 90-$1.20) —"Guys and Dolls" (M-G) (5th wk). Slowing down to $3,500, still not bad for stage of longrun. Last week, $5,000.

BOSTON

(Continued from page 9)

(7th wk). Fine $4,000. Last week, $5,000.

Cinerama (Cinerama Productions) (1,354; $1.20-$1.75-$2.40-$2.65)—"Cinerama Holiday" (Indie) (22d wk). Fancy $18,000. Last week, $20,700.

Exeter (Col) (1,300; 60-$1)—"Prisoner" (Col). Nice $10,000. Last week, "Lease of Life" (IFE) (5th wk), $3,000.

Fenway (NET) (1,373; 60-$1)—"Day World Ended" (ARC) and "Phantom From 10,000 Leagues" (ARC). Package deal of horror, hypoed by hotsy exploitation, rousing $12,500. Last week, "At Gunpoint" (AA) and "Paris Follies 1956" (AA), $7,000.

Kenmore (Indie) (700; 85-$1.25) —"I Am Camera" (DCA) (5th wk). Still torrid with near $14,000 capacity. Last week, same.

Memorial (RKO) (3,000; 60-$1)—"Lieut. Wore Skirts" (20th) and "Lover Boy" (Indie) (2d wk). Slick $17,000. Last week, $22,000.

Metropolitan (NET) (4,357; 60-$1)—"There's Always Tomorrow" (U) and "Dig That Uranium" (AA). Okay $15,000. Last week, "Rains of Ranchipur" (20th) and "Vanishing American" (Rep) (2d wk), $13,000.

Paramount (NET) (1,700; 60-$1) —"Day World Ended" (ARC) and "Phantom 10,000 Leagues" (ARC). Pulled lines of moppets for mighty $32,500. Last week, "At Gunpoint" (AA) and "Paris Follies 1956" (AA), $15,000.

Pilgrim (ATC) (1,838; 60-75-95) —"Smash Up" (Indie) and "Cowboy and Lady" (Indie) (reissues). Fairish $5,000. Last week, "Spoilers" (U) and "Seven Bridges To Cross" (U) (reissue), $7,200.

Orpheum (Loew) (3,000; 60-$1)—"Ransom" (M-G) and "Storm Fear" (UA). Fat $18,000. Last week, "Diane" (M-G) and "Its Dog's Life" (M-G), $11,000.

State (Loew) (3,000; 60-$1)—"Ransom" (M-G) and "Storm Fear" (UA). Nifty $9,000. Last week, "Diane" (M-G) and "It's a Dog's Life" (M-G), $7,700.

BUFFALO

(Continued from page 8)

.000. Last week, "Hell on Frisco Bay" (WB), $14,000.

Center (Par) (2,000; 50-80)—"Trouble with Harry" (Par) and "Teckman Mystery" (Indie). Potent $9,000. Last week, "Lieut. Wore Skirts" (20th) (2d wk-6 days), $8,500.

Lafayette (Basil) (3,000; 50-80)—"All That Heaven Allows" (U) and "Last of Desperados" (U). Best in town, with smash $18,000. Last week, "The Spoilers" (U) and "Cross Channel" (U) $9,500.

Century (Buhawk) (3,000; 60-85) —"At Gunpoint" (AA) and "Dig That Uranium" (AA). Neat $11,000 or near. Last week, "3 Bad Sisters" (UA) and "Sudden Danger" (AA), $12,000.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (44th wk). Good $7,500. Last week, $8,000.

Cinema (Cohen) (450; 90-$1.50) —"Guys and Dolls" (M-G) (4th wk). Steady $8,000. Last week, ditto.

WASHINGTON

(Continued from page 8)

"Inside Detroit" (Col). Fair $6,500. Last week, "At Gunpoint" (AA), $6,500.

Dupont (Lopert) (372; $1-$1.10) —"Diabolique" (UMPO) (3d wk). Very steady $6,000 after $7,000. Stays.

Keith's (RKO) (1,939; $1-$1.80)—"Guys and Dolls" (M-G) (10th wk). Slipping some, but weekends holding this to big $9,500 after $11,000 last week. Stays.

Metropolitan (SW) (1,200; 75-95) —"Hell on Frisco Bay (WB). Good $6,500. Last week, "Court-Martial Billy Mitchell" (WB) (3d wk-5 days), $7,500.

Palace (Loew) (2,360; 70-95) — "Ransom" (M-G). Pleasing $14,000. Last week, "Lieut. Wore Skirts" (20th) (2d wk), $12,000.

Playhouse (Lopert) (485; 75-$1.10—"Artists and Models" (Par) (5th wk). Slow $3,500 after $4,000 last week. Stays on.

Warner (SW) (1,300; $1.20-$2.40) — "Cinerama Holiday" (Indie) (15th wk). Fine $16,000, thanks to special bookings. Last week, $14,000, bad weather taking toll.

Trans-Lux (T-L) (600; 70-$1.25) —"Wages of Fear" (DCA) (2d wk). Fine $7,000. Last week, $10,000. Stays.

PITTSBURGH

(Continued from page 9)

Last week, "Ransom" (M-G), $10,500.

Squirrel Hill (SW) (900; 65-$1)—"African Lion" (BV) (5th wk). Getting only 2 days on latest h.o.; no complaints at $1,200. Reissue of "Wuthering Heights" (UA) inserted over weekend and looks good. Last week, "Lion" did $2,500.

Stanley (SW) (3,800; 65-$1)—"Hell On Frisco Bay" (WB). Never got started against tough competition and looks to do dismal $7,000. Last week, "At Gunpoint" (AA), fair $10,500.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (50th wk). Picking up a little on heavier weekend trade and occasional party booking. Nice $10,000. Last week, $9,000.

CLEVELAND

(Continued from page 9)

Sock $17,000 after $17,200 last week.

Palace (RKO) (3,286; 70-90)—"At Gunpoint" (AA). Average $9,000. Last week, "Glory" (RKO), $7,000.

State (Loew) (3,500; 70-90)—"Kismet" (M-G). Modest $15,000. Last week, "Ransom" (M-G), $10,000.

Stillman (Loew) (2,700; 70-90)—"Trouble With Harry" (Par). Fair $7,500. Last week, "Indian Fighter" (UA) (m.o.), $7,000.

MONTREAL

(Continued from page 9)

Mild $8,000. Last week, "Night of Hunter" (UA), $9,000.

Loew's (C.T.) (2,847; 60-$1)—"Rains of Ranchipur" (20th) (2d wk). Okay $12,000 after $20,000 for first.

Orpheum (C.T.) (1,048; 30-50)—"Killer's Kiss" (UA) and "Fort Yuma" (UA). Average $4,500. Last week, "Toughest Man Alive" (AA) and "Jail Busters" (AA), ditto.

MINNEAPOLIS

(Continued from page 9)

"All That Heaven Allows" (U). Slow $7,000. Last week, "Court-Martial Billy Mitchell" (WB) (2d wk), $7,500.

RKO Orpheum (RKO) (2,800; $1-$1.50)—"Guys and Dolls" (M-G) (5th-final wk). Still sensational at $7,000. Last week, $10,500.

RKO Pan (RKO) (1,600; 65-85) —"Fort Yuma" (UA) and "Killer's Kiss" (UA). Slender $3,500. Last week, "Warriors" (AA) and "Danger My Beat" (AA), $4,500 at 85c-$1 scale.

State (Par) (2,300; 85-$1)—"At Gunpoint" (AA). They like this one here. Nice $8,000. Last week, "Second Greatest Sex" (U), $7,500.

World (Mann) (400; 75-$1.20)—"The Prisoner" (Col). Guiness ordinarily a top magnet in town but boxoffice pace is comparatively slow so far. Likely it's the low temperatures. Moderate $4,500. Last week, "Footsteps in Fog" (Col), $4,000 in 6 days.

SAN FRANCISCO

(Continued from page 8)

Who Loved Redheads" (UA) (4th wk). Snappy $3,400. Last week, $3,200.

Vogue (S.F. Theatres) (377; $1)—"Chance Meeting" (Indie) (4th wk) and "Bicycle Thief" (Indie) (reissue (2d wk). Oke $2,000. Last week, $2,300.

Bridge (Reade-Schwarz) (396; $1.25-$1.50)—"Night My Number Came Up" (Indie) (5th wk). Fine $1,800. Last week, $1,800.

Rio (Schwarz) (397; $1)—"Half Century of Songs" (Indie) and "Flamenco" (Indie). Good $2,500. Last week, "The Imposter" (Indie) (2d wk), $1,500.

Johnston Heading

Continued from page 3

and means in which public and industry support of the Code could be strengthened.

Other issues involving the Code have involved the frequent charge that indie producers should have a voice in its conduct; the question of special seals for foreign—or at least adult—pix, and the appeals procedure.

Yesterday's powwow, attended by two company toppers—Balaban and Nicholas M. Schenck—was the first positive indication of continuing MPAA concern over the situation created by the refusal of the seal to "Man With the Golden Arm" which is being booked by many circuits, including Loew's Theatres. Johnston all along had been critical of the decision of his own board to back away from the issue. It's now felt that the company toppers have set the stage for what could amount to a sweeping investigation of the Code and its workings which, in recent months, have run into a barrage of criticism from both those who want to liberalize it and those who feel it isn't strict enough.

No time limit was set for standing committee to report.

U's $8,000,000

Continued from page 3

lease overseas (full details on his television sales plans for the U.S. in TV-Films Section). He said he would turn the library over to "Realarts" in each foreign country, making deals with individual distribution agents in each territory to take over the job of rereleasing the backlog. One such deal has already been set, he said, but he would not identify the distrib.

Realart was originally established, Fox explained, because of a $3,000,000 deficit that loomed for Universal for the fiscal year ended Aug. 31, 1946. When Fox joined the company in early July of that year, the key problem was overcoming that deficit within two months before the end of the fiscal year.

The only way it could be done, Fox figured, was for a separate company to buy up rereleasing rights to the backlog of films and aside from subsequent income on the library, make a substantial down payment. He canvassed the top reissue outfits, whom, he said, declared that the project was impossible. He finally got some "cloak-and-suitors" to establish the company and arranged a loan, and Realart went into business as of July 31 with a 10-year pact with U-I. Terms of that pact were that Realart would get 35% of the gross, and would pay out $3,250,000 right on the barrelhead. Thus, Universal showed a $250,000 profit that year and Realart came into being.

Gab Re Soviet

Continued from page 3

what other countries have been doing and what their experiences have been. Committee was told the State Dept. was showing continuing interest in the possibility of pic trade with the Soviets.

American industry so far has nixed any idea of talking a deal with the Reds even though there have been plenty of indications that the latter are eager for American pix.

Problem was batted around at a toplevel MPEA meet in Washington last week. Later, an MPEA exec said: "We should come to some sort of conclusion, at least among ourselves, in another week or so."

One of the MPEA's apparent problems is that the Government itself is by no means unanimous in its opinion on whether or not filmtrading with the Russians is desirable or not. One faction in the State Dept. apparently feels it would be a good idea, the other does not.

There was no indication last week whether the favorable reception of "Porgy and Bess" in Moscow and Leningrad had anything to do with the renewed MPEA interest in the matter.

MPEA execs believe, however, that the principle of any deals will be settled in relation to the Russians and not via any agreements with any of the satellites. There have been nibbles from Poland, Czechoslovakia and Hungary. However, such contracts most of the time are made with the individual companies. Latter automatically refer most of these requests to the MPEA which still holds the franchise for Russia and the Red orbit and thus is the sole agent authorized to talk business for that area.

RKO Wheels

Continued from page 3

which, after all, will be the key to RKO's future.

The lack of new product, however, has not left the sales force and the pub-ad staffers in a void. Considerable hoopla and activity is being engendered with Howard Hughes' "The Conqueror," the first big picture RKO has sold or promoted in quite some time. In addition, the company will release 12 other pictures, two of them reissues, from now to late April. Most of the new pictures are films contracted for from outside producers prior to the Thomas O'Neil takeover of the company from Howard Hughes.

The renewed activity has given the company's employees a confidence that has been lacking for several years as the company floundered in "for sale" rumors under Hughes' direction. Previous to the O'Neil regime, staffers mechanically carried out their duties while they kept their eyes open for other job possibilities. Assurances from O'Neil that there would be no wholesale cleanout has the staffers again concentrating on RKO business.

Allied-TOA

Continued from page 5

tee hearings on industry practices on Feb. 2.

Although the joint platform gives no indication of it, it's believed that the action will result in Allied's withdrawal of its proposal for Government regulation of film rentals. Allied sought this measure because it felt that it could not obtain arbitration of film rentals and selling policies.

In notifying distributors that it has withdrawn its approval of the arbitration plan, TOA said it would give the plan "full consideration and revaluation" at its next board meeting March 4 "in view of changed industry conditions." TOA further stressed that it would "do everything possible to stem the tide of ever-increasing film rentals, even to seeking the arbitration of film rentals."

Attending the Jan. 18 Washington meeting were: From TOA—prexy Myron Blank, general counsel Herman M. Levy, and Walter Reade Jr. From Allied—prexy Rube Shor, general counsel Abram F. Myers, and veepee Horace Adams. At yesterday's meeting with the Dept. of Justice were Blank, Shor, Levy, Myers and Allied's Trueman T. Rembusch.

Wide, Wide Screen World

Continued from page 5

bilities for the process that were hitherto unknown. The images were sharp and clear with frequently amazing depth of focus. Definition of the pictures represented a vast improvement over prior C'Scope efforts, with every detail clearly discernible, down to very small figures and objects in the far background. There was no distortion of light falloff on any side of the screen and the brilliance of the effects achieved was such that, at the exhibitor-press screening last week the audience several times broke out into loud and enthusiastic applause.

Included in the demonstration reel, introed by studio chief Darryl F. Zanuck, were clips from "Carousel" and "The King and I," the latter shown for the first time. "King" sequences included Deborah Kerr's introduction to the palace and to Yul Brynner, her meeting with the king's children and a charmingly done rendition of "Getting to Know You."

'King And I' Hubbub

While the audience appeared to thoroughly enjoy the "Carousel" dance and song numbers, "King and I" selections, using plush and beautifully colored sets and costumes, caused a lot of excited comment. It was in these sequences particularly that the depth effects of the new CinemaScope was particularly noticeable and appreciated. Clever staging, particularly in the introductory shot down the throne room, provided a strong three-dimensional illusion, and here again the needlesharp definition of the picture contributed greatly. There is no question whatever that 55m CinemaScope is a match for the best in technical screen achievement today. In fact, some of the shots came across clearer and with greater color fidelity than comparable lensing in the 70m "Oklahoma" in the Todd process.

In his filmed comments, Zanuck said the new C'Scope represented "an improvement of at least 50% over anything you have heretofore seen in CinemaScope." Such men as Jack L. Warner, Jack Cohn, Sol Schwartz, etc., in their comments, completely agreed. Zanuck said that use of CinemaScope 55 automatically upped the cost of a picture $200,000, and he added that the cameras alone came to $50,000 a piece. In addition, 20th had to invest in a lot of new equipment. Zanuck credited Spyros P. Skouras, 20th prexy, with pressing for the new C'Scope.

Today's Boom and TV

In his own speech, Skouras noted that the dollar economy was at a peak "but the motion picture industry has not enjoyed its full share of this prosperity, because of the unfair competition of television. However, we know that exciting new technical developments plus important screen subjects will have superiority over any other medium, when we offer the kind of entertainment you can't see elsewhere." That entertainment, he held, "will surpass the unequal competition." Skouras said that 20th's upped production sked, the investment it involved plus C'Scope 55 were "an expression of our faith in the continuing prosperity of the American economy and the motion picture industry." He stressed the need for the industry never to stand still.

In his speech, William C. Gehring, assistant general sales manager, said 16,449 U.S. and Canadian theatres were now equipped for CinemaScope, and he delivered a big pitch for stereophonic or at least magnetic sound, pointing out that, with an optical track, a C'Scope film loses 10% of its width. "The picture then is not as good as it was originally photographed. Part of the picture is actually cut off," he emphasized.

Gehring said the singletrack magnetic sound reproducers could be had for $950 a pair or less, including installation charges. Dealers will extend credit for three years, so that the exhibitor will have to pay less than $1 a day over the threeyear period.

20th has been having a tough time with stereo sound since other companies have either dropped stereo sound prints alltogether or have gone to the allpurpose prints combining stereo and optical sound. If the current drive fails, 20th is on record as stating it will then have to switch to combo prints too. Up till now, 20th has been providing both stereo and optical prints on C'Scopers, thus incurring great additional cost running to between $2,500,000 and $3,000,000 a year.

THE HOLLYWOOD KNICKERBOCKER

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"I'LL CRY TOMORROW"
starring
SUSAN HAYWARD
AN M-G-M PICTURE
and SPECTACULAR STAGE PRESENTATION

SOCK $700 IN FINES FOR NUDIST PICTURE

Fall River, Mass., Jan. 24.

"Garden of Eden," film depicting life in a nudist colony, is unfit for presentation on the screen and such performances would not be allowed on any stage in Massachusetts, Judge Benjamin Cook said in Municipal Court here after viewing the controversial picture at a special private showing in the Central Police Station.

He imposed fines of $700 on two defendants on charges involving presentation of the film, and dismissed charges against a third. The case was the result of a police raid on the Embassy Theatre Jan. 3, ending the "Garden of Eden" run which began Jan. 1.

Benjamin P. Rogers, 61, of Brookline, who leased the closed Embassy to show the film was fined $200 on charges of presenting an immoral show; $200 for possession of obscene films for the purpose of exhibition, and $100 for setting up public entertainment on the Lord's Day—Jan. 1. Rogers appealed and furnished $1,500 bail.

Antone T. Moniz, 35, Fall River projectionist, was fined $100 on a charge of exhibiting obscene and indecent films and $100 for presenting an immoral and impure show. Moniz also appealed and furnished $1,000 bail.

On the same charges, Robert Ironfield, 28, of Somerset, a projectionist, was found innocent.

Rogers had leased the theatre for two weeks, it was alleged. Police raided the theatre while 100 patrons were inside and arrested the two projectionists. The theatre was closed following the raid when the management was unable to get replacements for the operators. Lieut. Rudolph St. Pierre, who led the police raiders, said that he believed there were a number of juveniles in the audience. He said the film had "a lot of scenery—not much acting."

Loew Asks

Continued from page 7

about 1,200 cars but have additional space for later expansion.

Antitrust division refuses any comment on its stand when the case comes before the U.S. District Court in New York City. Precedentally, it's unlikely to oppose since Loew's has no monopoly position in any part of Texas.

Since the divorcement and divestiture, Loew's has been okayed on applications for three drive-ins —in Chicago, Jacksonville, and North Jersey—plus a hardtop at Coral Gables.

Of the other divorced circuits, only National Theatres has made new acquisitions. It has gotten the nod to add two drive-ins and six hardtops.

Paramount had a handful of drive-ins prior to divorcement, but has added nothing since. Instead it has diversified by having Paramount Theatres acquire the American Broadcasting Co. Stanley Warner diversified by purchasing Cinerama and International Latex Corp.

Scrap Garrick, Duluth

Minneapolis, Jan. 24.

This territory's United Paramount Theatres circuit (the Minnesota Amusement Co.) continues to abandon what its president, Harry B. French, calls "fringe" theatres and those deemed unsuitable for large screen projection.

It's currently disposing of one of its Duluth, Minn., "A" houses, the Garrick, which will be converted to commercial purposes.

Chain will still be left with three Duluth theatres, two of which are in current operation in the town of 150,000 population. During the past two years it has let loose of some dozen theatres.

Hardtops Lag

Continued from page 7

costs. While suburban tracts of land can be acquired for $2,000 or $3,000 an acre, the equivalent space in a city area may run as high as $10,000. Construction costs are equally a factor. Drive-in construction runs about $300 per car, allowing a 1,000-car ozoner at $300,000. A 1,000-seat theatre, on the other hand, would cost several million dollars.

Since film business has been uncertain since the introduction of television and the mass exodus to the suburbs, the construction of a conventional theatre in an urban area is currently regarded as a gamble. There is a tendency of some to believe there are too many hardtop houses any way. They regard the tearing down of some of the ancient houses as a plus and feel that the business lost could be easily absorbed by other theatres in the neighborhood which stand to benefit from new apartment house developments.

New experiment in suburban theatre construction is being contemplated by Associated Prudential Theaters; a metropolitan area chain. It's a completely new innovation in theatre design, providing for an in-door and outdoor theatre on the same land. The architectural concept, designed by Drew Eberson, consists of a drive-in theatre for 1,370 cars and a stadium-type closed theatre with 1,000 seats, with a static parking area of 350 cars for the latter.

Entire project, which is scheduled for construction this spring in Babylon, Long Island, is said to represent an investment of $1,000,000. The ozoner will be Prudential's 15th on Long Island.

Advantages of the dual theatres are many. A single boxoffice, longer hours of operation, utilization of same management staffs for both theatres, fuller use of concession activities, year-long season, and parking are just a few of the conveniences as well as coin-saving advantages offered.

The Prudential project points up the necessity for the acquisition a large and inexpensive acreage. In an urban area, the cost of building the indoor theatre alone probably would run to more than $1,000,000 and this would not include the parking space or revenue-producing concessions.

Upstate Indoor-Outdoorer

Albany, Jan. 24.

Upstate New York's first indoor-outdoor theatre will be built as part of a $50,000 shopping center in East Greenbush. So Neil Hellman and Alan V. Iselin, co-owners of a site in the Rensselaer County town, across the river from Albany, revealed Saturday.

Hellman, owner of two indoor Albany theatres and operator of two Pennsylvania drive-ins, presently conducts the Mt. Vernon Motel adjacent to the Auto-Vision Theatre in East Greenbush. Iselin, his son-in-law, operates the automobiler, the first constructed in the exchange district.

The theatre in the new shopping center, which will have 20 stores with parking for 600 cars, will consist of a 1,200-automobile drive-in for summer use, and a 750-seat indoor house for winter. Common box offices and entrances will admit patrons to either.

Leon Einhorn, local architect, is drawing the plans for the project, which is to be started in the spring. The drive-in should be ready for the coming summer, it is said.

Einhorn, who drafted the plans for the Saratoga Drive-in at Latham, built by Hellman in 1941 as the exchange territory's second outdoor, has designed 90 others.

Republic's Biggest Budgets Upcoming For (1) Production and (2) Promotion

Hollywood, Jan. 24.

Republic has set up an all-time high budget of between $12,000,000 and $15,000,000 for production and preparation of product for the first six months of 1956, approximately double that of former years, prexy Herbert J. Yates disclosed over the weekend.

Company will also hit a production and distribution record this year, greatest in outfit's 20-year history, according to topper, who, however, did not reveal the number of pictures either to be turned out or released. Republic last year produced approximately 15 films, and already has a backlog of 10 pictures awaiting release. Nearly 50 story properties are in various stages of preparation.

Yates, who departs this week for Manhattan to session with Richard W. Altschuler, global sales veepee, on upcoming regional sales meets to be held in NY, Chicago and L.A. in March, stated he has authorized an advertising budget of well over $1,500,000, designed to aid exhibs in selling Republic product to the public.

"A more intense trade paper and magazine advertising campaign is also being planned," he said, "in an effort to stimulate exhibitor enthusiasm in Republic product and keep theatre men well informed on forthcoming pictures far enough in advance to take full advantage of sales opportunities."

Republic will make greater use this year of its new anamorphic process, Naturama, previously called Cinepanoramic, according to Yates, who described system as eliminating distortion and grain, and improving photographic and color quality. Process requires no additional costly projection equipment in theatres, provided they are equipped already with anamorphic lenses and wide screen, he said. It carries a projection aspect of 2.35-1.

One picture, "The Maverick Queen," still to be released, already has been completed in this process, plus Trucolor, and Ray Milland currently is lensing "Lisbon" in Portugal in Naturama and Trucolor. Yates stated: "It is our intention to produce films with sound stories which will be compatible with our new wide-screen process."

Films already completed and awaiting release, besides "Queen," include "Come Next Spring," "Magic Fire," "Doctor at Sea," "When Gangland Strikes," "And Suddenly You Run," "Circus Girl," "Zanzabuku," "Trilogy," "Stranger at My Door." "Dakota Incident," with filming completed, also will be on this year's releasing sked.

Company will put three pictures before the cameras this month, consisting of "Acapulco," filmed in Mexico in Trucolor; "Annie Jordan," Naturama and Trucolor; and "Hinky Dinky Parlez Vous." John D. Fitzgerald's "Papa Married a Mormon" is another slated for Naturama and Trucolor, later in year.

Of the approximately 50 story properties for which screen treatments, screenplay drafts or shooting scripts already have been finished, list includes "The O.S.I. Story," "Man of Violence," "The Deerstalker," "The Great H-Bomb Robbery," "Little Lady of the Big House," "Is There a Duchess in the House," "Brother Van," "The Long Watch," "Vanity Row," "Latin Quarter," "Jesse James Was My Neighbor," "The Pagan King."

"Back of Beyond," "Timber Queen," "Sophisticated Lady," "The Blonde Heathen," "Where Are We Going," "The Dakar Story," "Storm Out of China," "High Iron," "Portrait of a Hero," "The White Leopard," "The Quicksilver Pool," "Renegades and the Woman," "Outcasts of Tombstone," "Assignment South Pacific." "Fight at Apache Wells," "The Case History of Edwin Snow" and "White Nightmare."

NIX ON THE NEEDLE

Maryland's Three-Minute Cut of 'Golden Arm'

Baltimore, Jan. 24.

Maryland Board of Motion Picture Censors has ordered the cutting of three minutes from United Artists' "Man With Golden Arm," before the Frank Sinatra starrer can be licensed for exhibition. The footage to be cut illustrates the preparation and execution of a heroin injection. The New Theatre had scheduled "Golden Arm" starting tomorrow (Wed.) but substituted "Glory" (RKO) pending the producer's decision. In this case, producer Otto Preminger has control over the decision to accept the cuts as ordered or to appeal the case to the courts.

State censorship law covering narcotics was responsible for the board's decision.

NO OVER-SUPPLY OF OFFBEAT SEXY PIX

Minneapolis, Jan. 24.

City's four neighborhood "fine arts" theatres are finding foreign pictures in the offbeat sex category their boxoffice salvation, enabling them to buck increasing television competition, wintry blasts and a frequent apathy of suburban film goers.

Such pictures can be played first-run and usually exclusively. The Swedish "Monika" is now in its sixth week at the Suburban World. Current newspaper ads say: "An adult film. She's naughty and 19. In the tradition of 'One Summer of Happiness.'" (Latter had a nine-week Suburban World run.)

Another of these theatres currently has "The Witch," a Finnish picture. Newspaper ads assert this also is "in the tradition of 'One Summer of Happiness" and "due to the nature of this provocative picture it is recommended for adults only." In smaller type it's asserted, "Here is a sensational film . . . "

A third nabe arter, the Campus, is playing the French "One Step to Eternity." Newspaper ads call it "brazen, brittle and bizarre." Small type explains: "A penthouse overlooking the Champs Elysees is the setting for this psychological suspense drama from France . . . It tells of four women in the life of one man and the strange story of what happened the night he invited them all to an odd rendezvous with chance!"

Owners of the arts theatres have no fear that the public here will be satiated with sex. They do not believe there can be any over-supply of it.

'Doctor at Sea,' British Sequel, Goes Republic

"Doctor at Sea," sequel to the J. Arthur Rank film, "Doctor in the House," has been acquired for domestic handling by Republic Pictures.

Republic released "Doctor in the House" in the U. S. and found it a b.o. success, with both arties and general houses booking the comedy. In New York, it played Loew's metropolitan circuit where, according to Rep prexy Herbert J. Yates, it outgrossed "Johnny Guitar."

Warner Freres Stock Up

A couple of Brothers Warner are stocking up more on Warner Bros.

Albert Warner, v.p.-treasurer, bought 5,000 shares of the WB common stock issue, to up his holdings to 165,000 shares. Jack L. Warner, production v.p., bought 5,000 and gifted 2,500, with his ownership now at 297,899 shares.

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FEMALE CAPABLE OF RAPID DICTATION
Pleasant surroundings. State qualifications and salary.
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154 West 46th Street, New York 36, N. Y.

Bernard Jacon's Own Distribution Setup; 16 Foreign Films as Starter

New indie distribution setup accenting the proper handling of films at the grassroots level has been formed by Bernard Jacon, veteran distribution executive who until recently was sales head for IFE Releasing Corp.

Outfit will be called Jacon Film Distributors and will get under way with a 16-film lineup for the year, Jacon told the press in N. Y. yesterday (Tues.) Titles announced by Jacon include "Samurai," Japanese import now in its New York firstrun; "Rosanna," English film lensed in Mexico and starring Rossana Podesta, and "No Way Back," English language feature produced in Germany.

Jacon said his new firm would act as national subdistributor for established companies, but also would handle it own pix "with every producer assured a maximum playoff and maximum revenue." He maintained that Jacon Film Distributors would "try to take up the slack between major film company distribution and the franchise or sub-distribution setups generally relied upon by independents and specialized distributors."

Furthermore, stressed Jacon, each of his division managers would be handling his own and no outside product and also would participate in the earnings from these films, giving him an added incentive. Sub-distribs as a rule handle films from many companies and are thus not given to spending much time or effort on selling individual attractions.

Regional Points

"I want the independent to have a home which he knows is his own nationally, and an outlet through which he can be assured of uniform top handling in every territory," Jacon said. Jacon's outfit will be anchored in seven distribution headquarters: New York, Boston, Chicago, Dallas, Atlanta, Kansas City and Los Angeles.

Jacon has considerable experience handling foreign films. He was the first to break into the major circuits with a foreign film (with the French "Carmen" in 1946) and he handled the distribution of "Bitter Rice," the Italo import which garnered 6,000 contracts, as well as "Anna" which got 5,000 bookings. Jacon's new org also will seek to acquire indie U.S. films.

SEIZE 90 FEET OF 'BORGIA'

Cops Arrest Manager — Art House's 2d Brush

Kansas City, Jan. 24.

The Franco-Italian (Cinedia) production "Lucretia Borgia," at Dickinson Circuit Glen, an arter, drew the vice squad and police Capt. Doral Denison. After viewing the film as unspooled the cop seized 90 feet and arrested the house manager, James Strode. Latter was booked the next day on a charge of exhibiting "indecent and obscene" picture and released on $500 bail for a hearing in Municipal Court.

Meanwhile the film, minus the 90 feet but with police publicity, continued at the 740-seater scaled at $1. Owners state no patrons has complained, just the cops.

Cops recently gave Glen a hard time when "Garden of Eden" was shown, their threats of punitive action forcing a cancellation.

BLUMENFELD HEADS N. CALIFORNIA ASSN.

San Francisco, Jan. 24.

Abe Blumenfeld, of Blumenfeld Theatres, was elected president of the Northern California Theatre Assn, at the group's annual meeting here Friday (20). Other officials were:

Homer Tegtmeier, of the Tegtmeier Theatre Co., first veep; Irving M. Levin, division manager of San Francisco Theatres, second veep; William Elder, managing director of Loew's Warfield Theatre, secretary-treasurer.

The new officials will also serve on the board of directors, along with Mark Alling, Irving Ackerman, David Bolton, Robert Broadbent, Roy Cooper, Lee Dibble, L. S. Hamm, Gerald Hardy, Ben Levin, Earl W. Long, Henry Nasser, John P. Parsons, George Stamm and C. V. Taylor.

MG's Buffalo Herd Pic Set for Dakota Bow

Minneapolis, Jan. 24.

Metro's "The Last Hunt" will have its world premiere at the State theatre, Sioux Falls, S. D., Feb. 16 and a dual day-and-date opening at the Minneapolis State and St. Paul Riviera the next day, Feb. 17. Debra Paget and Russ Tamblyn, two of the players, will fly from Hollywood to Sioux Falls, and then to the Twin Cities to grace the occasions.

Picture was filmed in the South Dakota Black Hills last summer. It's the first one to make extensive use of the country's largest remaining buffalo herd at Custer State park there.

DRIVE-IN TO COURT FOR BIDDING RIGHT

Chicago, Jan. 24.

Jerome and Raymond Marx and Martin Rosenfield, owners of a local ozoner, the Double Drive-In, are asking an injunction in U. S. District Court here to compel several Balaban & Katz and Warner first outlying run southside houses to compete with the Double Drive-In for playing time.

The suit names Warner Theatres, Warner Bros., United Artists, RKO, Republic and Balaban & Katz. Judge Phillip Sullivan will hear the case.

20th's Vidpix

Continued from page 5

gle feature territories such a policy might not pay off.

20th isn't alone in thinking globally re its tv pix. Columbia has taken a couple of its Screen Gems programs and booked them as shorts in France. Move is termed an "experiment." Similarly, Warner Bros. is giving thought to distribution of its Cheyenne and Kings Row series in the theatrical market abroad. They're already definitely set for British houses.

But so far 20th is the only company to make tv shows on film that approach feature length; this is in addition to its "Flicka" series of halfhour shows, which also will go abroad. In London, J. F. Pattinson, managing director for 20th, is on record stating that his company would make available "at least 12" of the 45 minute pictures as lower half of the bill material. In addition, 20th will have four of the Flicka "shorts" a year. Latter series has been sold to CBS in the U. S. and probably will preem on the web this Fall.

Odd Angles

Continued from page 5

10 blocks from the Coronet. Coliseum has been closed five years.

Problem for Hanns Kolmar, local publicist hired for "Oklahoma" work, is to get people out to the Coronet's neighborhood, and especially Frisco tourists who have made both Cinerama films to play the downtown Orpheum whopping successes.

While Magna has been delaying "Oklahoma" entry, Fox West Coast has quietly been laying plans for a Feb. 22 opening of "Carousel," and first gun in this campaign was fired today with a CinemaScope 55 screening of clips for the industry at the Fox.

Wiseacres along Frisco's film row are saying that with the same leads (Shirley Jones, Gordon MacRae), same credits (Rodgers & Hammerstein) and comparably wide screens, the Fox and Coronet ought to merge forces for a joint campaign. Or show the films on alternate days.

CARY GRANT'S OWN UNIT SET FOR '57 UA DEAL

Hollywood, Jan. 24.

United Artists has turned over "Run Silent, Run Deep" to Cary Grant as the initial production of his newly-formed independent firm. However, it won't be made until some time in 1957 since Grant must first complete his Spanish location commitment with Stanley Kramer on "The Pride and the Passion," as well as deals with Paramount and Alfred Hitchcock.

"Silent" is one of several properties acquired by the distrib with the idea of turning it over to an indie releasing through UA. Under the terms of the deal, UA will finance as well as release the property.

Screen Directors Prep For Award Banquet (29)

Hollywood, Jan. 24.

Addition of two pictures brings to 12 the number nominated for the Screen Directors' Guild Annual Directorial Achievement Awards.

Newly named as entries in sweepstakes are Columbia Pictures' "Picnic," directed by Joshua Logan, with Carter DeHaven, assistant director; and Hal Wallis-Paramount's "The Rose Tattoo," Daniel Mann, Richard McWhorter.

Previously nominated films included "Bad Day at Black Rock," Metro, John Sturges, Joel Freeman; "East of Eden," (Warner Bros.), Elia Kazan, Don Page, Horace Hough; "Bridges of Toko-Ri," Paramount, Mark Robson, Francisco Day; "Long Gray Line," Columbia Pictures, John Ford, Wingate Smith, Jack Corrick.

Winners will be disclosed at annual banquet Jan. 29 at the Biltmore Bowl.

Inside Stuff—Pictures

Reports that the International Latex Co., a subsidiary of the Stanley Warner theatre chain, may emerge as one of the tv sponsors of the old RKO films purchased by Matty Fox, points up the interrelationship of the principals involved in the various deals. Wall Streeter David Baird, who is chairman of the SW finance committee, is also head of the non-profit charitable Lansing Foundation which furnished part of the coin leading to C & C Super Corp.'s acquisition of the RKO backlog. Baird is also regarded as the prime force behind SW's diversification moves and is said to have played a leading role in bringing International Latex into the SW fold.

Baird's Lansing Foundation is also connected with Cinerama, to which SW holds the exhibition and production rights. As a result in its investment leading to the Cinerama takeover, Lansing receives 1% of the gross of all theatres showing Cinerama. Matty Fox was associated in the deal which saw Nicolas Reisini acquire the foreign exhibition rights to Cinerama.

Importance of a May or June release for a motion picture, with playdates in the major and lesser-major city conventional theatres (first-run). and then "into the drive-ins," was touched on by Frank Sinatra and interviewer Shirley Thomas during an extended "conversation" about the production of "Johnny Concho," via "Weekday" on NBC Friday (20). When Miss Thomas asked the actor when the film would be released, he replied that May or June would be a "very charming" release time, based on the experience of persons long in the business.

Sinatra thought "Johnny Concho" would open in "15 or 20 major cities," and next go to lesser major towns. After that, the drive-ins, inquired Miss Thomas. Sinatra replied in the affirmative. Would there be a big Hollywood premiere? "It wouldn't warrant that treatment, although it's a very entertaining picture," the star observed. The conversation covered the production of an independent release, from start to finish.

RKO Theatres, worried about falling attendance in the neighborhoods, has ordered a revised radio and tv spot campaign in the hope of hypoing business.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (24)

1955-'56 High	1955-'56 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	247	26½	24⅝	25⅜	—1¼
32	22½	CBS "A"	116	26⅜	24¼	25¼	—1⅛
31	22¼	CBS "B"	64	26⅜	24½	25¾	+ ⅛
27½	23	Col. Pix	33	24¾	23	23⅜	—1½
18½	14⅝	Decca	64	14⅞	14⅛	14⅝	— ¼
87⅞	67	Eastman Kdk	100	80¼	75¾	77⅞	—
5⅜	3⅜	EMI	269	4⅜	4⅛	4¼	—
24⅝	17½	Loew's	634	21	19⅜	19⅞	— ⅝
12¼	8½	Nat. Thea.	145	9	8½	8⅝	— ⅜
44⅝	30¼	Paramount	172	33¾	30¼	32	—1⅝
43⅜	30	Philco	133	33⅝	32⅛	32¼	— ⅞
55⅜	36¾	RCA	437	44⅜	42⅜	43¾	— ½
10⅜	6⅞	RKO Picts.	54	8⅝	8½	8½	— ⅛
12	8½	RKO Thea.	216	11⅞	11½	11⅝	—
11⅝	5⅞	Republic	68	8⅝	8⅛	8¼	— ⅜
15¾	13¾	Rep., pfd.	5	14½	14½	14¾	+ ⅛
22⅝	16¾	Stanley War.	87	17	16½	17	— ½
29⅛	20¾	Storer	33	23⅝	22¾	23⅛	+ ⅛
31⅝	22⅞	20th-Fox	168	23⅞	22⅞	23⅜	— ½
31	26¾	Univ. Pix	39	27	26	27	— ½
22⅜	18¼	Warner Bros.	94	19⅛	18¾	18¾	— ¾
142½	86	Zenith	48	134⅝	128	130	—4

American Stock Exchange

1955-'56 High	1955-'56 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
7⅜	4	Allied Artists	51	5⅜	5¼	5⅜	—
15¾	9¾	Alld Art. pfd.	7	11½	11¼	11⅜	— ⅜
17⅛	9⅛	Du Mont	101	9¾	8½	9	—1⅛
4⅞	2½	Nat'l Telefilm	21	3⅛	3	3	—
8	2⅜	Skiatron	15	3⅝	3⅛	3⅝	+ ⅛
16⅜	11¾	Technicolor	135	11⅞	11⅝	11¾	— ⅛
4½	3⅛	Trans-Lux	25	3¾	3¼	3¼	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3½	4⅛	— ⅛
Cinerama Inc.	1⅛	1⅝	—
Cinerama Prod.	3⅝	4⅛	— ¼
Du Mont Bdcast	7⅜	7¾	—
Guild Films	3¾	4½	—
Official Films	2½	3	—
U. A. Theatres	8½	9½	— ½
Walt Disney	31½	35½	— ½

(Quotations furnished by Dreyfus & Co.)

Location Crews and Casts

Continued from page 3

especially since more and more crews are trekking into the hinterlands in a search for realism. If the companies are well-behaved and thoughtful, they can't help but stimulate interest in Hollywood pix, he feels, which is another reason a producer should be realistic and hard-boiled about the selection of his crews.

The "Chase" crew went out of its way to be pleasant at Clayton, and it paid off in dollars and cents, Lyon observes. Stars Fess Parker and Jeffrey Hunter made it a point to visit the local hospital and to make themselves available for autographs. A crew member took up a collection for a woman dying of cancer, which helped bury her. The company hired a number of townspeople, including the mayor and chief of police for bit parts, which brought money into the town and helped satisfy curiosity about filming. When the company left, producer Larry Watkin sent the local newspaper a letter expressing his appreciation for Clayton's cooperation, which was printed on the front page.

As a result, nothing the crew asked for was denied them. When bad weather held up outdoor shooting for five or six days, a large building became available for a cover set. While the company chose Clayton both for its scenery and to use the picturesque local railroad, the town also allowed the company to use the vintage railroad station. Police controlled traffic and the townspeople cooperated by remaining quiet during shooting of crucial scenes.

But if the local townspeople and authorities had become hostile, things could have been much different, Lyon points out. If the police had withheld traffic control, shooting areas could have been curtailed severely. The cover set building could have been unavailable, causing the company to remain idle during bad weather. Use of the municipal buildings could have been denied. And if things had become too uncomfortable, the company might have been forced to move, which could have caused expensive footage to be scrapped, as well as entailing expense of scouting a new location and moving the company.

Personally, Lyon, who has been in the film biz for 31 years as a film editor and director, has never run into such a situation, but he has heard of occasions, especially abroad, where it has happened.

"When Hollywood crews come to a town, both Hollywood and the company are on probation. Communities are on the defensive because of the lurid tales they've heard about the Coast. They're often surprised to find that Hollywood people possess decent hearts and instincts, and behave well," he concluded.

78 'Future Stars'

Continued from page 3

Hopper, Sal Mineo, Barbara Nichols, Natalie Wood, Sarita Montiel, L. Q. Jones and Eileen Heckert.

Likewise 20th-Fox, has also placed nine new players under contract. List includes Barbara Ruick, Ken Clark, Kipp Hamilton, Barry Coe, James Drury, Lili Gentle, Rick Jason, Johnny Washbrook and Ruben De Fuentes.

Seven young players have joined the Columbia lot. Thesps are Valerie French, Felicia Farr, Kerwin Mathews, Cliff Robertson, Victoria Shaw, Roger Smith and Richard York.

Paramount recently signed six players — Valerie Allen, Barbara Darrow, George Kerris, Jody Lawrance, Anthony Perkins, and Jacqueline Beer.

Both RKO and Allied Artists very recently disclosed their intentions of building up a roster of players to meet the cry of the exhibitors to develop new faces for the screen. Backing this plan, RKO has inked Douglas Whitney as talent chief and has placed under contract as studio's number one pactee, Venetia Stevenson, 17 year-old daughter of actress Anna Lee and director Robert Stevenson, since divorced. According to Whitney, more players will be added to studio's talent roster in the near future.

Allied Artists, meantime, recently signed Joe Rivkin to head its studio's talent program. First newcomer signed is Philip Phillips.

Even Walt Disney Productions, usually not considered a major studio, has pacted eight young players. Included are Jeff York, Kathleen Crowley, Jimmie Dodd, Cliff Edwards, Alvy Moore, Darlene Gilespie, David Stollery and Tim Considine.

Republic alone has no new players under contract at the present time, nor is contemplating any "new faces" program.

THE DEARTH OF A SALESMAN

Are Emmy's Seams Straight?

The New York and West Coast factions within the industry have resolved their bickering and are moving ahead to expedite the Emmy Awards in time for the scheduled March presentation (as an Oldsmobile-sponsored affair on NBC-TV).

Up until a week or so ago CBS' Ed Sullivan, as one of the N. Y. spearheads, threatened to walk out and jump the gun on the Emmys with a full set of award presentations on his own show. This threatened dreams of the Los Angeles-originated Academy of Television Arts & Sciences to establish the Emmy as the definitive all-industry award and thus eliminate the multiplicity of citations (Peabody, Sylvania, et al) which increase with each season. However, the differences were ironed out, apparently to the satisfaction of everyone, and the Academy is "in business" coast-to-coast.

But with 41 separate categories—count 'em—41.

Partisans of Emmy see no reason why it cannot become the television counterpart of the Motion Picture Academy Oscar (founded 1927) on an "of the industry, by the industry, for the industry" setup. Even Oscar now has a "rival" in the film trade, the new Audience Awards, a theatre lobby polling of the public launched by COMPO (Council of Motion Picture Organizations).

Increasingly-vexing within television has been the question "What are we gonna do about all these awards?," with the postscript thought, "And whose awards mean anything?" (A number of top industryites in attendance at the recent Sylvania Awards duller 'n' d'shwater presentation let off a lot of steam the following morning on the whole conduct of the affair and this inspired, at least in part, the current big Emmy push).

There is much to be said in favor of a completely impartial overall industry set of awards, if only to finally eradicate the nuisance value of every self-aggrandizing Tom, Dick and Harry moving in with a plaque or a scroll. But unless it can be completely impartial, it'll add up to a lot of wasted motion.

Unlike the Hollywood film colony's Oscar, the Emmy is confronted with an entirely different set of rules, regulations and pressures. The Oscar need fear no sponsor—save on the score of over-repetitious commercial interruptions.

But what of the tv sponsor of tv awards? Is it wishful thinking to suppose that an agency man with, say, an auto account in the house, can cast his ballot in favor of a show sponsored by a rival auto account—and still save face with his client? One need only go back a few weeks ago when Look Magazine sought to make its annual awards on the Lincoln-Mercury-sponsored Ed Sullivan show. Sullivan had done it before. He was all for it. But the disclosure that the Chrysler-sponsored "Climax" was getting a Look kudos brought an immediate Lincoln-Mercury nix. It would be foolhardy to suppose that Emmy could change things.

It would be a pleasant rebuke to narrow status quo if a Ford or a Chrysler-bankrolled show were to be singled out for recognition on the Oldsmobile (Gen. Motors)—sponsored Emmy presentation program. Pleasant—but probably a naive assumption.

Better, in the interest of strict neutrality would be (1) an unsponsored tv ceremony, with each network rotating annually; or perhaps (2) searching for the answer to the need for impartiality elsewhere (perhaps among the nation's tv editors) than in individuals so susceptible to sponsor fright.

And why 41 different categories? Isn't that laying it on a bit thick? Give everybody an award and you make no enemies? Is that the route to prestige? Why dissipate a good thing?

A one-big-industry award "format" may be dandy but is Emmy the answer?

Rose.

Johnny Andrews In Cleve-to-N.Y.

Cleveland, Jan. 24.

WTAM manager Gordon Davis has announced the appointment of Bill Mayer, effective Friday (27), as morning disk jockey replacing Johnny Andrews who goes to New York to take over the NBC Friday Night Radio Fan Club show. Mayer is now doing a daily two hour afternoon stanza.

Andrews had emceed the morning "Bandwagon" since September, 1952.

Westinghouse Broadcasting personnel, headed by Rolland V. Tooke, vice president, were here (21) to officially take over WTAM-WNBK when Westinghouse and NBC exchanged Cleveland-Philadelphia properties. NBC also gave $3,000,000.

In the transfer, 12 Philadelphians from WPTZ and KYW came to Cleveland, to man the two NBC stations, WTAM-WNBK which will have their call letters changed to

(Continued on page 38)

Mary Martin Looks Set For 'Annie' But Tossup Which Web Will Get It

The 90-minute "Annie Get Your Gun" tv spec is practically in the bag as one of the major one-shots on the '56-'57 agenda. Whether NBC or CBS will get it, remains to be resolved. Since Mary Martin, who will star in the video adaptation of the Irving Berlin legiter (she played in the national road company of the musical), is not contractually bound to any network, both are hot after the property.

Miss Martin and her husband and daughter have already left for South America, where they'll remain for several months. At any rate, the spec can't be done until next fall since Metro's rights to "Annie" don't expire for another five months.

BLUE JAY'S 'HOME' SPREAD

Chicago, Jan. 24.

Blue Jay is an early bird on NBC-TV's "Home." Corn pad firm has ordered for a May 21 start nine insertions on the daytimer.

Agency is Leo Burnett.

TV FAR BEHIND ON 'FRONT MEN'

By GEORGE ROSEN

The television networks these days have their own translation for m.c. To them it means "monotonous casting." Around CBS and NBC they frankly confess they're up a tree in their desperate quest for personalities to front new shows. At least half-a-dozen potential properties they'd like to get going on, particularly in the daytime area of programming, have of necessity been temporarily shelved because they've scouted the whole field of talent availabilities and can't find the guys with the three-ply magic formula (1) salesmanship; (2) attraction to housewives; (3) capable of articulating. The other requisites don't matter, as long as they can deliver on these three counts.

But, the networks argue, these are the most elusive items in television. Singers, comics, dancers, they maintain, are all over the lot—but today's counterpart of a Garry Moore, Art Linkletter, Dave Garroway, Robert Q. Lewis, Arthur Godfrey, Ralph Edwards, Don MacNeill, Steve Allen or a Dennis James—in brief the guy who's both a likeable personality and a salesman, is worth his weight in gold. Except that the networks don't know where to turn to find him.

Result is that up to now there's always been a reliance on the same handful of talented front men who long since made the grade. And unfortunately for the network production braintrusters who must inevitably keep "an eye on the future," the Steve Allens, Godfreys, Garry Moores, Linkletters, et al. are "doing very nice, thank you" and aren't interested in the additional burdens.

The networks concede that it's a very serious matter. They blame the dearth of the tv salesman-personality on the decline of radio, which automatically has eliminated the major incubating ground for such talent. Take practically any one of the "big dozen" today, they say, and if you probe their beginnings you'll find these were the old vox pop boys in radio who learned how to talk on their feet; who got around with a microphone in an era when special events had a zing and developed a real flair for articulating.

Linkletter's early days as an announcer in San Diego; ditto for Garry Moore in Baltimore; Robert Q. Lewis in Troy, N. Y.; Don MacNeill and Garroway in Chicago; Godfrey in Washington; Ralph Edwards and Steve Allen (perhaps the last of the "radio school" announcers-turned-bigtime) — these were the type of exposures that are no longer provided in a day and age when the radio has translated itself into an endless succession of platter spinning by disk jockeys and news announcers sitting behind a desk.

Lacking the "articulate personality who can sell," the networks admit that their only recourse these days is to bring on the Broadway-Hollywood type of front man whose speciality is brashness. But the networks say the agencies refuse to buy them because they can't sell.

FERNANDEL GUEST ON BOB HOPE TV'ER

Fernandel will topline Bob Hope's next NBC-TV outing for Chevrolet on Feb. 7, via specially-shot footage from Paris. With Hope overseas, entire show will be on film, and will feature talent from London and Paris. On the French side, there'll be the Ballet de Montmartre plus a fashion show emceed by Hope and featuring creations by Jacques Fath and Pierre Balmain.

London portion will feature Douglas Fairbanks Jr., the Ted Heath orch and Yana, the nitery performer who had been scheduled to appear on Hope's last show, filmed in Iceland, but couldn't make it.

Philco Buys ABC Convention Package For $4,000,000-Plus After Nixing NBC

ABC-TV became the second network to line up a sponsor for the political conventions, signing Philco to a $4,000,000-plus radio-tv package covering both the Democratic and Republican conclaves and Election Night coverage. In making the deal, ABC-TV beat NBC to the punch on grabbing a convention sponsor, and adding insult to injury, made its deal with a sponsor who had already turned NBC down. Westinghouse has already signed for CBS-TV.

Philco coverage will comprise two pre-convention broadcasts, "Chicago—Convention City" and "These Are the Men," on Aug. 11 and 12, leading into daily 12:30-3 p. m. and 9:30-midnight (EDT) coverage of the Dem conclave Aug. 13. Similar pre-convention broadcasts will come out of San Francisco Aug. 18 and 19, plus daily 5-10 p. m. GOP coverage. Election night (Nov. 6) comes out of N. Y. starting at 8:30 p. m.

ABC coverage will be headed up by John Daly, the web's news-public affairs veep, with all the network's top newsmen behind him. On the production side, administrative v.p. for news-public affairs Tommy Velotta, a Convention vet, will head up a team including news manager Fritz Littlejohn and special events exec Don Coe. ABC, incidentally, is the only web which will be able to take advantage of o&o outlets in both convention cities (its KGO-TV in S. F. is the only network o&o in that town).

Philco deal was negotiated by Raymond B. George, Philco veep over advertising and merchandising, and ABC prez Robert E. Kintner. Deal goes through the Hutchins agency.

Kuklapoliticians

As part of its overall politico "convention package" this year, ABC-TV is throwing in a kid-slanted program as a bonus to prospective clients.

This will be a "Kukla, Fran & Ollie" moppet view of the two conventions with Burr Tillstrom & Co. originating the show from both the Chi and Frisco scenes.

Paging Ex-Pages

More than 100 ex-pages and guides have signed thus far to attend the "Sons of Broadcasting" reunion on Friday (27) at the New York Athletic Club.

Paul Rittenhouse, of NBC Stations Relations (an ex-page) suggests that any pre-World War II page or guide desiring to attend should contact him at NBC's N.Y. hqs.

Fred Allen is "dropping in" for a visit with the gang.

Audrey & Mel's 'Mayerling' As 1st Litvak Spec

One of those "dream parlays" in casting and production is on tap as one of the major tv specs to come up thus far. It's a 90-minute spec production of "Mayerling" off the "Producers Showcase" Monday night NBC-TV beltline. It will star Audrey Hepburn and Mel Ferrer, with Anatole Litvak producing, thus wrapping up a flock of "firsts" on the tv program roster.

Jaffe & Jaffe, whose "Showcase Productions" hold the reins on the hour-and-a-half spec series, have been keeping the transatlantic telephone cables humming over the weekend (the stars are currently living abroad) in a bid to shoot for an April presentation. Bob Mulligan is being considered for the directorial assignment.

Meanwhile, Howard Lindsay and Russel Crouse are working on a tv adaptation (and rewrite job) of their "Prescott Proposals" legiter as another "Producers Showcase" spec. However, no date's been set on this one.

Prospective Sponsor Auditioning 'Trooper' Pilot on Star Stage

Although a deal with Chesebrough, via McCann-Erickson, is imminent on sponsorship of the new "State Trooper" film series, MCA-TV, packagers of the program, is going out on a limb by pre-exposure of a pilot on the NBC-TV "Star Stage" Feb. 3. MCA is all too aware that if the pilot show gets a panning, the series could draw a blank from the prospective client. But the agency is willing to gamble on delivering a winner.

Pilot in question is called "Killer on Horseback" and stars Rod Cameron. "Star Stage" is being used because (1) it's also an MCA-TV package; (2) sponsor is Pond's, a subsid of Chesebrough.

BETTE DAY'S BIG HUB PLAY

Gaining Recognition As the 'Betty Furness of Boston'

Boston, Jan. 24.

Bette Day of Framingham is rapidly becoming the Betty Furness of Boston tv and radio. She appears on three tv shows and five radio stations each week live and on tape.

Her latest stint is WBZ-TV's Sunday night "Pleasure Playhouse" in which she does live commercials for the Elm Farm food chain skedded for 39 weeks.

She's Bette Windsor for Windsor Furniture on WKOX, Framingham, daily; a carpet counselor on WORL, WBZ, and WNAC daily; does live spots for WBZ-TV's Science Fiction Theatre and for WMUR-TV's Pickwick Brew film in Manchester, N. H.

She's also the voice of the glass "woman" at the Boston Museum of Science.

'Lysistrata' As John Huston Spec

Hollywood, Jan. 24.

Gilbert Seldes' translation of Aristophanes' "Lysistrata" has been quietly acquired by NBC-TV, for possible use as vehicle for John Huston's debut as a video director next fall. Play promises to be the most controversial vehicle ever telecast, since it has never been done on the U.S. stage without considerable furor. Theme, of course, deals with Greek women who put their favors in deep freeze until menfolk forego pleasures of warfare.

Huston has long been interested in both "Lysistrata" and tv, and NBC has been trying to get him to sign a directional contract for some time. Although nothing has been firmed, it's understood that Huston is willing to use "Lysistrata" as a tv test; if teleplay's reception and medium please him, he'd be willing to ink a multiple-program deal with net.

Reports are that Huston has already talked with Katharine Hepburn about toplining the telecast. "Lysistrata" would be a 90-minute color spec under present plans. However, there's been talk about giving it a full two-hour treatment, which would enable the net to present the classic with comparatively little trimming.

Brodkin Hails TV's Emergence As Show Biz's No. 1 'Tryout' Area

Television has become the biggest of the "tryout" fields in show biz, says Herbert Brodkin. Every drama done on the homescreens is watched avidly by the Coast and Broadway. It just isn't true that Hollywood is merely raiding tv; it's becoming almost a conquest. Out there (Romanoff's, U.S.A.) they talk only with money. Here (Television, U.S.A.) we worry first and last about quality (the sponsors are the readymade moneybags). The difference shows up in the respective product. Hollywood is sick and doesn't know it.

Brodkin, producer of the rotating Sunday night "Alcoa Hour" and "Goodyear Playhouse" on NBC-TV, is back from a four-day Coast quickie during which he was "propositioned by everyone," "Why did I go there, then? Because they have some fine writers, good scripts lying around with nothing to do. If by chance we were forced to originate out there because of greater facilities, it would be done over my dead body; at least I'd put up a good scrap to stay put in New York. We have better talent here, plus writers, plus directors. Television films? Have you noticed they even flash the credits the movie way; no difference. It's tired and terrible."

Specifically, Brodkin's Coast junket was to purchase, investigate and develop script material for Goodyear-Alcoa. He brought back a couple of mss. that will be done on his show and an armful of others that he's reading in hopes some will make good tv product. The sure one is "My Blue Heaven," by Larry Marcus, biography of Gene Austin, the hotshot singer-guitarist of the '20s ("and still peppy at 55") and tentatively scheduled is "Conspiracy of Hearts," an original by (Miss) Dale Pitts. "Heaven" will be showcased some time this spring.

Continuing on the Hollywood kick, Brodkin said tv is "safe" because the picture studios are better off "watching what we do" than "stealing the people in tv." "And let's face it" he declared, "Hollywood, Broadway andd television are wrapped up into one bundle, with common interests."

Brodkin's tv-to-cinema track record is one of the best in the medium with only half of the Alcoa-Goodyear first season unfolded. Five scripts have been nabbed for 35m'ers, including the premiere show, Joseph Schull's "Black Wings" (for a British indie) and David Davidson's "Thunder in Washington." Right now he's boosting the stock of a 16-year-old unknown, Susan Kohner, to be seen as the femme lead on a forthcoming "Alcoa Hour" in "Long After Summer," a Robert Nathan story adapted by Dale Wasserman.

Murrow Dishes Up TV 'Hot Potato'

Washington, Jan. 24.

The shape of things to come was strongly forecast in the form of the heated discussion which followed Edward Murrow's unprecedented preview last week of portions of next Thursday's (26), "See It Now" show on the farm problem. Strong reaction, both pro and con, of group of agricultural writers and experts in audience indicated show is likely to be one of most controversial yet tackled by the indominatable Murrow.

Though interrogators gave Murrow and producer Fred Friendly a rough time, Sen. Edward Thye (R., Minn.), member of the influential Senate Agricultural Committee, and a farmer himself, came to the rescue with kudos for show.

Murrow and Friendly also gave a private showing of entire film to Secretary of Agriculture Ezra Benson, who comes in for tough criticism from farmers interviewed. A Murrow-Benson interview was filmed to use on show.

Murrow and Friendly leave Saturday (28) for Israel to film another "See It Now" show. Jackie Gleason takes over on "Person to Person" Feb. 3.

'Thunder's' Smoke

David Davidson, whose "Thunder in Washington" clicked on NBC-TV's "Alcoa Hour" a few weeks ago, has been assigned to follow up "Thunder" with the "smoke-filled-room" technique of choosing Presidential candidates.

It's scheduled for March.

Chas. Collingwood Takes Swipe At Commie Probers

A blast at the House Committee on Un-American Activities was levelled last week by Charles Collingwood, newly-elected president of the New York local of the American Federation of Television & Radio Artists, who declared that the Committee's year-end report "has painted a picture of the industry which is not only inaccurate but tends to perpetuate rather than eliminate the abuses of the recent past."

The CBS newsman, who as one of the spearheads of an anti-Communist, anti-blacklisting middle-of-the-road party - helped the new group sweep 27 of 35 seats on the N. Y. local's board in November, said he read with "amazement" quotations from the report, which stated that "investigation uncovered a militant Communist faction within the local."

Citing the AFTRA constitution forbidding membership to Communists or those assisting the Communist Party or other subversive groups, Collingwood declared that "it is possible, of course, that the Committee has sources not available to the union. In that case it would seem to be the Committee's duty to communicate to the union the information it has 'uncovered.' It is curious that to the best of my knowledge, the Committee in its researches made no attempt to seek information from the officers or paid executives of the N. Y. local of AFTRA."

Tackling the blacklisting question, Collingwood cited the report's statement that "the principal activ-

(Continued on page 34)

INGRID'S 'GASLIGHT' FOR 'MGM PARADE'

Second Metro feature to undergo serialization on the ABC-TV "MGM Parade" will be "Gaslight," starring Ingrid Bergman, set as a two-parter April 4 and 11. "Gaslight" showcasing will follow two weeks of "biographies of the stars," with Elizabeth Taylor spotlighted March 21 and Robert Taylor March March 28. Biogs will consist of film clips and new footage.

New format on the show, up to now comprising short subjects, goes into gear under Leonard Spigelgass' production reins March 7, with Les Petersen remaining as exec producer. "Captains Courageous" kicks things off with a two-part serialization (changed from three) with Walter Pidgeon hosting. New segments give the show material running through April 11, but what happens after that is anybody's guess at this point. Metro, ABC and the sponsors are waiting to see what happens to the ratings with "Courageous" and the biopix before making any decisions for the rest of the series.

'Louella Parsons Story' Set As 'Climax' Seg

Hollywood, Jan. 24.

"The Louella Parsons Story," based on the vet film columnist's autobiog, "The Gay Illiterate," is tentatively skedded for March 8 on CBS-TV's "Climax."

Scribbler is expected to appear briefly, but her "shadow" is still to be cast by Martin Manilus, producer, and John Frankenheimer, director.

'National Barn Dance' May Make TV Debut After 30-Yr. AM Reign

Chicago, Jan. 24.

WLS' "National Barn Dance," a radio landmark for nearly three decades, may make its tv debut as a film series. Although nothing has jelled as yet, WLS general manager Glenn Snyder said talks have been held with producers on the possibility of putting the show on film.

Among those understood to be eyeing the haylofter is Fred Niles who has set up his own film company after departing Kling Films. Niles is using space in the Eighth St. Theatre, owned by the Prairie Farmer-ABC station. It's also believed that Kling, now helmed by Harry Lange, formerly with Sarra, and William Klein of United Films have approached Snyder on the matter.

Last fall Snyder and ABC, which owns a piece of the station, discussed putting the show on the tele web but they were unable to get together on the package price and the deal fell through.

ABC Aft. Films In Biz, Rating Payoff

ABC-TV's just-preemed "Afternoon Film Festival" this week latched onto two more participating clients and at the same time proved it was no flash-in-the-pan on the rating front by coming up with a five-day Trendex average that saw it cop honors from NBC-TV in the 3-5 p.m. block though falling behind firstrunning CBS-TV. Five-day, two-hour averages were CBS-TV, 6.45; ABC-TV, 4.95 and NBC-TV 4.85.

Two new bankrollers are Bauer & Black, coming in with two participations a week for 20 weeks starting in April via Leo Burnett, and Union Underwear (a first in video) for 10 participations blocked out over two weeks in June, via the Grey agency. Already in the house is Best Foods, which bought three a week for 13 weeks.

The 13-city Trendex was broken down into hourly segments, with "Festival" showing up last in the 3-4 segment, but only two-tenths of a point behind NBC's participating "Matinee Theatre." Scorecard showed CBS way ahead with 7.6 on the hour, NBC with 3.9 and ABC with 3.7. But in the 4-5 hours, with "Festival" leading into the highrated "Mickey Mouse Club," picture was reversed, with ABC running first with a 6.2, NBC with 5.8 and CBS with 5.3. In short, ABC pulled off an unprecedented feat by becoming an important daytime contender in the short space of a week.

The Weekend Trendex

Max Liebman's NBC telespec "Paris in the Springtime," was only a couple of Trendex points better than the CBS-TV three-show opposition in Saturday's (21) bookkeeping. Its 9 to 10:30 p.m. string averaged 20.7 vs. 18.2, while Lawrence Welk's 9 to 10 show on ABC-TV pulled a 17. "Paris" put together scores of 20.3 vs. 20.5 for "Two for the Money" and 16.3 for Welk, 18.4 vs. 14.5 for "It's Always Jan" and 17.7 for Welk; at 10, the Paree mark was 23.4 vs. 19.7 for "Gunsmoke." NBC's "Big Surprise" had its greatest gains against the CBS "Beat the Clock," 21.5 to 15.5.

Up ahead, Perry Como smothered the CBS "Stage Show," 32.0 to 14.9, but at 8:30, NBC's was a shade behind Jackie Gleason's Honeymooners," 25.3 to 26.1, with ABC's "Ozark Jubilee" rating couplings of 7.6 and 6.9. Como is still way ahead of Columbia on the 8 to 9 hour, with 28.7 to 21.0 the latest drubbing.

Ed Sullivan ("ASCAP Story") against "Comedy Hour" is getting monotonous—37.1 to 10.7 on Sunday. ABC's "Famous Films," showing Noel Coward's "In Which We Serve," was almost as good as "Comedy," rating 9.9.

Marx (Groucho) Manifesto

Hollywood, Jan. 24.

Television networks are pushing comedians beyond their capacity to be funny. So declares Groucho Marx who believes that no funnyman should hit the tv channels oftener than 13 times a year. The webs are recklessly shooting precious fish in a barrel by their present "stupidity blind" policies.

At the present time there may be 25 leading comedians in the United States. A more realistic count might be only 15, thinks Marx. He sees no successors in sight for Jack Benny, Bob Hope, Burns & Allen, Milton Berle, Jackie Gleason, Sid Caesar, Red Skelton, Sid Silvers, and Danny Thomas.

Had a commonsensical once-a-month schedule been followed tv might not have "burned" such comic talents as Imogene Coca, Ed Wynn, Abbott & Costello, Jack Carson, Wally Cox and George Jessel, argues Marx.

Borge May Preempt 'Studio One'

CBS-TV Eyes March 5 One-Man Show Spec As First of Pair

Victor Borge, who pulled off one of the major spec coups of the year in negotiating his brace of CBS-TV one-man shows (at $100,000 per installment), may debut his hour-long spec twosome the night of March 5 under automotive sponsorship auspices. For the occasion, the Westinghouse-sponsored Monday night "Studio One" would be preempted. Deal is expected to be finalized this week.

Borge, who wound up his "Comedy In Music" solo Broadway marathon last Saturday (21) after a record-breaking run (show opened back in October, '53), embarks on a series of one-niter and weekly engagements, Feb. 3, starting in Worcester, which will take him clear through the winter and into the spring. It's just a case of keeping pace with the booking demands. Tour is geared for a $10,000 one-niter gross (and $50,000 for the weekly stands), with only a layoff to prepare for his tv stints.

Contrary to general belief that a one-man show entails nothing more arduous than doing a walkon, Borge hits the road with an accompaniment of four stagehands, a company manager, a press rep and a truckful of equipment. (Theatres will provide the musicians.)

AFTRA Picks Chi As July Convention Site

Hollywood, Jan. 24.

Locale for 1956 national convention of American Federation of TV and Radio Artists will be in Chicago with date tentatively set for latter part of July.

Meanwhile, Hollywood AFTRA exec secretary Claude McCue is in N. Y. this week to discuss Coast problems with Donald A. Conaway, Chi attorney just named national exec secretary of the union.

Grey in Velvet As Billings Soar To $35,000,000

Billings at Grey advertising agency have grown to a degree over the past three years that the "one-man" (prexy Larry Valenstein) outfit had to give way to a broader top executive base. Valenstein, who started the agency in 1917, has boosted himself to chairman of the board and the newly-instituted executive committee, and made his longtime exec veep, Arthur Fatt, the president.

The exec committee, which will braintrust major agency matters, took on three veeps beside Fatt and Valenstein: Herb Strauss, who steps into the exec v.p. vacancy; Ed Richer, veep in charge of the expanded Grey account roster, and Al Hollender, striper in charge of the over $8,000,000 billings in the radio-tv department.

Grey was considered primarily a "soft goods" agency until RCA moved several of its divisions, worth $4,000,000, into the house a couple of years back. In approximately that time, the agency moved from $15,000,000 a year in billings to twice that amount, and the exec committee reports that it's writing $35,000,000 this year. Hollender says radio and video will be at about $10,000,000 in '56.

'Chance of Lifetime' May Shift to Sat. Nite

In the works at ABC-TV is a possible shift of "Chance of a Lifetime" from its present Sunday-at-9 berth to the Saturday 10-10:30 slot following the highrated Lawrence Welk stanza. Project is still iffy, since "Life Begins at 80," granted a six-week reprieven, is occupying the Saturday slot until March 3.

Plan is to move "Chance" over on Feb. 4, but that's subject to getting Pharmaceuticals Inc., the "Life at 80" sponsor, to move back to 10:30-11, something which Pharmaceuticals hasn't okayed yet. If the drug outfit nixes the move, the web would probably wait until after "Life at 80's" six-week run has expired.

Meanwhile, the restoration of "Life at 80" and its Saturday slotting has cued a reshuffling of a couple of sustainers. "Tomorrow's Careers," the Johns Hopkins science show which occupied the Saturday time, has shifted to Tuesdays at 10:30, while Quincy Howe's "Outside U. S. A." has moved from Tuesdays to Mondays, also at 10:30.

Electronicam's Wholesale Exodus

Almost simultaneously with the announcement that Jim Caddigan was becoming head of a consolidated Electronicam operation for DuMont, the Nos. 1, 2 and 3 men in the N. Y. division, which contacted producers and agencies, ankled the firm. Gone are Jack Bachem, Werner Michel and Don Trevor.

Appointment of Caddigan, who was boss of programming of the DuMont ex-network setup and until now has been head of the Electronicam industrial end out in N. J., apparenty took the men of the N. Y. division by complete surprise. A week earlier, directly after Ted Bergmann quit as topper of the producer-agency setup, it was generally believed that Jack Bachem, next in line, would assume command in N. Y.

Decision to up Caddigan was made by Keeton Arnett, assistant to the new DuMont Laboratories prexy, David Schultz. Arnett reports that Caddigan is looking for a salesman to replace Bachem in the N. Y. operation. Michel's job was as head of actual Electronicam film production, with Trevor as chief support. Caddigan's industrial division took care of manufacture of Electronicam units.

Les Colodny to Miami On NBC Talent Search

Les Colodny, director of NBC-TV's Comedy Development sector, left for Miami over the weekend. He's scouting acts and units current in the resort's niteries and cafes.

With the network readying a "mixed format" summer showcase in a slot not yet determined, Colodny's talent search is partially for the hiatus span.

MADISON AVENUE PANIC IS ON

Breweries in Ferment

Madison Ave.'s hot scramble for accounts and billings over recent months has been highlighted by the mass changeover in beer accounts. Following is a list of the "fermented breweries" during the past year:

Ballantine, from J. Walter Thompson to William Esty.

Pabst, from Warwick & Legler to Leo Burnett (with W&L retaining Hoffman Beverages, however).

Schlitz, from Lennen & Newell to Biow-Beirn-Toigo (momentarily) to Ogilvy, Benson & Mather.

Blatz, from Norman, Craig & Kummel to Kenyon & Eckhardt.

Ruppert, from Biow-Beirn-Toigo to where nobody knows.

N.Y. Post & UP to 'Dissect' TV

Ambitious 2-Way Series Reflects Upbeated Interest In Sight-Sound Medium

The dailies and wire services are continuing upbeat on tv material in both the historical and day-to-day grooves. William Ewald, the United Press tv editor for p.m. papers, is readying a six-part series on the last 10 years of the medium, with accent on the developmental pattern such as performer salaries, production costs, etc. Ewald was shifted recently from the feature and records desks to cover video exclusively as Jack Gaver doubles between drama and the homescreen. Series will be launched in the next couple of weeks.

Equally ambitious series is currently in preparation at the N. Y. Post with a reported half a dozen researchers currently sifting material.

N. Y. World-Telegram & Sun (Scripps-Howard chain), already with a large camp of telewriters (Harriet Van Horne daily, Faye Emerson three-a-week, Dick Kleiner about once weekly, and others on the Scripps service route), will break out with a Thursday column under the Saul Levinson byline. He's the sheet's amusement editor, with stints on other show biz subjects carded for other days.

Paul Cotton, tv ed of the Des Moines Register, has found that ever quickening reader interest in tv forces him to list programs for 21 stations against the fact that Des Moines' outlets number only three, all with network affiliation. The Register is distributed in five or six states, hence the huge log spread.

GM's 350G Tab On 'Richard III'

NBC board chairman Pat Weaver went to bat personally to sell General Motors on sponsorship of the three-hour "Richard III" colorfilm headed for the 2:30 to 5:30 Sunday March 11 slot. GM's bill will be in the neighborhood of $350,000, plus the time, which would round out the giant company's stake in the British picture at $500,000.

GM already was earmarked for half the span, the regular 4 to 5:30 "Wide Wide World," in behalf of its various products and divisions, with the preceding 90 minutes tacked on to accommodate the Sir Laurence Olivier version of the Shakespearean work, which will be released to theatres a day after the telecast.

"WWW," incidentally, will be aired the previous Sunday (March 4) in the second of two-weeks-in-a-row clusters. The first of these will be Feb. 12 and 19, the extra weeks being to take up the arithmetical slack of the Maurice Evans series for Hallmark, which is on a once monthly basis.

WTMJ-Ballcast Bonanza

Milwaukee, Jan. 24.

For the fourth year running, WTMJ will air the complete home and road schedule of the Milwaukee Braves baseball team. Miller Brewing and Clark Oil again split the tab.

Earl Gillespie and Blaine Walsh handle the mike chores.

Gunnar Back to Philly

Philadelphia, Jan. 24.

Gunnar Back, news commentator and ABC Washington correspondent, has been appointed director of news and special events for the WFIL stations. His immediate assignment is the long-running twice-nightly "RCA Victor Newsreel" on WFIL-TV.

Back handled the tv interviews with personalities in the Army-McCarthy hearings, moderated "America's Town Meeting" and last year emceed the "Voice of Delaware Valley, U.S.A." originated by WFIL-TV from Independence Hall.

Stanton's '1-Big Happy Family' As CBS Brass Meets

CBS prexy Frank Stanton, in something of a departure from customary administrative practice in broadcasting, took a leaf from big industry in bringing together for the first time every officer, v.p. and executive, numbering 80 in all, from all divisions of the CBS family. This included radio, tv, manufacturing, record division, etc. Meeting was held in N.Y. last Saturday (21) and was also attended by managers of the network's o & o stations. (It was the first time a lot of those in attendance had ever met.)

It was an off-the-record powwow, designed by Stanton as a "progress report" in updating the execs on where CBS has gone in the past 10 years and, more specifically, to spell out the untapped horizons (including electronics expansion) of the next decade.

Stanton reassured them he would be around for a long time as corporate prexy. The 10-year-hence envisioning included reports by the various division prexies. If, as is anticipated, some major top level appointments are on tap, no names were tipped at the meeting save that of Clarence Hopper as staff v.p. for Production Services.

It's expected that these sessions will be held periodically.

'I've Got a Secret' A Brit. TV Com'l Click

London, Jan. 24.

"I've Got a Secret," the American panel game acquired by Maurice Winnick, which started as a fortnightly attraction on the London commercial tv network on Jan. 5, changes to weekly presentation on Feb. 22. The import, which features Ben Lyon as question master, has clocked a high rating in its initial airings. The panel includes Dick Bentley, Andree Melly and Johnny Morland.

This is Winnick's second recent deal with the London commercial web. The first was for the "Topper" series, which started last month and which will run through for 39 weeks.

SCHLITZ & BLATZ IN DOUBLE BLITZ

At the pace it's going, the Madison Ave, agency billing defections in '56 will probably put last year to shame—even while the Ad Row boys are still showing the scars of the '55 account fiascos. Packard, Revlon, Blatz, Schlitz, Ruppert—representing nearly $22,000,000 in billings—have already flown the agency coops, with not even January out of the way. And already there's talk of a major cigaret account ready to switch houses.

The Biow-Beirn-Toigo intramural hassle, set off by the departure of the $12,000,000 Pepsi-Cola biz some weeks back (with Kenyon & Eckhardt the beneficiary), hit a new high over the weekend when Milton Biow formally resigned the newly-acquired Schlitz biz, with its $9,000,000 billings. The account, previously held by Lennen & Newell, went out of the Biow window even before the agency officially began working on it, and into the Ogilvy, Benson & Mather roster.

Biow already had Ruppert on the books and acquisition of the Schlitz account created a conflict for which Biow blames agency partner John Toigo. Biow claims latter wrapped up the Schlitz transfer (taking it away from his cousin, Adolph Toigo, of Lennen & Newell) without his (Biow's) knowledge. Said Biow: "As a matter of principle and regardless of billing involved, I feel I must take this action. I have therefore exercised that clause in the contract, as delivered to me, giving the agency the right of cancellation. I have so notified Schlitz."

In the Clear

As of the weekend, the Schlitz account was lodged with Ogilvy, Benson & Mather, it having been brought there by John Toigo, exec v.p. at Biow-Beirn-Toigo. It was Toigo who had successfully wooed Schlitz, and with Biow nixing the deal, Toigo started shopping the account around. He first reportedly went to Kenyon & Eckhardt, but Blatz had already moved there. Ogilvy was next and the deal was set, with Toigo moving over with the account.

With Toigo moving, Biow himself is in the clear insofar as the "too many cooks" angle is concerned. "The "without my knowledge or consent" statement is a case of history repeating itself within a few weeks, since Biow had made the same remark about Toigo's insistence on pressing Pepsi-Cola to observe its contract for his (Toigo's) personal services to Pepsi when it flew the Biow coop. As of now, it looks like Biow-Beirn-Toigo will be renamed The Biow Co., since Ken Beirn is already out and Toigo in the process of moving over.

The January toll of account

(Continued on page 40)

Sez 'People Are Funny' 'Humiliating' on British TV; Orders Clampdown

London, Jan. 24.

The Independent Television Authority, the Government agency responsible for the administration of the Television Act which governs the commercial tv network, has clamped down on some of the more preposterous gags associated with "People Are Funny," the American series which has been aired regularly on Saturday nights on the ATV outlet. Last week ITA toppers warned the programmers to cut embarrassing items from future transmissions.

ITA intervention, the first since the inauguration of the commercial web last September, followed protests by Sir Leslie Plummer, a Labor MP, who complained that the gags perpetrated were humiliating to his constituents. Among the items to which objection was taken was the invasion of private homes and the impersonation of orphans.

'Mama,' 'Brooks' Making Way For 90-Min. Dramas? Dicker GF Coin

CBS-TV has initiated talks with General Foods with an eye toward sponsorship of the ambitious 90-minute weekly live dramatic series which will emanate from the Coast next fall under the production supervision of Carey Wilson.

This virtually clinches the network's desire for a Friday night slotting of tv's first regular hour and a half drama series, the supposition being that CBS would install the show as replacement for GF's back-to-back 8 to 9 parlay of "Mama" and "Our Miss Brooks."

Since another half-hour adjacency is required, it would involve negotiations with either R. J. Reynolds, sponsors of "Crusader" in the 9-9:30 period, or Schlitz, which bankrolls "Playhouse of Stars" in the 9:30-10 segment. Thus a Friday night slotting of a topflight 90 - minute dramatic stanza, followed by "Lineup" at 10 and "Person to Person" at 10:30, would endow tv with its first major Friday night sequence of programming. (Until now Friday night has generally been regarded as the weakest tv night of the week.)

Both "Mama" and "Our Miss Brooks" have had pretty good track records for the network spanning several years but it wouldn't come as any surprise if they were written off at the end of the season. Since "Brooks" is on film, it would probably lend itself to the syndication marts via CBS Film division.

Paper Profits

Scott Paper Co. has sent a personal letter to everyone connected with "Omnibus," including the stagehands, to let 'em know that, as four-year subscribers to the CBS-TV show, "we feel it is high time to tell you how pleased we are to be associated with your fine program."

On and on ran the praise, with this snapper by radio-tv manager J. C. Hirst: "To express our appreciation for this happy state of affairs, we are sending you one of our Scott Treasure Chests which we hope you will find useful at home."

Miner's Major NBC-TV Pact; To Do 22 Specs

Tony Miner has been given a "spectacular" deal by NBC-TV after several weeks of negotiations aroused by the fact that CBS-TV had been trying to woo the producer back into its camp. Under terms of the lucrative pact, Miner swears allegiance to NBC for four years during which span he will take charge of bringing in 22 specs, some of them for new outsize slots and presumably falling into the dramatic trough for the most part. He will also blueprint a threesome of other series, film and live, with the network getting first call on them. These will be in addition to his retention of the executive producer reins on "Medic" and "Frontier."

Miner left CBS several years ago after hanging up an enviable track with a number of shows, including "Studio One," and with a stake in both producing and adaptation facets. He was for years the network's tv manager, having entered the video ranks after many years as a top director and producer on Broadway.

Longines Renewal Cues CBS Sun. Shifts

An 11th hour decision by Longines-Wittnauer reinstating the Sunday afternoon "Symphonette" on CBS radio, after putting in for cancellation, has cued a reshuffle. The 2 to 2:30 slot had been axed by the watch outfit as of Jan. 15, but last week the web's sales powerhouses and Longines worked out a continuation to keep the sponsorship alive until the end of March. Longines also backs the crossboard Larry LeSueur news capsules.

The "Symphonette" reprieve thus moves "Young Ideas" back to its 6:30 p. m. Saturday position, though causing the network to prowl another period for the new Stuart Foster show first announced for that time starting this week (28).

CBS also picked up some auto money, with Plymouth, via N. W. Ayer, to sponsor segments of the Jack Carson show on Tuesdays and Thursdays, other three portions going to "Amos 'n' Andy Music Hall."

Comtois' ABC Status

George Comtois, acting national sales manager at ABC Radio since the end of December, when Bill Fairbanks shuttled over to NBC for the aural salesmanagership there, has been given the nod for the ABC post on a permanent basis. Comtois will report directly to radio v.p. Don Durgin.

Comtois has been an account exec at ABC since 1951, moving over from Mutual. Prior to his MBS hitch, he was with the Federal ad agency and with Transradio Press.

Coward's 3d May Be an Original

Before hopping back to Jamaica (B.W.I.) last week, Noel Coward huddled in N.Y. with CBS-TV programming chieftain Hubbell Robinson concerning his third "Ford Star Jubilee" spec for the network. Nothing definite was resolved, except that Coward will not do a tv adaptation of his "Peace In Our Time" legiter (which he did in London but not in N.Y.). Instead, Coward may do an original work as his May contrib to the series. Robinson may fly down to Jamaica in another month or so to crystallize the spec propect.

Next "Ford Star Jubilee" (February) is the tv version of Jim Bishop's "The Day Lincoln Was Shot." In March, a telefilm version of "High Tor" (with Bing Crosby) will be presented. In April, Orson Welles will star in the Hecht-MacArthur "20th Century" comedy, with music by Arthur Schwartz. Coward does the May entry and the season winds up in June with "Bell For Adano," for which Schwartz is also contributing some music.

WHDH Buys Time on 8 Rival Hub Stations To Woo All-Night Audience

WHDH, the Boston radio indie, is outlaying $35,000 for a unique audience promotion hypo that, by and large, will be delivered by competing stations in the area. Bill McGrath, boss of the 24-hour audio outlet, has inked so far with eight other local stations, which have evening signoffs, to carry a closing commercial asking tune-in on WHDH.

McGrath reasoned that these other stations within range of the WHDH signal (who signature with variations on the standard, "as we bring our broadcasting day to a close we invite you to listen to us tomorrow morning at . . .") would be in favor of converting these signoffs into income-earning commercials. Reasoning is that these stations could hardly consider WHDH competition in their silence periods, so listeners are asked to switch over at signoff.

Contempt Rap Thrown at FCC For 'Stalling' on Rochester Case

Washington, Jan. 24.

Will the FCC be cited for contempt by the U. S. Court of Appeals of the District of Columbia for "inadvertent mislaying" of a mandate from the Court last month which would have required the agency to order Channel 10 stations WHEC-TV and WVET-TV in Rochester, N. Y., off the air pending a hearing on a protest by Gordon Brown (WSAY) of the 1953 share-time grants?

Brown's attorneys, Roberts & McInnis, filed a motion with the Court last week to issue a show cause order against the Commission. They charged that the agency stalled on the mandate while the Channel 10 stations made "feverish efforts" to get the Senate to act on a bill which would make it unnecessary to take stations off the air because of Court decisions reversing Commission denial of protest hearings. The bill was passed Jan. 12 (the House passed it last July) and was signed by the President over the weekend. The mandate had been received and stamped by the Commission on Dec. 22 but was not located until Jan. 12 when Brown's counsel informed the agency it had been sent from the Court of Appeals on Dec. 21.

The motion charged the Commission with "deliberate delay" in obeying the Court mandate and "purposeful withholding of action" until the legislation could be enacted.

The Commission lost no time in opposing the motion. In its opposition brief, accompanied by an affidavit by Assistant General Counsel Richard A. Solomon, it told the Court it "cannot see" how its failure to act on the mandate "can possibly be said to be contemptuous."

The agency pointed out that the bill passed by Congress did not specify its "possible retrocative effect" on protests filed prior to its enactment and that it "has not yet determined whether it is applicable to the Rochester situation.

However, the Commission said, it has decided that "in view of the express interest of the Congress in preventing existing services from having to be terminated as a result of any adverse court determination, it would be inappropriate

(Continued on page 38)

Set Hearings On ABC's Mex Affil

Washington, Jan. 25.

FCC yesterday (Mon.) scheduled hearings to begin March 19 on protests against its authorization of last November to ABC network to set up facilities to transmit programs to Mexican tv station XETV in Tijuana. Agency suspended authorization pending outcome of proceedings.

It was the first time in which the Commission made a foreign station a party to hearings.

Authorization was protested by stations KFMB-TV and KFSD-TV in San Diego on grounds it will cause them economic injury, destroy KFMB's affiliation with ABC, and give XETV unfair competitive advantages in the area because of lower taxes in Mexico. Various legal and international questions are also raised.

Hearing order also sets out 18 issues on which testimony will be taken. They include question of whether XETV is operated to serve the San Diego public rather than people in Mexico, whether station has engaged in deceptive practices to pose as a San Diego station, whether it operates in violation of Mexican law, whether its part owner, Jorge Rivera, has broadcast stock speculation schemes over another Mexican station he owns, and whether the grant would subject San Diego audiences to excessive commercialism.

Comr. Edward Webster issued a partial dissent to the hearings in which he questioned authority of the Commission to inquire into legality of operation of a foreign station.

Ted Collins Under Oxygen Tent, Postponing Kate

Ted Collins was struck by a "severe" coronary thrombosis a week ago Saturday (14) and has since been under oxygen at Doctor's Hospital, N. Y., it was revealed Monday (23). Attack occurred at Collins' home and he was immediately put under oxygen and hasn't been out of the tent since. Official statement said he is "recovering" from the attack but gave no clue to his condition.

Collins' condition explains the postponement of the first of five scheduled appearances by Kate Smith on the Ed Sullivan show Jan. 29. Appearance was cancelled last week without explanation, but with the announcement of Collins' attack Miss Smith announced she would make no appearances until his recovery. She said in the 25 years of their association, she has never made an appearance without him.

'Zoo Parade' Prepping Another Safari, This Time Into Far East

Chicago, Jan. 24.

With another overseas junket on the fire plus several live and film visits to points of interest on two continents, they're referring to NBC-TV's "Zoo Parade" as the "Wide Wide Zoo."

As a sequel to last summer's safari to Africa to shoot wildlife footage for the current "Zoo" semester, a trip is being mapped for next summer to Australia, Burma, Siam and India. Indian trek will include a tiger hunt, with the color cameras the only artillery.

Marlin Perkins, director of the Lincoln Park Zoo and host of the Sunday afternoon tele show, and NBC-TV producer-director Don Meier will head up the Far East expedition.

Aside from the live pickups from other U. S. zoos already logged in for this season, filmed looksees at the animal parks in Copenhagen, London and Mexico City are also on the future docket. Color photog Murl Deusing is currently on a "Zoo" assignment in Northern Wisconsin with trips to the Florida Everglades and Jackson Hole, Wyo., slated for the spring.

Zoological showcaser is bankrolled by Mutual of Omaha and American Chicle.

'HIGH TOR' ALBUM ON SALE BEFORE TELECAST

Hollywood, Jan. 24.

Decca recorded here an expanded "original cast soundtrack" album from the upcoming Ford Jubilee CBS-TV show "High Tor," which stars Bing Crosby. Decca hopes to have the album out around mid-February, a few weeks in advance of the telecast.

Musical version of the Maxwell Anderson play of 17 years ago has music by Arthur Schwartz and lyrics by Anderson. Album will have six tunes, portions of the dialog and a narration by Crosby to bridge the gaps.

Everybody's Now Got A Digit Discount Plan; It's '7-14' at WABC-TV

In order to keep pace with other flagship stations in the New York market, WABC-TV, the ABC-TV flag, has instituted a new discount plan for participating advertisers. Plan, dubbed the "7-14 Plan," offers discounts on mass participation buys in two categories, "fixed position" and "non-fixed position," the latter being run-of-station, with discounts up to 60%.

Under the plan, inaugurated by general manager Bob Stone, advertisers using "fixed position" spots can get a 40% discount by buying from seven to 13 announcements a week, with those buying 14 or more getting an additional 10% off. These "fixed position" spots include adjacencies in the network "Mickey Mouse Club" and "Afternoon Film Festival" entries. In "non-fixed position" categories, the seven-to-13 spots discount is 50%, with 10% added for 14 or more per week.

Additionally, there's an added discount for purchases of 13 weeks or more, with 2% for the first 13 weeks running up to 10% by the 17th week. Station has established the plan, it's explained, to compete with WCBS-TV's "12 Plan" and WRCA-TV's "14-50 Plan." On the independent competition side, it's explained, WABC-TV can't go in for package deals and pitchmen as the indie do, hence the new plan.

WDGY Sale OK'd; To Exit Mutual

Minneapolis, Jan. 24.

FCC approval for the sale of local 50,000-watt radio station WDGY by the Twin Cities Broadcasting Co. to Mid-Continent Broadcasting Co., Omaha, has been forthcoming and the new ownership is taking over immediately.

WDGY has been the local Mutual outlet, but Stephen B. Labunski, new general manager, says affiliation will be ended when the present contract expires in June and the station will devote itself almost entirely to recorded music and news.

In audio circles it has been reported that the new WDGY owners have been trying to raid other Twin Cities' stations, grabbing off some of the most prominent disk jockeys.

Mid-Continent also owns WHB, Kansas City, Mo.; KOWH, Omaha, and WTIX, New Orleans, La. WDGY was acquired by the Twin Cities Broadcasting Co. in 1952 for what was said to be $350,000. The current purchase price is reported to have been $250,000. Heading the Twin Cities Broadcasting Co. was Clarence T. Hagman, pioneer radio exec here, who quit as WLOW, former local MBS outlet, general manager, to take that post with WDGY where he also was president.

Wes Fesler resigned as U. of Minnesota football coach to join WDGY as a staffer two years ago and he's remaining with the station under the new management as a sportscaster and in other capacities.

NBC's 'Average Audience' Shutout

CBS-TV repeated its Trendex history of a few weeks back, when it hit nine of the Top 10, by shutting out NBC-TV on Nielsen's Average Audience reckoning for two-week period ending Dec. 24. As before, only ABC-TV's "Disneyland" was able to make it against the Columbia roster. NBC earned two places in the Total Audience bracket—both of them specs.

The scoreboard:

Total Audience	
Ed Sullivan Show (CBS)	54.1
64,000 Dollar Question (CBS)	49.8
I Love Lucy (CBS)	48.2
Ford Star Jubilee (CBS)	46.6
Disneyland (ABC)	45.8
Jack Benny Show CBS)	40.9
M. Liebman Presents (NBC)	40.0
Producers Showcase (NBC)	40.0
G. E. Theater (CBS)	39.3
Private Secretary (CBS)	39.0

Average Audience	
64,000 Dollar Question (CBS)	46.1
Ed Sullivan Show (CBS)	45.9
I Love Lucy (CBS)	45.3
Disneyland (ABC)	38.2
Jack Benny Show (CBS)	38.0
Private Secretary (CBS)	36.3
G. E. Theater (CBS)	36.1
December Bride (CBS)	35.1
I've Got a Secret (CBS)	34.9
Millionaire, The (CBS)	34.3

Cig Transit Gloria . . .

Minneapolis, Jan. 24.

Local radio program aimed at cigaret smoking has done a brody.

After nine broadcasts succeeded in inducing only five people to join the club of cigaret swearers-off, the non-profit venture's sponsors tossed in the audio sponge.

Advertising man Dan Danielson, who originated the idea of the programs designed to show that cigaret smoking is harmful and costly and to induce tuners-in to join the club, the Offems, for a $1 fee and take the pledge, is using the remainder of the contracted airlane time to plug another of his ventures. It's a survival kit to be used during an atomic attack.

In calling off the radio campaign, however, Danielson says he isn't crying quits and will continue the drive by addressing women's groups on the subject.

Personally, asserts Danielson, he and a few friends have stopped smoking anyway and he feels "great."

Trammell-Cox-Knight's Biscayne Voted Miami V Despite Opposition

Washington, Jan. 24.

Over the opposition of its Broadcast Bureau, the FCC last week awarded channel 7 in Miami, Fla., to the Biscayne Television Corp., a company formed by the Miami Daily News (Cox newspapers), the Miami Daily Herald (Knight newspapers), and former NBC board chairman Niles Trammell.

Five members of the Commission voted for Biscayne while two (Comrs. Robel Hyde and Robert Bartley) voted against a grant to any of the four applicants in the contest because of its threat to the two UHF stations in the area. Comr. Hyde also raised the question of giving the channel to the city's two dailies in view of the agency's policies favoring diversification of the media of mass communications.

The Commission's vote on the decision was somewhat of a surprise as it had been reported that only four members, including Comr. Richard Mack (a Floridian), had favored Biscayne. Comr. John C. Doerfer, it's understood, switched to the majority to provide the fifth vote. Had he not done so, the decision might have been challenged on grounds that Comr. Mack was not a member of the Commission when oral arguments were held before the Commission on the Examiner's report (favoring Biscayne) on the contest.

The decision devoted considerable wordage to the diversification issue. Pointing out that the authorization requires the Knight interests to dispose of WQAM, the Commission noted that Biscayne would have one radio station (WIOD), a tv station, and the two newspapers. The Miami News and the Miami Herald, the agency found, "are vigorous competitors, as to which no merger is considered. Thus though Biscayne and the News may be considered together and though Biscayne and the Herald may be considered together also, the News and Herald may not be considered in combi-

(Continued on page 38)

RAY NELSON EXITS TVB NATL. SPOT SLOT

Ray Nelson has quit Television Advertising Bureau as national spot chieftain. At present, organization prexy Ollie Treyz is not refilling the position but is uniting his salesmen in a tv "solidarity" pitch, favoring neither network nor spot in the initial approach to national bankrollers.

Treyz doesn't believe that pitting network sales against spot is a video issue. However, he indicated that he's not against prescribing one over the other to fit the individual advertiser's situation, once tv is "sold."

Heretofore, national spot and network were distinct sales functions. Treyz did not leave out the possibility of reinstituting a national spot department in the future. The new local (retail division) sales operation, under Howard Abrahams, will not be integrated into the rest of the TvB selling organization.

Last week, Gene Accas was announced as quiting ABC's sales promotion-research helm to join the bureau as director of research, sales promotion and presentation operations. He will play "Mr. Inside" to Pete Cash's "Mr. Outside" (sales-station relations captaincy).

Another Pitt Strip Takes TV Count In EZC Ranch Gals Fold

Pittsburgh, Jan. 24.

Another long-running live strip show is disappearing from tv here end of this week when Wilkens Jewelry Co. drops EZC Ranch Gals, a folk music quarter-hour that's been running for nearly five years and has long been regarded as one of the top draws in local video. Combination of circumstances is believed to have prompted move by sponsor, the possibility of eventually losing the time, 7:45 to 8 in the evening, when KDKA-TV eventually goes basic NBC (that's the John Cameron Swayze slot) and also the fact that Gay Franzi, one of the basic voices in the group, is retiring shortly for motherhood.

Wilkens people, however, are giving up the quarter-hour and have latched on to the Eddy Arnold film series for use then. Arnold's shows are in half-hour segments but they'll be divided here into 15-minute shows. Bankroller, keeping an eye on future possibilities of returning with a live show again, is retaining Dusty Brown on the payroll as a base for a new musical unit—when and if.

Heatherton's 1-a-Week WABC-TV 'Celebrity Club'

Ray Heatherton, for the past several years identified with WOR-TV in New York, has signed for a one-a-week daytimer on WABC-TV, the ABC-TV flagship. Stanza, to air Wednesdays at 12:30-1 starting Feb. 15, is to be titled "Ray Heatherton's Celebrity Club," and apart from an invited luncheon audience of women's groups, will feature guest performers, first of whom will be the Blackburn Twins.

Show, which will be bankrolled by Merkle Meats, via the Blaine-Thompson agency, is being packaged by Sandy Howard, and will feature Ellen Madison as co-emcee with Heatherton.

450G Suit Filed In Boxing Hassle

Cleveland, Jan. 24.

A suit seeking $450,000 in treble damages for alleged violations of the antitrust laws that forced him to take his boxing shows off WEWS, has been filed (20) in federal court by Herman Spero, producer.

Spero charged the International Boxing Guild and the Boxing Guild of Ohio, who have been indicted and pleaded not guilty to antitrust charges, unlawfully combined to force him out of the business of producing studio boxing shows by boycotting and refusing to permit their boxers to contract with him. Because the "sponsor was caused to discontinue its sponsorship and other likely propective sponsors refused to consider the show" he is seeking $100,000; for personal humiliation $50,000, and because there is antitrust action, triple damages.

Spero charged that prices at which managers will agree to permit their boxers to participate in televised boxing had been fixed and maintained to a point where he was denied free access for his Saturday night telecasts.

TA'S TV-H'WOOD-B'WAY SPREAD

Jack Webb & the Thursday Facts

Only now has the full significance of the "NBC Thursday plot" begun to impress itself fully on the trade in general and the parties concerned in particular. In what registers as perhaps the neatest tv trick of the year, NBC, faced with the cold facts that the revitalized 8:30 to 9:30 p.m. Chrysler-sponsored "Climax" had become one of the major dramatic entries of the season, decided to do something about it. "Dragnet" in the 9 o'clock NBC period was taking a consistent beating. Borden's "People's Choice" in the preceding time slot didn't even have a look-in on Trendex returns.

It had reached a stage where Jack Webb, creator of "Dragnet," was practically ready to write the show off at the end of the season. Then came the plot—reversing of positions, with "Dragnet" going in ahead of "People's Choice" to meet "Climax" head-on. It was a major test in determining whether a substantial change in audience flow, through a re-routining of shows, was at all feasible.

To probably everyone's surprise, it turned the trick. "Dragnet" not only recaptured its audience hold as against the first half-hour of "Climax" (keeping in mind that the latter continues as one of the more qualitative dramatic shows), but "People's Choice," too, began an upward Trendex ascent, though hardly matching the pull of the latter half of "Climax."

And the big payoff came last Thursday (19) when "Dragnet," with a zingy 30.4 Trendex, ran way out in front of the Jack Benny-George Burns-Frank Sinatra combo on "Shower of Stars," latter contenting itself with a 21.4 opposite Webb & Co. For "People's Choice" it was a very respectable 22.0 as against "Shower's," 27.6.

NBC's willing to write it off as "Mission Accomplished."

Red Barber's 200G Freelance Kick

25 Years' Sportscaster Hits Record Earnings After Shedding Exclusivity

Red Barber, the sportscaster who is known not to hate money, has been at his trade for 25 years, with the last twelvemonth the peak bell-ringer at an estimaed $200,000 in earnings. The fancy figure was possible, apparently, only because the Redhead left CBS last spring to go freelancer. The exclusivity contract prevented Barber from taking on outside duties while in the CBS camp and he was used moderately.

Barber quit as counselor on sports with statement that he wanted to be relieved from the rigors of "administrative duties," although keyed to the resignation was the pocketbook, having been obliged to turn down all sorts of lucrative bids while a captive of Columbia. As a free agent, that 200G stemmed from such sources as:

Procter & Gamble telecommercials (Fluffo) on all stations; NBC-TV sports show after the Friday night Gillette Fights, sponsored by Great States Insurance, contrasting with the fact that as a CBS staffer he did "Football Roundup" as part of the fray, whereas this season the radio network had to reengage him to preside over the four-hour gridcast at a fat fee; a telefilm for Johnson & Johnson (institutional on safety); a recently completed narration of a Ted Williams film on fishing; occasional speaking engagements; is being considered for several emcee shots on panel shows, etc., to fit in with his baseball assignments such as the Yankee games (one show may be a chitchat session with Branch Rickey).

Barber is still collecting material for his memoirs, with Doubleday to publish, and between times works at his pet charity, the Youth Consultation Service. On New Year's Day he returned to CBS to air the Orange Bowl game for Camel and Bristol-Myers, and on Jan. 8 did a guester stint on the Mitch Miller show.

GE's Shift to N. Y.

Hollywood, Jan. 24.

Live video operation of CBS-TV "General Electric Theatre" will shift to N.Y. after Feb. 12 presentation of "Prologue to Glory," according to producer Mort Abrahams.

First Gotham live staging will be "A Letter from the Queen," on March 4, which will mark telebow of Paul Muni. Making move to east will be Abrahams, director Don Medford and designer John Roberts Lloyd, to stage a minimum of six more live "G.E.'s" during remainder of season.

WOV Spreads Gospel

WOV, N. Y. specialized market indie, is going across-the-board nightly with an hour of gospel. Morning edition—both titled "Old Ship of Zion"—began 10 months ago in the 6 to 7 anchorage.

Thermon Ruth is emceeing both segments. Older show has been doing well on sponsorship, and the newer stanza kicked off with several uptown merchants and a cough remedy as initial bankrollers.

Kraft's Got A New TV Spread —Drama-Coated

J. Walter Thompson, which produces "Kraft Television Theatre" Wednesday nights on NBC-TV, is out to make a splash in the tv drama sweepstakes with some major story entries in a bid for more respectable Nielsen-Trendex ratings. (Fact that the competing "I've Got A Secret" on CBS-TV has been copping Top 10 rating laurels in recent months is attributed in part to a succession of pedestrian Kraft vehicles.)

Starting in February the Kraft stanza will roll with a flock of audience - arresting properties. Among the upcoming entries, for example, is a tv adaptation of Sen. John F. Kennedy's recently-published "Profile in Courage." Also slated for early showcasing is a tv version of Walter Lord's "A Night To Remember" (sinking of the Titanic.) Lord, incidentally, is a copywriter for JWT agency and he'll do the adaptation.

A new novel by Helen Eustice, "Fool Killer," due soon off the Doubleday presses, has been acquired prior to publication as another Kraft vehicle. Feb. 8 presentation will be a tv original by David Karp called "Good Old Charlie Fay," dealing with a tv entertainer. Karp previously was represented by his play, "One," dealing with a dictatorship.

'Romper Room' Coin

WABC-TV, the ABC-TV flagship in N. Y., has latched onto the first sponsor for its "Romper Room" nursery-age kiddie segment since it revamped the show a month ago. Bankroller is Coca-Marsh, which via Hicks & Greist, is sponsoring two quarter-hours a week on the morning strip.

SUSSKIND-LEVY'S '3 FOR THE MONEY'

By LEONARD TRAUBE

Talent Associates has now come full circle with high stakes in the three basic arms of drama showcasing—television, 35m filmmaking and legit. It's perhaps the first time that one company has been engaged simultaneously in all the fields, with tv as the original centerpiece that remains status quo, unlike those "taking a flyer" sprees in the video-to-H'wood-to-B'way revolving door.

Pacing the three-way race are David Susskind and Al Levy, partners in Talent Associates and its various subsidiaries. The duo has just taken on 4,800 square feet of additional space, complete with projection room, in the floor below their New York headquarters and it's for play and film activities exclusively, keyed to new and developing properties that had their origins on the homescreens for the most part.

Susskind, as the producer wing of the team, is branching out into video-inspired legit on two fronts. First one already announced is dramatization by Robert Alan Aurthur, of his "A Very Special Baby" which as plain "The Baby" had its premiere on tv when TA was packager of the Sunday NBC "TV Playhouse." It goes into rehearsal next September with Ezio Pinza as the star and Martin Ritt directing.

But of more compelling status at the moment is another play, "Man On a Tiger," given on "Alcoa Hour" Jan. 8 as a production by another, Herbert Brodkin. TA had the Roger O. Hirson script during the period when Philco was putting in for cancellation of "TV Playhouse," obliging Susskind to bring the property to Brodkin as a one-shotter that was widely kudosed. Since Susskind's outfit retained all other rights, the play reverted back, with a film being bypassed in favor of a Broadway try at the platinum ring. ("Tiger" is out of David Levy, Young & Rubicam v.p. who short-storied it in Collier's last April, when Susskind grabbed it and assigned Hirson to the adaptation.)

In its Broadway dress, "Tiger" will have a four-way producer team in Harold Prince and Robert Griffith, co-impresarios (with Frederick Brisson) of "Pajama Game"; George Abbott, who will also direct, and Susskind, with Hirson attending to the crossover manuscript. Keenan Wynn and Melvyn Douglas were in the teleplay. A film has been tabled in the midst of a bid by another Douglas—Paul

(Continued on page 38)

Motorama 'Gets Thru' On Interconnected Web As Det. Brewery Yields

Detroit, Jan. 24.

"What's all the shouting about?" WJBK-TV wants to know as the Storer-owned CBS affiliate here joined the interconnected network on a pickup of tonight's (Tues.) Motorama show, which preempted the Frigidaire (Gen. Motors) sponsored Edgar Bergen quiz. Ordinarily the Tuesday 10:30 (EST) period is occupied by a brewery-sponsored "Highway Patrol." However, in a unique arrangement, WJBK-TV has been getting an advance print of the Bergen show, as it did with the previous entry, "Favorite Husband," and slotting it a 7 p.m. Tuesdays even before the interconnected web gets it.

In order to avoid any possible embarrassment due to a tight shipping schedule, since CBS didn't get a print of the Motorama film until yesterday (Mon.), GM, the agency and CBS were anxious to bring Detroit in on the interconnected pickup (particularly since Detroit is home base for General Motors). The local "Highway Patrol" brewery acquiesced and agreed to preempt the period for the network pickup.

Pat Says He's Standing Pat On 'Comedy Hour'; 'Give It a Chance'

Hollywood, Jan. 24.

NBC-TV's "Comedy Hour" is still in the throes of a shakedown and there are admitted faults in the program, but "give it a chance. It's been on the air only two weeks, but I'm sure we can straighten it out and give Sullivan a run for his points." This was statement of Sylvester L. (Pat) Weaver Jr., NBC board chairman, about the net's new Sunday night entry. He's hopeful that it will level off into a fun show of the calibre that gave Sullivan all he could handle, before the ad agencies moved in to take over production and changed the format from comedy to variety.

"It's a wrong assumption that we're fighting comedy with comedy, because Sullivan's show is predominantly variety. A few years ago, when we threw top comedians against him week in and out, the ratings were all in our favor. That's what we're building for and after a few more weeks, I'm optimistic enough to believe that we'll be back in the Sunday night running."

"We may use some of the 'old line' comedians from time to time to bolster the show with name values, but the present design for all-out comedy will not be changed. We're hopeful that some of the young and newer comics will catch on and they'll be given every opportunity to prove themselves. We'd use Martin and Lewis Sunday, if they weren't tied up in a picture."

Weaver, who has been a "comedy man" for most of his years in radio and tv, takes full responsibility for the Sunday night format. "It's my baby and I'm here as a strategist to help Fred Wile, Tom McAvity, and Sam Fuller to get it back on the winning track. That's what brought me out here and we're having meetings to correct whatever is wrong with the show."

Weaver goes along with the "habit pattern," but not in the accepted sense that Sullivan is so firmly entrenched that dialing CBS-TV on Sunday night has become habit-forming. The habit, as he sees it, is switching back and forth from one show to the other, and remaining with the one that offers the best entertainment. He believes most dialers "shop" both shows when one or the other tends to wane in interest.

His current "pet" of the moment is color and he reasons that it has captured the public fancy. Before end of 1956, there will be 100,000 sets installed in homes, he states. Set cost is not a factor, he contends, but that shows, like "Peter Pan" and other tint spex have whetted public appetite.

BOLGER'S 87G PACKAGE

Hour 'Greenwich Village Inn' Musical Via Wm. Morris

William Morris office is peddling a new Ray Bolger series. It's a full-hour musical show with a story format, bracketed at $87,000 per week. Titled "Greenwich Village Inn," it stars Bolger as emcee of a Village hot spot, with all sorts of supplementary neighborhood treatment as part of the continuity. Guests will be used regularly.

Show is designed as a live presentation out of New York, with the Morris office hopeful of latching on to a network sponsor in time for the fall semester.

CBS Spot Sales Turns Back On WRVA-TV—Why?

The fact has come out that CBS Spot Sales, though it represents radio station WRVA in Richmond, Va., rejected sister WRVA-TV before the account went to Harrington, Righter & Parsons. In light of the FCC probe into networks, the disclosure caused immediate speculation.

It's considered rather unusual, though not exclusive with CBS Spot, for a rep house, organized to service both radio and tv stations, to nix a tv outlet when it handles its audio companion. Certain facts were believed to color the CBS turnaway of additional business.

CBS-TV is giving its Richmond affiliation to WRVA-TV when it goes on the air shortly. And it's felt possible that the FCC would have viewed with suspicion WRVA-TV's becoming a CBS Spot station after being guaranteed the network affiliation. A few tradesters familiar with the Richmond situation point out that Wilbur Havens, prexy of WTVR (TV), the station now holding the CBS network contract in that city, would have taken the trouble to point that fact out to the Government probers if they didn't notice it themselves, especially after the reported burn he did when his old NBC affiliation was turned over to WXEX-TV last summer.

It's apparent that because it's turned down the WRVA-TV biz doesn't mean that CBS Spot won't accept other station accounts. Feeling is that the network subdivision just wasn't ready to run unnecessary risks for the sales potential of a market the size of Richmond.

Merle Jones, CBS veep, while he said that "For the time being we have all the stations we want to serve," added that CBS Spot wasn't closed to other station offers.

"WRVA asked if we'd like to make a presentation, but CBS Spot did not make any," Jones said. Other industryites felt there was some validity to tieing in possible FCC repercussions, despite Jones' comment that "Federal investigations have no bearing on the decision at all."

Bankers Trust Dickers N. Y. Yankees Telecasts

Bankers Trust Co. is on the verge of becoming the sponsor of a sports telecast. Banking house is negotiating with the Yankees to bankroll the pre- and post-game tv slots on WPIX, N. Y.

Last year, both segments, done by Red Barber, were under the Camel ciggie banner. The staid banking institution's entry into televised sports is considered the more feasible because it handles the Yankee bank account.

MCA Throws Star Tag at TV 'Stage'

In an effort to hike up its so-so ratings, the Campbell Soups-Pond's Extract sponsored "Star Stage" Friday night live-and-film segment on NBC is taking its title literally and is embarking on a big-name policy. Set for the coming weeks on the MCA-packaged show are Bette Davis, Greer Garson, Betty Grable, Cornel Wilde, Paul Douglas and Art Carney, all out of the MCA star stable.

Miss Davis will costar with hubby Gary Merrill in a still-untitled film segment to begin shooting once she recovers from a recently-suffered broken ankle. Miss Grable is set for March 9 on film in "A Little Token," while Carney is starred in a comedy the following week (16), "The Man Who Was Irresistible to Women." Miss Garson stars on film Feb. 24 in "Career,' while also on the filmed slate are Wilde, this Friday (27) in "Screen Credits" and Rod Cameron, Feb. 3 in "Killer on Horseback." Douglas will team with Polly Bergen, Feb. 10 live, in "White Night."

Networks Back GOP-Sparked Code On Taste in Frisco Politicasts

Washington, Jan. 24.

Representatives of the major radio and tv networks have unanimously endorsed a code set up by the Republican National Committee for coverage of its national convention in Frisco next August.

Purpose of the code is to set up restrictions on the type and volume of commercials which the webs will put on the air in connection with the coverage.

Code states:

"The Republican Party enthusiastically approves of network radio and television coverage of its 1956 National Convention and is confident that the several networks will adhere to the same principles of taste and udgment as in 1952.

"Without wishing in the slightest to impede or hinder the networks in their coverage of this tremendously important event, the Republican Party must, out of respect for the sensibilities of all radio listeners and televiewers, insist on certain standards in regard to sponsorship and the presentation of commercial messages.

"First, the Party takes for granted the fact that the networks, in good faith, will endeavor to sell their commercial time only to sponsors acceptable to the public as a whole.

"The Republican Party must also request that commercial messages be presented on the air only during recesses or long pauses in the actual Convention proceedings. The Party feels certain the networks are aware that the injection of commercial messages during important speeches or ballotting would be both disruptive and annoying to the listening and viewing audience.

"The commercial messages themselves, of course, must reflect the highest standards of dignity and taste and should be mainly institutional in character. Direct 'hard' selling ought to be avoided. Also, commercial announcements must be made from the network booths, studios or other remote spots, but specifically NOT from the Convention floor.

"At the beginning and end of each broadcast or telecast period, it must be made unmistakably clear that the client concerned is sponsoring the network coverage of the Convention and that this sponsorship in no way implies endorsement of the product by the Republican Party.

"With over 34,000,000 sets in use in the nation today, the potential television audience alone could—on the accepted basis of three viewers per set—reach more than 100,000,000 Americans. This audience, of course, will include millions of school children who will be watching the telecasts as part of their education in the mechanics of American government."

The GOP National Committee said it had received letters expressing general approval of the Code from Robert E. Kintner, ABC; Richard S. Salant, CBS; and Davidson Taylor, NBC.

Framer's 'Big Payoff' Sparks Pitt Telethon Hoopla For $160,000

Pittsburgh, Jan. 24.

Walt Framer and his "Big Payoff" troupe sparked most successful charity telethon in Variety Club's history here when nearly $160,000 was raised during the 16-hour show over KDKA-TV. Framer, Bess Myerson, Randy Merriman, Betty Ann Grove, Mort Lawrence and three of the "Payoff" models, Nancy Walters, Marion James and Pat Conway, were on pitching practically throughout the long stretch, from 11:30 Saturday evening until 3 o'clock Sunday afternoon.

This was the fifth annual Variety Club telethon, and by the far the best not only in money collected but also in point of entertainment, and enabled showmen's organization to go ahead and finish the $750,000 new hospital it is building for the Roselia Foundling Home and Maternity Hospital. That has been Pittsburgh Tent No. 1's big charity project for past several years.

Ernie Simon Gets Prize Chi Morning Strip As WGN Revamps Sked

Chicago, Jan. 24.

WGN's programming lineup is getting an overhauling. Major change, effective Feb. 27, has Ernie Simon taking over from Bill Evans the weekday 6 to 8 morning platter-chatter strip, the most hotly competitive block in Chi radio.

Evans has held down the waker-upper post on the Chi Tribune station for the past 13 years with a non-staff contract. Period has been SRO in recent years. Now that the WGN pact isn't being renewed Evans is dickering elsewhere.

In addition to the early morning shift, Simon will continue his afternoon crossboarder with sportscaster Jack Brickhouse. Other shifts find Pierre Andre hosting a lunchtime quarter-hour disk session and Howard Dorsey deejaying daily from 1.05 to 2 and 7:30 to 8 p.m.

Author Roi Ottley goes in Sunday nights at 10:05 with an interview-record show and Jack Fuller does the gab and spinning same nights starting at 7:30.

Dallas—John Allen, vet announcer for the past 11 years with WFAA has been named chief announcer for the outlet. He fills the post formerly held by Dan Valentine, who recently was made program director.

NARTB DIRECTORS IN ARIZONA MEET

Washington, Jan. 24.

Semi-annual meetings of the NARTB directors will be held next week at the San Marcos Hotel in Chandler, Ariz. The tv board will meet Feb. 1, the radio board Feb. 2 and the joint board Feb. 3.

Items on the agenda include a report on plans for the 1956 convention to be held April 15-19 in Chicago, status of the legislative situation affecting broadcasters, a review of the recent convention of the National Collegiate Athletic Assn., and recommendations to be made this week in San Francisco by the Television Code Review Board.

Norman Morgan to Coast As Lux Video Director

J. Walter Thompson is shifting Norman Morgan to the Coast to take over as one of the directors on "Lux Video Theatre" as result of the decision of Dick Goode to exit the Lux camp in order to spread his own writer-director-producer wings. Until now Morgan has been riding herd on JWT's brace of eastern originations, the Brillo half-hour dramas and the hour "Kraft TV Theatre."

However, the Lux situation hasn't been fully resolved. Buzz Kulick, another Lux director, also wants to spread his wings, and has asked JWT that he be transferred into an expanded area of operation. Agency's still trying to work this one out.

Inside Stuff—Radio-TV

A 16-week effort by the evening adult students in the Television Workshop Division of General Education of N. Y. U. culminates Friday (27) in a 90-minute program that will be carried closed-circuit within university confines. Students have written and will direct, produce and act the stanza from the new studios located in the U.'s downtown South Building.

Included will be a variety of formats, from drama and sports to news and weather, and closing with a quarter-hour seminar under Assistant Dean Warren Bower.

Chicago local of the American Federation of Radio-Television Artists is cracking down on the practice of having non-paid guests on local tv shows do lip sync renditions of their recordings. Letters are going out this week to the AFTRA membership and signatories to the union's codes, pointing out such disk "mouthings" are considered a performance for which the regular fees apply.

Billy Daniels used his old black magic to turn an audition into lucre. Early last year, when CBS was priming a radio stanza for possible Woolworth sponsorship, Daniels agreed to the singing assignment for the pitch. He set up a condition: if show was bought by Woolworth, he would be booked for a guester the first time he got to town (N.Y.)

It has taken 10 months, with Daniels now at the Copacabana nitery and headed for "Woolworth Hour" next Sunday (29).

One new member and three incumbents were elected to the ABC Radio Affiliates Advisory Board for new two-year terms last week. New member is Ben A. Laird, prez-general manager of WDUZ, Green Bay, who succeeds Harry Linder, prez of KTOE, Mankato, Minn. Incumbents reelected were Simon Goldman, g.m. of WJTN, Jamestown; C. B. Locke, g.m. at KFDM, Beaumont; and J. B. Conley, manager of KEX, Portland. Other members of the board whose terms expire at the end of this year are John P. Williams, exec v.p.-g.m. of WING, Dayton; T. B. Lanford, prez of KRMD, Shreveport; Frank C. Carman, prez-g.m. of KLUB, Salt Lake City; and A. D. Willard Jr., prez-g.m. of WGAC, Augusta, Ga.

Charlie Cantor, who goes way-back-when as a character comedian on radio, was still on an aural kick as he came into New York for a busman's holiday. Cantor, known for his Socrates Mulligan and Nussbaum portraits with the Fred Allen show and the Finnegan of "Duffy's Tavern," gets the featured role in "FBI in Peace and War" next week (Feb. 1) on CBS.

Cantor also does now and then duty on the network's "Amos 'n' Andy Music Hall."

"I Search for Adventure," the Sol Lesser-produced adventure-natural history series distribbed by George Bagnall & Associates, has been acting the role of a sleeper on the Coast, where its exposure is the most intensive. Show's November American Research Bureau ratings on the Coast included a 53.9 in Fresno (KJEO), a 49.0 in Portland (KOIN), a 47.0 in Bakersfield (KERO) and a 20.7 in Los Angeles (KCOP).

Show's rating in San Diego, inadvertantly omitted from the VARIETY-ARB rating chart for November, was 20.9.

WRCA-TV's plans for a "Home in New York" 60-minute daytimer in a localization of the "Home" show on NBC-TV, are up in the air. Flagship's press sector said it had been "dropped." Steve Krantz, program manager, said it was merely a "postponement," awaiting perfection of format.

Instead of an hour integrating the Richard Willis and Jinx Falkenburg stanzas, only the latter's "Diary" at 2:30 is affected, with plans for enlargement of both the production and color segments.

Third annual "Festival of Negro Music and Drama" starts on WLIB, the N. Y. radio station, next Sunday (29). Running through Feb. 12 outlet will do 100 special music and drama stanzas, including three free public concerts, daily live recitals, etc.

Following the pattern of the last two years, WLIB is launching the two-week special with a four hour "Gospel Train" stanza. On Feb. 11, the final public event will be a classical concert at Carl Fischer Hall.

From the Production Centres

IN NEW YORK CITY . . .

CBS talks director **Helen Sioussat** named radio-tv chairman of YWCA drive . . . **Red Barber** back to home state of Mississippi last week to address Episcopal Laymen's meet in Meridian . . . **Jack Sterling** returned to WCBS and CBS-radio-tv after virus bout, with numerous pinchhitters including **Peter Thomas** on waker-upper. Another virus casualty was sportscaster **Herman Hickman,** but now back . . . CBS maestro **Alfredo Antonini** to conduct "La Traviata" with Tampa Symph Friday (27) sponsored by Sun State Opera Federation . . . B'way producer **Rita Allen** to marry **Milt Cassel,** technical musical adviser of ABC and former NBC Symph violinist, early this spring . . . CBS sports exec producer **John Derr** hiatusing in Miami for a month, with **Bill Hickey** and **Jim McKay** handling his weekend stints . . . **Bud Collyer** tapped as honorary chairman of N. Y. Philanthropic League's fundraiser for handicapped children.

More of that Mutual promotion in behalf of RKO's "The Conqueror": **Ruby Mercer** and **Martin Starr** are both taking their audio stanzas today (Wed.) to Washington for the D. C. opening . . . **Leonard Levitt, Ted Steele's** WOR-TV sales chief, also selling the gabber's radio sessions on sister station . . . Last Sabbath (22), **Sam Dann** scribbled a WMGM special for "American-Jewish Caravan of Stars" marking 250th anni of Benjamin Franklin's birth, and tenor **Nathaniel Sprinzen** and comic **Lou Saxon** will star . . . WOV's **Hilda Simms** went on the air last week to help launch the fund drive of the Harlem District of the Boy Scouts . . . New WMGM deejay, **Dean Hunter,** isn't wasting any time getting on that merchandising campaign for the station. Saturday (21) he made a p.a. at Bamberger's Newark. . . .

Edwin J. Fitzsimmons has been named veepee of Weed station reps . . . **Alfred McCann** celebrating 25th anni on WOR Friday (27) . . . **Dick Jackson,** WOR-plus-tv flack chief, addressing Staten Island Kiwanis Club tomorrow (Thurs.) on recent developments in radio and video.

Bob Hutton, Petry promotion manager, suddenly came down with chicken pox over the weekend . . . **Dickens J. Wright,** boss of WPAT, Paterson, leaving next week for three or four weeks in the West Indies . . . **Elizabeth Lawrence** doing "Aunt Jenny" temporarily and understudying **Julie Harris** in "The Lark" as well as her regular "Road of Life" and "Nora Drake" jobs . . . Men's fashion expert **Bert Bachrach,** starting Saturday (28), becomes a regular on MBS' "Standby—Sports with Harry Wismer" . . . **Ray Katz,** WMGM program head, in Mount Sinai hospital recovering from surgery; welcomes mail. . . .

IN HOLLYWOOD . . .

Just when **Art Linkletter** and **John Guedel** were of a mind to abandon "People Are Funny" after this season, the sponsor (Gillette) convinced them that the show still has many years of usefulness so it stays as long as Toni and Paper Mate take up the tab . . . More years ago than they care to remember, **Norman Blackburn** and **Vic MeLeod** played the Coast theatres in an act called "The Beach Boys." Now they are reunited on "Circus Boy," telepix series recently bought by NBC's film division . . . When it was remarked that pitting "Comedy Hour" against **Ed Sullivan** was "fighting fire with fire," **Bill Dozier,** ex-CBS and now RKO production veep, corrected, "You mean fighting fire with matches." . . . **Austin Heywood** was moved up to assistant director of audience promotion, and **Virgil Mitchell,** same function in press information at KNXT . . . **John Vrba,** KTTV veepee in charge of sales, let go a blast at free rides on shows by advertisers who would otherwise buy the time. Sezze, "when we hit up airlines for advertising money they come back at you with, 'why should we buy time when we're getting it free'." . . . Now that **Mary Costa** has proved she can sing as well as sell (Chryslers) on "Climax" and "Shower of Stars," a whole new career may be opened for her. At Television City they're planning to use her on musicals . . . NARTB's prexy, **Harold Fellows,** will tell state broadcasters about trends and problems at their annual meeting Feb. 6.

IN CHICAGO . . .

City Council cited WMAQ veepee **Jules Herbuveaux** and newsman **Len O'Connor** for the "I Talked to a Stranger" series on juve delinquency . . . **Michael Stehney** new production manager and **Marvin Bailey** new film service manager at Sarra's Chi shop . . . **Walter (Buddy) Hiles,** ex-deejay at WAKE, Atlanta, added to the WAAF sales staff . . . Zoo specialist **Marlin Perkins** guestspeaks at the Broadcast Advertising Club next Tuesday (31) . . . Leo Burnett agency has leased five floors in the new Prudential Bldg. . . . **Tom Ward** of U. S. Steel's flackery again the radio-tv chairman of Junior Achievement Week which climaxes with a trade fair Feb. 4-5. Deejay **Howard Miller** producing and emceeing the two-day show . . . **Bill Klee,** formerly continuity writer at WCOL, Columbus, new continuity director at WWCA, Gary . . . **Ed Brown, Ted Bates** agency supervisor for American Chicle on NBC-TV's "Zoo Parade," in last week for huddles with producer **Don Meier** . . . WMAQ platter spinner **Charles Chan** to emcee the annual Pan-American ball Feb. 11 . . . **Chuck Acree** visiting the Caribbean Islands with his tape recorder gathering material for his WBBM show . . . ABC-TV sales veep **Slocum (Buzz) Chapin** spent last week at the web's Chi office. **Leonard Patricelli** from WTIC, Hartford, toured the WGN-TV plant picking up pointers on tv operations.

IN SAN FRANCISCO . . .

Al Levitt, KYA deejay, leaves Jan. 27 on a 10-city tour of the U. S. in the interests of independent-station promotion and, incidentally, his own "Music, San Francisco," the record outfit . . . **Tom Harmon** presented **Phil Woolpert,** U. of San Francisco basketball coach, with the Coast CBS' fifth annual Sports Award . . . **Don Sherwood** captured the championship Dons for an evening, as did KGO-TV's "Success Story" . . . Option on **Wanda Ramey's** "People with a Past" has been picked up through March, '57 . . . Up from UCLA to kick off his music series for KQED was **Jan Popper,** who doubles in brass as a KNXT prof . . . Apologies to KOVR owner **Les Hoffman:** he wasn't in Dallas at all during the holidays, it was his general manager, **Terry Lee** . . . New KOVR promotion man is **Norrie West,** with **Gordon Grannis** moving over to the indie outlet's sales staff . . . KRON's **Marjorie Trumbull** flew to Honolulu Monday, will film a luau for NBC's "Home" and some Hawaiian gardens for "Sunday Supplement" and might even squeeze in a little rest.

IN WASHINGTON . . .

Following tv stars came here on "Miles of Dimes Starliner" to entertain at Children's Hospital for "March of Dimes": **Vaughn Monroe, Terri Stevens, Lou Monte, Billy Eckstine, Eddy Arnold, Richard Maltby, Tony Travis,** and **Teddi King** . . . WWDC d.j. **Jack Rozie** accompanied troupe to tape interviews and stints for future use to plug MOD on air . . . NBC femmecaster **Hazel Markel** currently taping three special capital series for use on "Weekday" . . . **Sen. Walter F. George** (D., G.) chairman of Senate Foreign Affairs Committee, will be feted on his 78th birthday when he guests on CBS' "Face the Nation" next Sunday (29) . . . WWDC morning man **Art Brown** off for a three week Florida

(Continued on page 38)

OPENING OF PARLIAMENT
With Lamonte Tilden, Henri Bergeron
Producer: Pierre Normandin
60 Mins.; Tues. (10), 3 p.m.
CBC-TV, from Ottawa

Ottawa's annual splash of pomp and circumstance, seen only by a few hundred people inside the Parliament Buildings until television aired it last year, got its second video coverage when the colorful, tradition-bound ceremonies of the 1956 opening of Parliament (10) were given socko airing by the Canadian Broadcasting Corp. CBC's handling of the 1955 opening was an okay job, beset by all kinds of difficulties, technical, governmental, bureaucratic, other's, but this year the video people were ready and the network, both microwave and telefilm, saw clearly and understandably practically every step of the event.

CBC had 50 people on the job, used six cameras indoors and out, and the two commentators — Lamonte Tilden in English and Henri Bergeron for the French-language web—were completely briefed and prepared to handle all angles, including some of the necessary delays.

Pierre Normandin's production clicked at every turn and was remarkably smooth for such a tough job. Show preemed inside the Senate chamber where guests awaited the arrival of the Governor-General, then switched outdoors to catch the GG's arrival in a four-horse-teamed landau escorted by horse-riding Royal Canadian Mounted Police, and his inspection of the Guard of Honor. An inside lens aired the greeting of the representative in Canada of Queen Elizabeth by the prime minister, Rt. Hon. Louis St. Laurent, and the leader of the government in the Senate, Hon. Ross MacDonald, followed by a slow-step procession through the corridors, all with plenty of pomp and dignity but sans fanfare.

Throughout the show, the various corridor junkets by the participating officials were superbly shown on the screen despite rough lighting setups, an overdone of flaring pillars and posts, intruding news photographers and CBC's evident constant effort to avoid upsetting the ceremony's decorum. One of the event's more solemn moments, a rite dating back to 17th century England, was given a touch of continuity. It was the journey of the Gentleman Usher of the Black Rod from the Senate to summon the Commons to hear the Governor-General read the Speech from the Throne. Like all the action in the opening of Parliament, it was a slowdragging bit of business, but adequate commentary and good camera work kept it from slowing the airing. Stanza closed with the GG reading the 1700-word speech outlining Canada's federal policies and major activities for the year.

Top timing and scripting get the credit for making this special-event airing a standout CBC-TV chore. Network got a telefilmed repeat at 10 p.m., with clips shown on the web's 11 p.m. national news.

Gorm.

WHAT'S THE STORY
With Charles Herring, Bob Browning, Charlotte Paul, Robert Schulman, Walt Woodridge
Writer-Producer: Charles Herring
Director: Bill Stevens
30 Mins., Mon. 9 p.m.
KING-TV, Seattle

This panel show, begun as a replacement program last summer, has hung on and evolved into a newsy, interesting half-hour that compares favorably with similar network productions.

Charles Herring, news director of KING-TV, does expert job as moderator and is fortunate in having three sharp and contrasting regulars in Bob Browning, assistant city editor of the morning P.I.; Charlotte Paul (Mrs. Ed Groshell), w.k. authoress and co-editor and publisher of the Snoquaimie Valley Record and North Bend Record; and Robert Schulman, chief of Seattle Time-Life-Fortune news bureau.

Format includes showing of clips of news film, both local and national, with members of panel telling who, what, when and where. Night seen the panel got nine right and missed on two. All three regulars have long memories, sharp eyes and ready tongues. Browning's quiet delivery makes good contrast with Schulman's wit and Miss Paul adds pulchritude as well as wide knowledge of national happenings to goings on.

A guest panelist adds to appeal. In show seen it was Walt Woodridge, editor and publisher of Bainbridge (Island) Review.

Each program also includes a "mystery newsmaker," shown in silhouette behind a screen. It's a good half-hour, *Reed.*

Tele Follow-Up Comment

Elder Wise Men

"A Conversation with Sean O'Casey" on NBC-TV's "Elder Wise Men" Sunday (22) suffered from too many props and too little conversation. Possibly, in terms of imagery alone, this accent on "plot" and movement was all to the best. But, as an exploration of the thoughts of one of the greatest living playwrights, it seemed like a waste of time.

It was only in the latter part that interviewer Robert Emmett Ginna Jr. settled down with O'Casey in an easy chair and got to talking about things. And then the camera was able to focus squarely on its subject and O'Casey the man began to emerge in all his warmth, vivaciousness and simplicity.

He told of his beginnings and his relations with G. B. Shaw; of his first attempts as a playwright and how, after multiple tries, the Abbey Theatre finally put on his "The Shadow of a Gunman." O'Casey is now 75 and his voice, in a rich, Irish brogue, is that of a wise old man who has seen much and continues to observe life around him with the mental approach of a much younger man. His comments to questions that were sometimes too broad to allow a proper answer ("Why do so many outstanding Irish writers leave Ireland") depicted a thoughtful man with a good sense of humor which, much to his credit, extends to himself and his work.

It wasn't always easy to understand O'Casey, which in part was the fault of the sound recording. It improved as the snow went along and closeups were used. In conversations with great men, such as being presented by NBC in its series, the director—in this case Robert Graff doubling in brass also as producer — has the difficult choice of setting a mood himself or letting his subject do it with what he has to say. In the instance of O'Casey, an ideal and colorful personality for the "Elder Wise Men" series, too much of an attempt was made to set a scene.

Film was shot in the O'Casey apartment at Torquay on the coast of southern England. There was a lot of unnecessary movement downstairs, upstairs, into the study, out of the study, in for tea, back to the library, etc. The "having tea" sequence seemed pretty much of a waste, even though it featured an O'Casey musical monolog delivered in a prouncedly unmusical voice.

Camerawork by W. Suschitzky was fine and Ginna made a good, relaxed interviewer. If the movement through the house and the encounter with the O'Casey family was meant to give viewers a feeling for the O'Casey clan, there wasn't really enough time to establish a relationship. They flashed in and out much too fast to form any impressions.

There was, however, a good deal of the O'Casey warmth, and in his speech are many of the lyrical qualities that so ingratiate his plays to the ear. Plaintive intro, backed by a singing solo violin and the same effect for the finale, was effective. One wished, when it was all finished, there would be time to visit with this grand Irishman again. *Hift.*

Chevy Show

Dinah Shore, flanked by a solid supporting layout, stepped into last week's (17) NBC-TV Tuesday 8 p.m. slot (once Milton Berle's exclusive domain but now rotated among various name performers) with a highly ingratiating show under the banner of Chevrolet, which also picks up the tab for her twice-weekly quarter-hour segments. This special layout was a pleasantly relaxed session that didn't try to swing with a spectacular knockout punch just because it ran for 60 minutes. It anything, the show slightly strained at being too relaxed, a fault that was particularly evident in some of the comedy exchanges between the musical numbers.

On the whole, however, it came off excellently with a special nod to one plug for Chevrolet which was set to the "Fugue For Tinhorns" from "Guys and Dolls" and stylishly handled by Miss Shore, Stubby Kaye and Johnny Silver. Ordinarily, it would be quite a rap for the commercial to be the best thing on the show, but in this case, the plug was an extra-special standout.

The show had a terrific getaway kick via a special material number that featured the whole company. These was a minor attempt to develop some continuity via Kaye and Silver who were spotted in the roles of a couple of Broadway sharpie agents who sign up Miss Shore and then later add Como and Miss MacKenzie. Kaye and Silver, couple of good performers, were unfortunately saddled with a script that opened promisingly but thereafter sagged. Before the show's close, their agent-artist routine was dropped by the wayside.

Musically, the offerings were topdrawer with Miss Shore doing a reprise of one her old hits, "Blues In The Night," and then coming back again for "Hello, Young Lovers" and a spiritual, "Rain, Rain, Rain," with the Skylarker and all done against simple, but effective backdrops. Como did his current disk hit, "All At Once You Love Her," and duetted with Miss Shore on a snappy version of the oldie, "You Must Have Been A Beautiful Baby." Gisele MacKenzie also scored with her latest disk release, "Reserved," and then joined with Miss Shore, Kaye and Silver in an amusing parody of "16 Tons."

For a change of pace, the French pantomimist, Marcel Marceau, was spotted towards the close in a brace of his Mr. Bip characterizations. Unfortunately, these were not among his best although his artistry was amply demonstrated. *Herm.*

Alcoa Hour

In this postwar Italian rennaisance, virtually every facet of life in the Mediterranean country is an item of interest. John H. Secondari, an American who has been living in Italy and who previously authored "Three Coins in the Fountain," has looked into the problem of the schools attended by the have not kids. In a single facet of this problem, he came up with a play of charm and warmth, "A Patch of Faith," presented by Alcoa, Sunday (22) over NBC-TV.

The bulwark of "Patch" lay in the understanding performance by Lee J. Cobb and an important assist by a youngster, Miko Oscard. Cobb was the schoolmaster who tries to raise funds to get football uniforms for his charges, so that they won't be ridiculed as "pezzenti" (a person wearing patches) by students in the better equipped schools. He arranges a benefit in which a pianist will give a recital, but the performer gets a paying job elsewhere, and before he makes an announcement to that effect, the town drunk, who used to be a terrific ivoryist, takes over at the instrument.

The entire show radiated a lot of warmth. Cobb's performance was fullbodied and provided a fulcrum for the entire show. The moppet was extremely likeable and the surrounding talent including Will Kuluva, Theodore Bikel, Robert Emhardt, Luis Van Rooten and others gave a lot of dimension to the session. *Jose.*

Wide Wide World

During the war, it was a must for every picture and radio show dwelling on the sufferings at the front to incorporate a "slice of Americana" in the "what we are fighting for vein." After a time, it got sloppy and obtrusive, and in fact, the phrase became something to be avoided. "Portrait of an American Winter,'" the theme of Sunday's (22) "Wide Wide World," brought it to mind, though, with a panoramic canvas of familiarly warm sights and sounds, and in a fashion that was perfectly straightforward and not overly sentimental.

Sights like the kids iceskating and sledding (on sliding saucers) in Burlington (some nice shots of horse-drawn sleighs, too); muffled honeymooners at an ice-locked Niagara; families skiing in Utah; a Revolutionary-times word-picture added to the snow-covered video picture at Valley Forge; a change-of-pace pickup from the Everglades and Cypress Gardens; a more sorrowful visit to rained-in and washed-out Yuba City, Cal. Real Americana, but handled with taste and restraint by Dave Garroway and the NBC producing-scripting team (Joe Liss handling the head-writing), and good viewing throughout for the armchair would-be skiier-skater-sledder.

Couple of times, things got a wee bit out of hand: a pitch for the Society for the Aged by Mary Pickford and Buddy Rogers during what was supposed to be a rehearsal break in "Glass Menagerie" in Palm Beach with Helen Hayes and Tennessee Williams listening to the pitch instead of talking acting and writing, and a rather over-aggressive minister handling the special Thanksgiving Services at Yuba City. There was also some picture trouble, a bad picture from the Everglades and n.s.g. from Niagara and Omaha due to the absence of contrasts in the all-white and grey landscapes. Final miss was a scheduled avalanche in Utah that didn't come off because the explosive wouldn't explode.

But these were incidentals. Main point is that NBC is dishing up some interesting and ofttimes exciting sightseeing and doing every other Sunday, and it's fun to those numberless viewers whose tourism must by necessity be vicarious.

Chan.

Playwrights 56

As a play, last week's (17) "Lost" on "Playwrights 56" (NBC-TV) had a bunch of holes and was questionable as "entertainment," but it held the viewer with its grim fascination. Arnold Schulman's script (from a New Yorker magstory) didn't figure to ride out the depressiveness of its theme, a sort of stream of consciousness study of an amnesia victim seeking to restore himself. As Steven Hill, in a powerful performance as the amnesiac, went through his terrifying experiences, his life was laid out in a series of "Greek chorus" pronouncements offbeat in staging and handling ot text.

Discounting integration of film (excellent) and "foggy" atmosphere (ditto), the technique seemed to be parallel with Herridge's "Camera Three" and the former "Cameo" and "MonoDrama" shows out of the McCleery and Menkin troughs. Arthur Penn, in a directorial wallop on the Fred Coe 60-minute production, alerted the cameras to a complex, split-second job that followed Hill through a tunnel, slum scenes, hospital, psychiatrist, etc., with sensitivity and imagination. But the peregrinations were wholly on one downbeat level to the finale point where the man remembered his name and something of his past. On this factor alone, "Lost" couldn't find itself in dramatic terms, though a notable medical type entry. Included in the cast were Sally Gracie and Vivian Nathan. *Trau.*

Shower of Stars

Comedy is hard to come by these nights and even a mimic of Jack Benny's stature found it too fleeting to hold up for an hour, his third time around on "Shower of Stars" last Thursday (19). Most of his Sunday night half-hour shows dredged up more laughs than this "forward look" with a good quota of guest talent and a story line of sorts to pop the chuckles. There were too many arid spots in the script of Hugh Wedlock and Howard Snyder to sustain the merriment.

At one point Benny referred to this potpourri of divertissement as "variety and there he was on safer ground. Benny toyed with his fiddle and got off a few standup smiles but the real sock gags were in short supply. In the guest column were Shirley McLaine, who gave the show an early spark with some capers around a "ghost" piano, perhaps a hangover from "Blithe Spirit," that had its high moments of mimicry; Rochester in his usual role of Benny's manservant but tugging for laughs; George Burns singing the title song of his book, "I Love Her That's Why," and indulging in a few time steps with Miss MacLaine; Oreste, Paramount's "Vagabond King," rendering an operatic aria in rich, high tenor; Quentin Reynolds, the writer, bobbing in and out with slow, dry humor as "author" of Benny's life story, and Mary Costa, up to now sharing the commercials with Bill Lundigan, displaying a fine, vibrant voice for one as dainty as she, in a duet with Orest. For walk-ons in the shadows were Frank Sinatra and Red Skelton unbilled.

The show pulled its best laughs from running gags, such as an autobiography (Benny's) bringing a higher price at the stalls if the subject is deceased, and the minuscule steaks so small as to be stuffed into a martini olive. Benny hosted the dinner so the writers did what they've been doing for years, making capital of his stinginess. Burns caught a few chuckles and a rousing plug for his book, but he, too, has been much funnier on his own

(Continued on page 40)

'Camera 3,' 'Eye on N. Y.' 'Graduate' Into Network Status As Sun. Parlay

WCBS-TV, the New York flagship of CBS, earns another laurel wreath to add to its floral array by having incubated a pair of shows that, starting last Sunday (22), went out over the network facilities to reach communities not heretofore familiar with a prize package. The latter is "Camera Three," of which Robert Herridge is the chief architect in the producer's seat and responsible for many of the adaptations, as with Sunday's "Dream of a Ridiculous Man" out of Feodor Dostoevsky.

CAMERA THREE
With John Drainie; moderator, James Macandrew; announcer, Ted Pearson
Producer: Robert Herridge
Director: Francis Moriarty
Adapter: Herridge (from Feodor Dostoevsky)
Music: Tom Scott
Advisory Consultant: Dr. Ward C. Bowen
30 Mins.; Sun., 11:30 a.m.
CBS-TV, from N.Y.

The second show is Bill Leonard's "Eye on New York," although the sequence is in reverse, with "Eye" at 11 and "Camera" at 11:30, for a mixed hour of tv fare in a strong bid for crosscountry supporters. Both productions are under the supervision of the station's public affairs department, led by Clarence Worden, and the flagship continues to ride herd on the programs.

"Camera," with about 38 outlets at the outset (and the Canadian network interested), is the more significant entry on the Sunday morning network scene consider-

(Continued on page 40)

PARIS IN THE SPRINGTIME
With Dan Dailey, Gale Sherwood, Jack Whiting, Helen Gallagher, Carleton Carpenter, Marcel Hillaire, Genevieve
Producer-Director: Max Liebman
Associate Prod.-Dir.: Bill Hobin
Writers: William Friedberg, Neil Simon
Costumes: Paul de Pont
Scenery: Frederick Fox
Musical Director: Charles Sanford
90 Mins., Sat. (21) 9 p.m.
OLDSMOBILE
NBC-TV, from New York (color)
(D. P. Brother)

Whatever the reason for Max Liebman's inability to go through with his scheduled adaptation of the Kern-Harbach "Cat and the Fiddle" on his NBC-TV spec last Saturday (it was reportedly due to a hassle over rights), the extent of the disappointment perhaps wasn't fully appreciated until the substitute show began spreading itself over the rainbow spectrum. It was an item called "Paris In the Springtime," for which the talents of Dan Dailey, Jack Whiting, Gale Sherwood and Helen Gallagher, among others, were recruited—and a more dismal display couldn't have been conjured up.

After months of toiling in the adaptation vineyards by converting practically everybody's operetta into 90-minute spec form, Liebman's brace of scripters, Bill Friedberg and Neil Simon, probably jumped at the opportunity of sinking their teeth into an "original," with result that they wrote and wrote and wrote until it practically became all libretto (and pretty bad libretto at that) and not very much else.

To fit the momentary moods of the "book," tunes were picked up along the way (a little Gershwin, a little Cole Porter, a bit of Harold Arlen, or again Richard Rodgers), and for a fleeting moment or so things began to perk. Or on occasion Dailey, either solo or with Miss Gallagher, would start hoofing it up, and "Paris" began to bounce, a little bounce, but nonetheless a bounce. Then once more the story started to get in everybody's way.

It was all about an ex-nitery-musicomedy dancer who's got a big yen for the concert stage a la Paul Draper (in fact show's opening scene finds him going through some Draper choreo). His agent convinces him to go to Paris and reunites with a former partner and there he meets up with a singer and her group of down-and-out "Les Artistes Americaines," strictly off the Existentalist beltline, whom he converts into a hot "commercial" item.

Dailey, who usually knows his way with a song and dance, tried his best to weather the mess, but it was no go. Jack Whiting was uncomfortable as the agent; Miss Gallagher got in a few good terp moments, but otherwise, as with Gale Sherwood, experienced some unfortunate lines and situations.

Staging, settings, costuming and dance routines were of the conventional pattern.

Paris in the springtime was never like this. *Rose.*

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

NEW YORK

Approx. Set Count—4,525,000

Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	17.1	56.1	30.5	Rain or Shine	WCBS	5.7
							CBS News	WCBS	5.7
2. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	15.2	44.3	34.3	Rain or Shine	WCBS	6.3
							CBS News	WCBS	7.4
3. D. Fairbanks Presents (Dr)	WRCA	ABC	Wed. 10:30-11:00	14.8	29.0	51.0	US Steel Hour	WCBS	22.4
4. Great Gildersleeve (Com)	WRCA	NBC	Tues. 7:00-7:30	13.0	43.2	30.1	Rain or Shine	WCBS	8.2
							CBS News	WCBS	8.5
5. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	12.6	39.4	32.0	Rain or Shine	WCBS	6.0
							CBS News	WCBS	7.4
6. Looney Tunes (Ch)	WABD	Guild	Mon.-Fri. 6:30-7:00	11.9	40.2	29.6	Early Show—M.-Th.	WCBS	5.9
							Cisco Kid—Fri.	WABC	5.2
7. The Goldbergs (Com)	WABD	Guild	Thurs. 7:30-8:00	11.7	24.8	47.2	Lone Ranger	WABC	10.7
7. Death Valley Days (W)	WRCA	McCann-Erickson	Wed. 7:00-7:30	11.7	37.0	31.6	Rain or Shine	WCBS	8.5
							CBS News	WCBS	9.6
9. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	11.2	41.2	27.2	Clubhouse Gang	WPIX	5.9
10. Waterfront (Adv)	WABD	MCA	Tues. 7:30-8:00	10.1	22.7	44.5	Name That Tune	WCBS	18.7
10. Jungle Jim (Adv)	WRCA	Screen Gems	Fri. 6:00-6:30	10.1	36.4	27 8	Clubhouse Gang	WPIX	6.5

CHICAGO

Approx. Set Count—2,055,000

Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Secret Journal (Myst)	WNBQ	MCA	Sat. 10:00-10:30	21.3	43.8	48.7	Pee Wee King	WBBM	11.3
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	20.2	44.0	46.0	Pee Wee King	WBBM	9.6
3. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	16.6	51.2	32.4	Omnibus	WBBM	7.5
4. Highway Patrol (Adv)	WBKB	Ziv	Thurs. 9:00-9:30	14.7	26.3	56.0	Lux Video Theatre	WNBQ	22.8
5. Superman (Adv)	WBKB	Flamingo	Sat. 5:00-5:30	14.4	58.8	24.5	Annie Oakley	WBBM	6.4
6. Studio 57 (Dr)	WBKB	MCA	Tues. 10:00-10:30	12.3	27.2	45.3	Weatherman	WNBQ	18.0
							News—Sports	WNBQ	9.9
7. Liberace (Mus)	WGN	Guild	Wed. 9:30-10:00	12.2	20.1	61.7	US Steel Hour	WBBM	27.2
8. Championship Bowling (Sp)	WNBQ	Schwimmer	Tues. 10:30-11:00	12.1	44.5	27.2	Motion Picture Academy	WGN	5.9
9. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	11.7	18.5	63.1	Fireside Theatre	WNBQ	21.7
9. Confidential File (Doc)	WBKB	Guild	Wed. 10:00-10:30	11.7	24.0	48.9	Weatherman	WNBQ	20.0
							Request Playhouse	WGN	10.3

WASHINGTON

Approx. Set Count—655,000

Stations—WRC (4), WTTG (5), WMAL (7), WTOP (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Will Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	21.8	60.4	36.1	Cisco Kid	WTOP	9.5
2. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	20.6	57.0	36.2	My Favorite Husband	WTOP	9.8
3. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	20.2	47.5	42.5	Little Rascals	WRC	15.9
4. Amos 'n' Andy (Com)	WTOP	CBS	Tues. 7:30-8:00	19.8	39.6	50.0	Warner Bros. Presents	WMAL	13.7
5. Waterfront (Adv)	WTOP	MCA	Tues. 10:30-11:00	18.3	46.4	39.5	Big Town	WRC	15.7
6. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	16.9	40.5	41.7	Meet the Press	WRC	10.8
7. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	16.6	44.0	37.8	Badge 714	WRC	15.9
8. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	15.9	42.1	37.8	Annie Oakley	WTOP	16.6
8. Little Rascals (Ch)	WRC	Interstate	Wed. 7:00-7:30	15.9	37.4	42.5	Ramar of the Jungle	WTOP	20.2
10. Death Valley Days (W)	WRC	McCann-Erickson	Mon. 7:00-7:30	14.2	44.0	32.3	Soldiers of Fortune	WTOP	12.2

DAYTON

Approx. Set Count—640,000

Stations—WLW-D (2), WHIO (7), WCPO (9) Cincinnati

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WHIO	Ziv	Tues. 9:00-9:30	34.4	57.0	60.3	Fireside Theatre	WLW-D	22.6
2. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	23.5	64.6	36.4	TV Reader's Digest	WHIO	9.5
3. City Detective (Myst)	WHIO	MCA	Tues. 7:30-8:00	22.5	51.4	43.8	Dinah Shore—7:30	WLW-D	17.9
							News Caravan—7:45	WLW-D	20.4
4. Man Behind the Badge (Myst)	WHIO	MCA	Fri. 10:30-11:00	22.1	53.7	41.1	Sports Cavalcade	WLW-D	16.1
5. Wild Bill Hickok (W)	WLW-D	Flamingo	Thurs. 6:00-6:30	21.5	59.5	36.1	Little Rascals	WHIO	12.3
6. Annie Oakley (W)	WLW-D	CBS	Fri. 6:00-6:30	21.4	73.0	29.3	Kenny Roberts	WHIO	6.7
							Frank Leahy	WHIO	5.3
7. Stories of the Century (W)	WHIO	HTS	Sat. 7:00-7:30	21.2	46.9	45.2	Midwestern Hayride	WLW-D	23.2
8. Hopalong Cassidy (W)	WHIO	NBC	Sat. 6:00-6:30	20 0	51.1	39.2	Midwestern Hayride	WLW-D	17.9
9. Gene Autry (W)	WHIO	CBS	Thurs. 7:00-7:30	19.9	58.5	34.0	D. Fairbanks Presents	WLW-D	9.5
10. I Led 3 Lives (Dr)	WLW-D	Ziv	Fri. 9:30-10:00	19.2	38.6	49.7	Playhouse of Stars	WHIO	28.4

ATLANTA

Approx. Set Count—460,000

Stations—WSB (2), WAGA (5), WLW-A (11)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM		
							PROGRAM	STA.	RATING
1. Amos 'n' Andy (Mom)	WAGA	CBS	Sun. 7:00-7:30	28.6	48.7	58.7	Racket Squad	WSB	18.9
2. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	28.1	68.3	41.2	Guy Lombardo	WAGA	8.2
3. City Detective (Myst)	WSB	MCA	Sat. 11:00-11:30	27.7	72.7	38.1	Wrestling	WLW-A	7.4
4. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	24.6	72.6	33.9	Woody Willow	WSB	7.0
5. Kit Carson (W)	WLW-A	MCA	Tues. 6:00-6:30	22.9	80.9	26.7	Touchdown	WAGA	2.3
6. Wild Bill Hickok (W)	WLW-A	Flamingo	Thurs. 6:00-6:30	21.0	64.5	32.6	Long John Silver	WSB	9.5
6. Waterfront (Adv)	WAGA	MCA	Fri. 7:00-7:30	21.0	57.1	36.8	Great Gildersleeve	WSB	11.2
8. Western Marshal (W)	WLW-A	NBC	Sun. 6:00-6:30	20.5	43.7	47.0	Meet the Press	WSB	16.7
9. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 7:00-7:30	20.1	51.5	39.1	I Led 3 Lives	WSB	14.4
10. Mr. District Attorney (Myst)	WAGA	Ziv	Tues. 10:30-11.00	19.9	53.6	36.5	Studio 57	WSB	12.1

TELEPIX PRICE WAR ON TAP?

Reps Rap Matty's 'Barter' System

Station representatives aim to put the skids under the sales plan Matty Fox is using for the 740 RKO features. The Station Representatives Assn., the reps' trade org, is said to have completed a downbeat analysis of Fox's "barter" system and has sent the findings to the country's video stations.

Basis of the anti-"barter" campaign is that supposedly it is encroaching on the national spot dollar. Fox hopes to sell the 740 full-lengthers to video stations in perpetuity both for cash and for an additional amount of free airtime which he in turn will sell to national advertisers.

Since Fox won't be paying for the station time given him, SRA is said to feel that he's in a position to sell it for less than the going national spot rates. One station rep reports that a condition Fox has been making to certain tv stations is that about half of the free time be give in prime hours. Reason, the rep feels, is that Fox has been finding it difficult selling exclusively "B" times to national advertisers. Prime time is the busiest area for the national spot dollar at present, giving the reps what they feel is plenty of good reason to yell.

FEAR NEW CYCLE OF OVERSUPPLY

By BOB CHANDLER

Is the telefilm syndication industry on the verge of a "here we go again" cycle of oversupply? After a year of retrenching on production of firstrun syndication, during which time the economic forces of the industry recovered themselves and virtually every company operated in the black (most for the first time), it now looks as if the market may again be flooded with firstrun properties and a new price war come into being.

A glance at the production-releasing plans of only a handful of top companies gives the picture. Ziv is planning 11 new shows, as compared with eight in '55. Television Programs of America has six new ones in the works, compared with three last year. ABC Film Syndication has seven new properties on tap, compared with only two last year. CBS Television Film Sales is planning an even dozen—it came out with only four new shows last year. Screen Gems is figuring on 13 new shows; it brought out five in '55. Guild Films is planning five new shows; it released two new ones in '55. And these are only preliminary plans; as ABC Syndication's George Shupert put it, "If a good property comes along during the year, we'll latch on," and that goes for everybody.

Of course, there's a hedge to all this. Many of the announced new properties are earmarked "for national sale only," and if that national deal doesn't come through, the only thing which will have been produced is a pilot. But there are cases among the "national sale" properties where the distribs are committed to the production of 26 or 39 pictures, and if a national sale isn't forthcoming the films will be tossed into syndication. Example of this again is ABC Syndi-

(Continued on page 40)

All 740 RKO Pix Being Released Simultaneously With Buyers Getting Perpetual Rights; Pay-as-You-Play

All 740 films in the RKO backlog will be released by C&C Television and its prez Matty Fox simultaneously instead of piecemeal, as previously anticipated under a sales plan that will give stations the rights to the films in perpetuity. The decision to thus give purchasers perpetual rights to the films in their markets marks a radical departure from orthodox feature-selling techniques, but one which Fox believes will result in tremendous savings to the stations and in a quick and painless recoupment for C&C of its $15,200,000 investment in the properties.

Fox spelled out the details of his sales plan at a press conference in N. Y., Friday (20), just as the first groups of station delegations began to arrive in Atlantic City for a round of concentrated selling-buying sessions that will run continuously for a minimum of three months and will encompass huddles with just about every station in the country. A staff of eight execs, headed by Fox and Erwin Ezzes, his old lieutenant who resigned last week as v.p. over sales at Guild Films to rejoin him as v.p. and general sales manager of C&C Television, will handle the negotiations in A.C.

The sales operation also calls for payment for the pix partly in cash and partly in spots, with Fox then selling the aggregated spots to national advertisers (one of which may be International Latex) and thus recouping the balance of the coin that way. Stations, because of the vast expenditures involved for 740 pictures on a perpetual basis, will be able to pay the coin out over a number of years so that, as Fox put it, "they can be in the black on this from the very first." Upon signing their contracts, the stations will get 740 shiny new 16m prints, theirs to keep forever, with

(Continued on page 40)

Home-Made Rating

If necessity is the mother of invention, then ingenuity is the mother of sales and renewals. Take the case of Ralph Baruch, of the CBS Television Film Sales staff. He was faced with the dilemma of a sponsor who wanted to know whether anybody was watching the Gene Autry show, which the bankroller backs on WSBA-TV in York, Pa. Only trouble was that none of the rating services survey York.

Baruch planed into York for huddles with the sponsor, then hired six girls to make phone calls to 232 families while the show was on the air. The survey came up with a 24.2 rating and 54% share of audience for the Auntry show. The sponsor renewed.

MCA-TV's Bullish '55 Cues Nathan's Note of Cheer

The widely-acclaimed downbeat in tv film syndication during 1955, especially among the larger distributors, was debunked this week by Wynn Nathan, veep in charge of MCA-TV Ltd. sales. He's certain that most of them have felt the same trends as MCA, most notable of which was the $3,000,000 in sales on the Gene Autry-Roy Rogers pix in their first two video months (at the height of the so-called setback in syndication).

MCA had "the biggest year it ever experienced" in 1955, Nathan said. Wrapping up the highlights of the past 12-month semester, he said the company sold "Soldiers of Fortune" to Seven-Up in 150 cities; 26 more shows were added to "Waterfront" for a total of 78 and they were sold in 200 situations; the new "Dr. Hudson's Secret Journal" in six months was sold in 140 markets.

Outfit, besides "Hudson" and

(Continued on page 38)

UM&M to Peg 500,000 Shares at $8 Offering In Floating Stock Issue

Latest telefilm distribution company to go publicly-owned, UM&M TV Corp., is still in the process of rounding up underwriters to join the syndicate headed by Hirsch & Co., which will float the company's $4,000,000 issue. Once the entire syndicate is finalized, a prospectus will be filed with the Securities & Exchange Commission for issuance of 500,000 shares of UM&M common at an offering price of $8 a share, it's been learned.

Marketing of the issue will be pegged largely on the acquisition of the 1,600 Paramount short subjects, plus 179 Universal cartoons and 1,000 RKO shorts for which UM&M prez Charles Amory is negotiating with Matty Fox, whose Motion Pictures for Television controls the former and C&C Television the latter. Deal for the Universal and RKO subjects hasn't yet been consummated, however. Also to be given prominence in the prospectus will be the new series of 39 "Sherlock" Holmes" pix being produced by Sheldon Reynolds (an addition to the first 39) and the new "The Tracers" series.

Final figure which Paramount will be paid for the short library is expected to be $2,500,000, instead of the $3,000,000-plus originally estimated. UM&M has already started peddling the Par library on a three-year library basis and has already made deals in Tacoma and Denver for the entire package. Company intends to sell the entire 1,600-subject library as a package, without splitting off the cartoons from the live-action features. Its estimate on the gross for the first three years is $7,500,000, this apart from the anticipated gross on the RKO and Universal shorts and its other program properties.

An O&O Loop for Features Hinted In CBS' Group Buy for 3 Markets

A "central buying" setup for Hollywood-to-tv product may not be far off for CBS, with N. Y. flagship WCBS-TV, the most successful feature film operation in the country, serving as the bellwether for such purchasing. Immediate tipoff is a leasehold on 24 Republic-made properties (via Hollywood TV Service, Rep subsid) for early unspooling on three owned & operated stations, including the N. Y. key, WXIX in Milwaukee and KNTX in Los Angeles.

Craig Lawrence, administrative officer of the o&o's and ex-general manager of WCBS-TV, who served at the head of the table which brought the tri-city deal to fruition, emphasized that central buying is not indicated and is cautious about the potential for such a trend for the immediate future. Nevertheless, the three-way deal may be more than just the coincidence suggested by the fact that all three o&o's happened to be in need of new product at the same time. Group buying may be carried on from time to time, whether or not formalized as such, dependent on a given situation with respect to Hollywood-made footage. Certain savings may be effected, plus other considerations understood to be in the making.

Lawrence worked closely with the managers and program directors of the stations in working out the simultaneous pact. These were James T. Aubrey and Don Hine of KNXT, Ed Bunker and Leon Drew of WXIX and Sam C. Digges and Hal Hough of WCBS-TV. Latter station's Bill Lacey, film manager, was a key factor in the negotiations, which were carried on with Hollywood TV's Carl Collins and Dick Yates.

Although only the 24 Rep properties are involved in the enmasse buy, the N. Y. anchor actually comes into separate possession of 31 other films for a 55-feature buy. Of these, 23 are from the block of 30 acquired by National Telefilm Associates from various sources, including imports, and eight are

(Continued on page 40)

U. S. Telepix for Belgium

The Flemish-language service of Belgian video has inked for two American vidfilm stanzas, 13 half-hour "Big Fights" and the quarter-hour "Movie Museum" series. Both deals were set through Fremantle Overseas Radio & Television.

Also, FORTV sold 42 more "Encyclopaedia Britannica" vidpix, on top of the 100 already sold, to Italian tv. Italy also bought the "Fight" package.

'Omnibus' Segs To Syndication Starting Feb. 1

Best of "Omnibus" will go into rerun syndication starting Feb. 1 under the title "Under the Sun," with specially shot introes written and starring William Saroyan. Deal was finalized this week between CBS Television Film Sales and the Radio-TV Workshop of the Ford Foundation, the latter retaining its production identity on the half-hour shows.

Saroyan footage has already been shot, at Fox-Movietone studios in N. Y., under "Omnibus" film supervisor Boris Kaplan's supervision, and is in the cutting

(Continued on page 40)

'Paragon Playhouse,' 'Life of Riley' Pix Sold to Aussie Client

First sales of American telepix to Australia were set this week, thus marking the opening of still another source of international revenue to Yank producers and distributors. Deal was made by NBC Film Division for 39 "Paragon Playhouse" episodes (the original 39 in the "Douglas Fairbanks Presents" series with new narration by Walter Abel) and 78 "Life of Riley" shows.

The two series will preem in the summer, when the Australian Broadcasting Commission gets its Sydney channel underway. Deal was set by NBC Film Division's Aussie reps, Amalgamated Wireless (Australasia) Ltd. Film Division is otherwise represented on the international front by four shows in England.

Emmett Kelly Vidpic

Hollywood, Jan. 24.

Emmett Kelly, circus clown, has been inked by Hal Roach Jr., to star in "The Captain from Kopenick," segment in producer's "Stories of John Nesbitt" series for American Tel. & Tel.

Episode, based on true story of a German tramp who impersonated an officer in Kaiser Wilhelm's army in 1906, rolls Feb. 2.

Telefilm Writers & Their Gripes

Hollywood, Jan. 24.

A survey of telefilm writers, made by Writers Guild of America West, to learn about working conditions at the major studio telefilmeries, has brought an overwhelming and almost unanimous complaint from the writers that there is almost complete lack of authority by the execs who interview them at the major teleplants.

Most of the writers charged this is the major time-wasting factor in their interviews at TCF Productions, 20th-Fox's subsid; Screen Gems, Columbia's subsid; Warner Bros. and Republic.

Writers weren't a bit reticent in reply to the questionnaire sent them by their guild. They complained that after innumerable conferences and discussions of their ideas, it invariably develops that the persons they talked to are without authority and need an okay from "upstairs," or the writer is called back to go through the same routine with another exec, one who also has no authority, as a rule.

So irate are the writers at the time-wasting routine that a number reported to the guild that they will never return to any of these companies for interviews or assignments. Also raked over in the WGAW report was Republic, with writers contending they repeatedly went there for confabs, only to learn later the execs they talked to had no authority to give assignments.

Typical of the tenor of the writer complaints is one which says: "have no intention of going to Fox (TCF) again because no one knows who is in charge." Writers also beefed of TCF that story editor there lacks authority to set deals; there were repeated interviews with production execs who cannot give assignments without approval by someone else. Commented the guild: "The situation at TCF was so aggravated that a number of writers called and said although they had gone out at the request of their agents, they had no intention whatever of going back. After spending considerable time with the story contact they found either that he had to get approval from someone else or they had to see someone else and retell the story."

Continued the beefs re TCF: "Must tell story to story editor who must then retell it to producer. There must be very poor liaison between the producer, agencies, sponsor, etc."

Complaints re Screen Gems, Columbia's subsid followed a pattern which indicated prevalence of two patterns, the guild states, listing them as follows: "They have been asked to submit ideas and then have been told that the person to whom the ideas were submitted would have to have them approved by someone else. The writers have been told that 'they' do not like the idea and have been asked to come up with more ideas—following the same pattern of procedure as before; the person by whom they were interviewed and with whom they had spent time on more than two occasions had no authority to give assignments without first having approval by others." As an example, it mentions a writer who had to go back to SG four times before he obtained an assignment because of the red tape. Three writers informed the guild under no circumstances would they consider an assignment from SG because of the delay in having the story line approved.

Again, in the answers regarding SG, the chief thread of the complaints was that none of those who interviewed writers have authority to make deals, the result being repeated interviews and time-wasting while waiting for approval from "upstairs."

At Warner Bros., it was much the same story. Commented one writer: "Delay in approval of premise is a common disease apparently because authority is not delegated."

More TV Film News
On Page 30

ABC Syndication Sets Five New Shows For Nat'l Sale; Eyes O'Seas, Blurbs

ABC Film Syndication, which nearly doubled its gross billings in 1955, has set five new properties for national sale plus two for syndication during the coming year. Moreover, it is in the process of forming an international division and is contemplating buying into a commercials-industrials production company in order to service sponsors of its syndicated entries.

Details of the expanded program of the American Broadcasting-Paramount Theatres subsid (it is no longer a subsid of ABC, having been "divorced" from the network and attached to the AB-PT parent in April, 1954) were laid out at its first press conference at AB-PT headquarters last week by prez George T. Shupert. New national properties are "Forest Ranger," "Renfrew of the Mounted," "The Americano," "The Force" and "Believe It or Not."

"Forest Ranger," based on files of the National Forestry Service, will be produced by Hal Roach Jr. and RABCO, the Roach-ABC partnership. "Renfrew" and "Believe It or Not," the latter based on files of the late Robert Ripley as expanded and updated by Douglas Storer and produced in dramatic form, will be produced by John Gibbs and Meridian Productions. "Force" is based on plainclothes division of the Royal Canadian Mounted Police," and will be produced by Victor Stoloff, who has already turned out three episodes. "Americano," an adult adventure series, is being produced in Spain by Martin Gosch. In the case of the two latter shows, production will proceed on a full scale, since ABC isn't involved in financing, and failing a national deal, will be put up for regional and syndicated sale. Other three will be confined to pilots, which the new national sales division under v.p. John Burns will peddle nationally.

On the syndicated side, ABC will release Hal Roach Jr.'s-RABCO "Code Three," already sold on both coasts to Liebmann Breweries as a replacement for "Star and the Story," and the filmed-in-Italy "The Three Musketeers," which has already racked up a Canadian sale. Shupert emphasized that these did not necessarily constitute the entire year's product, since if a good property shows up, "we'll take it on."

Discussing the plans for buying in on a commercials production outfit, Shupert admitted that Roach was one of half a dozen with whom he's negotiating. On the international division, he said that nothing would happen at least until summer, after the entire picture has been investigated, but that experimental dubbing was now going on in Spanish, Italian and French, the latter covering 39 "Douglas Fairbanks Presents," 39 "Passport to Dangers" and 39 "John Kieran's Kaleidoscope." Three series were dubbed for use in Quebec, but will be sold to other French-speaking areas.

In line with the expansion of the company, Chi manager Patric Rastall is moving to N. Y. to serve on the eastern sales staff as a "roving" staffer concentrating on large national and regional advertisers. Howard Anderson, Dallas manager, moves up to Chi as midwestern manager, with an expansion due in that area. Robert Dalschau, formerly with KENS-TV in San Antonio, will replace Anderson in Dallas.

WABD BUYS 'X'

"Man Called X," Ziv's newest entry on the syndicated market, has found a New York outlet in WABD. Station purchased the show last week, and is angling for a sponsor and starting date. It's the Ted Cott-helmed operation's 11th new firstrun syndicated series.

Addition of the N. Y. deal gives Ziv a 90-market lineup on the show.

Ziv's 'Omni' Com'ls

Ziv Television Programs finally broke with tradition and made a "national sale." The pioneer syndication outfit sold its first network deal, only it was strictly a one-shot goodwill gesture.

Deal was made with "Omnibus," which arranged to show a group of Ziv's overseas commercials last Sunday (22). "Omnibus" segment, which was titled "Other Channels," used two Ziv commercials for Atkinson's "Lavanda Ingles" (English Lavender toilet water) with Spanish sountracks, shot and aired in Mexico City. Segment also showed commercials used in Britain and blurbs with French and Japanese soundtracks.

Schubert Buys Up 'North' Telepix From Loveton

Bernard L. Schubert has bought up the 57 "Mr. and Mrs. North" half-hour telepix in a deal with producer John W. Loveton. Latter had been syndicating the series, originally shown on CBS-TV with repeats on NBC-TV, through his own distribution unit, and it's reported that Schubert is now negotiating with a top syndicator to take over distribution on the show.

Series has been shown re-run in 53 markets via the Loveton organization. Loveton said the deal with Schubert was made in order to free himself for the development of new video and feature properties.

Ted Post to 'Code 3'

Hollywood, Jan. 24.

Ted Post has been inked to direct four or five stanzas of "Code 3" teleseries, to be filmed by M. Bernard Fox and Hal Roach Jr. with cooperation of L.A. Sheriff's office. Vidpix roll Jan. 30.

Assignment marks reunion for Post, Fox and Roach, since Post directed over 40 "Waterfronts" for pair and Roland Reed.

'Tracer' Telepic Series Starts Rolling Feb. 1

Parker-Rogers Productions gets shooting under way on its "The Tracer" series on Feb. 1, with Don Castle starring in the series based on Tracers Co. of America files and slated for distribution via UM&M TV. Series will shoot on location in major cities throughout the country, with interior shooting at the Motion Picture Advertising Service studios in New Orleans.

Ben Parker and Jack Sledge, who will produce and direct, are currently in N. Y. for pre-production huddles with Tracers Co. prez Daniel M. Eisenberg. Robert C. Dennis will script the series, one feature of which will be on-screen lists of persons whom the Tracers Co. is attempting to find in the localities in which the show will be syndicated. Parker figures that 26 pix will have been completed by mid-summer.

NTA's 4-Station Deals On 'TNT' Pix Package

National Telefilm Associates has racked up its first four station deals on its newly-acquired "TNT Package" of 30 features. Deals were set last week with WCBS-TV, N.Y., KFJZ-TV in Ft. Worth and KFVA-TV in Amarillo (both of the Texas State Network) and WISH-TV, Indianapolis.

The deal in N.Y. was a split-package deal, with the CBS-TV flagship taking on only 23 of the 30 features (see separate story). NTA and WCBS-TV worked out this arrangement once before, when the distrib split off its "Fabulous 40" group between WOR-TV and WCBS-TV, the latter taking 26.

'SUSIE,' CRISTO' SALES

Television Programs of America registered regional sales last week on two properties, "Susie" and "Count of Monte Cristo."

The "Susie" deal was with Blatz Beer for sponsorship in markets in California, Oregon and Washington. "Cristo" was picked up by Thorpe Finance Co. for all markets in Wisconsin.

Ziv Will Sell 'Outside' Shows

In still another radical departure from past policy, Ziv Television Programs has decided to sell "outside" shows, that is, programs in which it does not have an ownership interest. There's a condition —Ziv will sell only those outside packages produced by indie outfits using the Ziv studio facilities on the Coast. But even this is a reversal of a long-standing policy of "selling its own" and disregarding straight distribution deals.

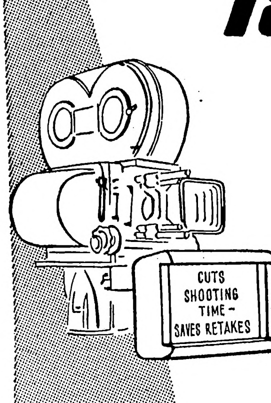
Decision to take on outside packages was curiously veiled in an announcement of studio rental facilities. Ziv is offering producers four different facilities plans, the last of which includes, "if the producer so chooses—complete worldwide distribution through Ziv's regular sales channels on a percentage basis." Availability of Ziv's crackerjack sales force would undoubtedly make the process of selecting outside packages a selective one, but the door has been opened.

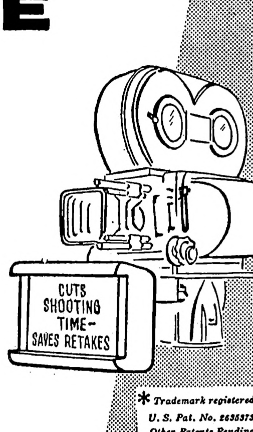
Other details of the rental plans range from availability of bare stage and office space to fullscale services including production, casting and talent facilities, complete processing and printing and foreign dubbing. Reason for the availability of space and services is that much of Ziv's own product is shot on location, leaving the studio open for rentals.

MORE 'LOONEY TUNE' SALES

Guild Films set its "Looney Tunes" cartoon series in an additional 15 markets during the past week. Keys include New Orleans, Oklahoma City, Duluth, Madison, Cedar Rapids, Huntington, Rockford and Cheyenne. "Looney Tunes" series comprises 191 Warner Bros. cartoons.

Cartoons are now sold in 110 markets.





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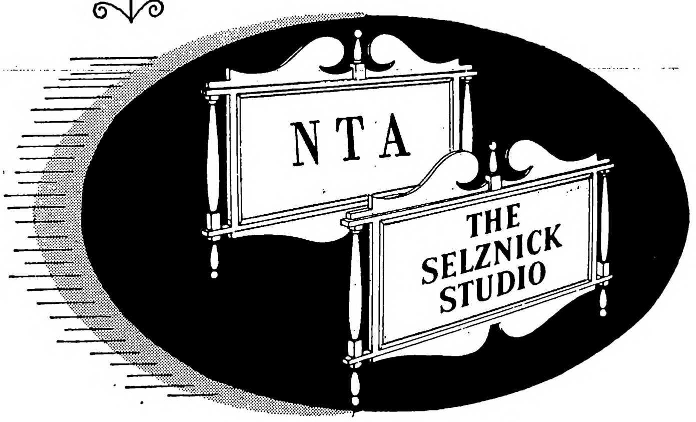

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NOW SOLD IN 96 MAJOR MARKETS

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Phone: Liberty 2-9633

MINNEAPOLIS, MINNESOTA
1109 Currie Avenue
Phone: Lincoln 7013

Radio Reviews

FORT LARAMIE
With Raymond Burr, Vic Perrin, others; announcer, Dan Cubberly
Writer: John Meston
Producer-director: Norman Macdonnell
30 Mins.; Sun., 5:30 p.m.
Sustaining
CBS, from Hollywood

Drama's the big thing now that CBS Radio program v.p. Howard G Barnes felt the pulse of the affiliates and o&o's in a recent three-week field junket and discovered their need for a "theatre-of-the-air." Among showcasers cooked up as a result of Barnes' findings is "Fort Laramie," a transcribed outdoor adventure series, which preemed over the net Sun. (22).

This half-hour stanza, for which John Meston authored the initial installment, contains a standard ingredients of thrills and suspense. They're ovbiously calculated to catch the ears of not only the younger audience but in fact anyone looking for a change of pace from music and news. It made little difference that the kickoff script -differed little from plots used in the average Hollywood western.

Although the yarn was reminiscent of a typical Roy Rogers or Gene Autry oater, it was well written and producer-director Norman Macdonnell gave it an added lift via some fancy production trappings. His sound effects, for example, were so extensive that they might well have rated separate billing.

"A saga of fighting men . . . a dramatic story of Lee Quince, Capt. of U.S. Cavalry" was the introductory phrase that prepared listeners for an incident of the old west. This time it wasn't the Arapahoes who burned cabins and scalped the occupants but renegade white men. And Raymond Burr, as the two-fisted Capt. Quince, impressed with his gallantry as did Vic Perrin as his sergeant. Supporting players were of equal calibre. *Gilb.*

FOR THE RECORD —
With Julian Bentley, Hugh Hill, Russ Bentley; guests
Producer: Al Bland
30 Mins.; Sun., 1:30 p.m.
WBBM, Chicago

For the past couple of seasons Bill Ray's WMAQ-WNBQ "City Desk" has been playing it solo as a radio-tv forum probing into city and state issues. Now WBBM has swung back into action on the same front with this "For the Record" ventilation of community problems that looms as a signficant addition to the Columbia station's public service roster.

Layout has WBBM newsmen grilling city figures on matters of prime local interest. Edition dialed (22) had news director Julian Bentley moderating a q&a session on educational problems between special events chief Hugh Hill and newsman Russ Bensley and Chi superintendent of schools Benjamin Willis and Noble J. Puffer, his Cook County counterpart. (WBBM news manager Bill Garry, listed as a regular, sat this one out).

Half hour produced an illuminating and comprehensive wrapup of the tremendous pressures being exerted on the city and suburban school systems by the over supply of pupils and the under supply of funds. Both Willis and Puffer were articulate spokesmen, with full command of the facts and figures. Three WBBM newsmen also had done their homework on a subject of vital concern to every parent. *Dave.*

Femme B'casters Elect

Boston, Jan. 24.

Constance Stackpole of Manchester, N. H., was elected president of the New England chapter, American Women in Radio and Television at Hotel Somerset Sat. (21). She succeeds Heloise Parker Broeig of WEEI, president since the chapter was formed four years ago.

TV Shoots for the Moon

Possibility of taking a national tv audience on a "trip around the moon" was seen resulting from a new closed-circuit device that will amplify low-level light 40,000 times. Known as the Lumicon, the device is the development of the Friez Instrument division of the Bendix Aviation Corp.

At a press demonstration yesterday (Tues.) at the Roosevelt Hotel, N. Y., Friez officials and scientists described the operation of the Lumicon, described as a tv camera and receiving set that works on a newly-discovered closed-circuit principle. Its basic advantage over ordinary closed-circuit systems is that it can show a bright tv image of subjects that are practically bathed in darkness and can make them clear to the eye.

LeRoy D. Kiley, general manager of the Friez Instrument division, said the light amplifier will have an important impact on many processes which are basic to science and industry. For example, it was noted that it will reveal a blacked-out scene as a bright tv picture.

The Lumicon consists of a detector unit, or image orthicon tube, connected through amplifiers and cables to a monitor unit similar to a standard television picture tube. A "light tunnel" containing a fluoroscopic screen is added to the detector for X-ray purposes. Through light amplification, a television picture thousands of times brighter than that of the fluoroscopic screen is produced.

Dr. Wilson declared that the Lumicon marks the beginning of "television astronomy" and that in its present form, or with minor modifications, it will have important applications in planetary photography, solar astronomy, spectroscopy, and meteor astronomy.

Kansas City—Shifts recently announced by E. K. Hartenbower, general manager of Meredith broadcasting stations here include name of W. E. Danford as local sales manager for KCMO-radio, and Lee Marts as local sales manager for KCMO-TV. Steve Mills has been named production director for KCMO-TV.

Why Bishop (Pop. 3,000) Wants a TV Station: 'Not Much to Do Here'

Bishop, Calif., Jan. 24.

This little town of 3,000 persons on the eastern slope of the towering Sierra Nevada mountain range expects to get a television station—soon.

The two partners in the towns radio station, KIBS, have already applied to the FCC for a license under that body's recently formulated remote-area rules.

The partners are the KIBS manager, James Oliver, and S. A. Cisler Jr., who also owns and operates, KEAR, San Francisco.

Their application is the result of a concerted campaign by the town's residents and the several thousand ranchers and miners within a 50-mile radius of Bishop. The drive was spearheaded by Oliver and a group of Bishop service clubs, who raised the $80,000 for what the townspeople fondly call "the smallest tv station in the U.S."

The idea is that there just isn't much to do in Bishop — the town is about midway between Reno and Las Vegas on U.S. Highway 395, on the arid side of the mountains, and it's blistering hot in the summer, so cold in the winter the Marines train their boots on a nearby slope in Arctic warfare.

Oliver thought it would be swell to bring in a 100-watt, satellite tv station with a microrelay from the top of the Sierra. He figured on five-six hours of programs nightly.

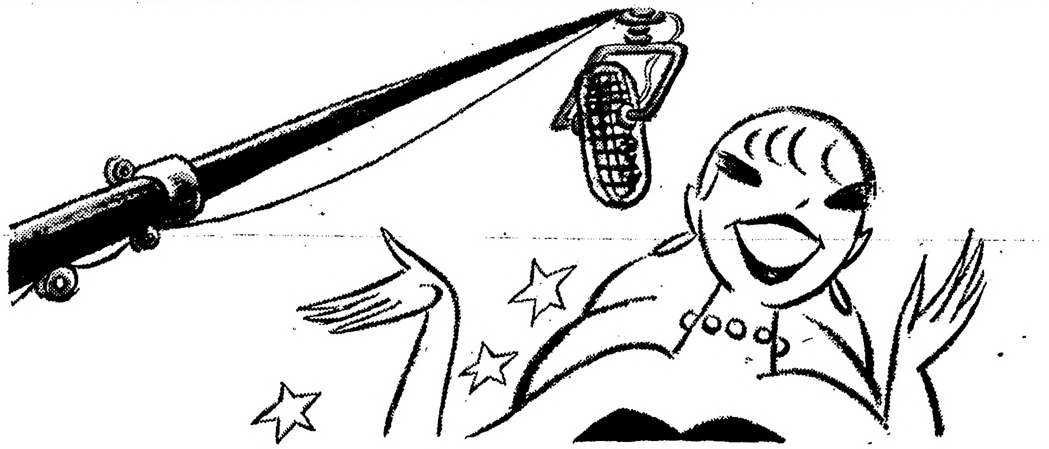
Collingwood

Continued from page 22

ity of Communists within AFTRA was a campaign against so-called blacklisting" and that "through their campaigning, these Communists had falsely convinced many fellow artists that they are denied employment if they at one time innocently supported a cause supported by the Communist Party." Collingwood observed that "if the Committee . . . really thinks that the only people in the entertainment industry who are disturbed by the excesses of the blacklisting system are Communists or their dupes, then it is laboring under a misapprehension. Concern over the manifest inequities of the blacklist is shared by the overwhelming majority of the performers, and by, one suspects, a large proportion of the employers as well."

Referring to the newly-elected slate "who ran as unequivocably opposed to the indiscriminate blacklist as it now exists," Collingwood said "there were no Communists among those elected, nor any dupes either. And surely the electorate which swept them into office with an unprecedentedly large vote cannot be exclusively composed of Communitsts or deluded pawns, either."

The report, Collingwood stated, "deplores indications that the blacklisting machinery in the industry is losing some of its force." He expressed a "belief and fervent hope that this is indeed the case," that perspective is returning to the industry and that the officers and the majority of the N. Y. local board "intend to do everything they can to assist the process."



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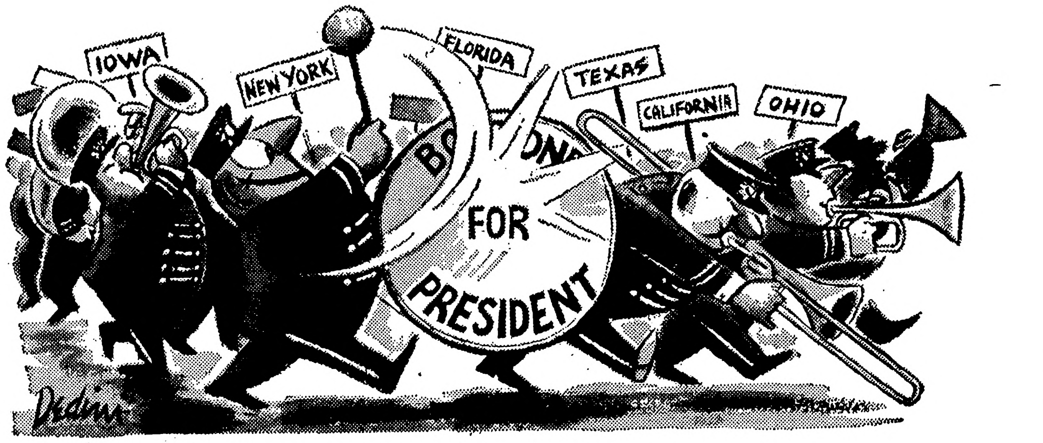

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Television Chatter

New York

Russell Mayberry switches from N.Y. producer to head of Leo Burnett agency expanded film operation in Chi . . . **Jan Murray,** of "Dollar a Second," appearing at Miami Beach's Nautilus Hotel until Monday (30) . . . **Albert Carlo** fronting a five-minute vidfilm panto skein, with **Julie Newmar** and **Gerald Melton** supporting and scripting by **Howard Brandy** of WRCA's "Pulse" . . . **Lew King** of the yachting set back on WATV today (Wed.) with a boating stanza . . . **Ephraim Abramson,** WPIX technical director and offspring of WOR Entertainment Bureau's **Nat Abramson,** left for Caribbean cruise and will be charged with entertainment for a fortnight aboard the S.S. Nieuw Amsterdam . . . Adam J. Young Jr. Inc. changes monickers to Adam Young Inc. and Adam Young Television Corp. becomes Young Television Corp. . . . Wall St. lawyer, **Robert A. Dougherty,** has come up with a new radio-tv talent agency in the form of Associated Writers and Producers Inc., with the aid of **Bob Schall.** . . . **Nancy Berg,** model and star of **Lester Lewis'** "Count Sheep" signoffer on WRCA-TV, N.Y., gets her first dramatic shot on television next Sunday (29), when she plays the femme lead on "Appointment With Adventure" on CBS-TV. She's been studying dramatics at the Neighborhood Playhouse. She'll appear in "The Battle of Hewitt Hill" . . . **Jerry Devine,** whose "RFD-U.S.A." vidfilm series is being peddled by ABC, sailed Monday (23) on a two-week Caribbean cruise. . . . Scripter-playwright **Clifford Goldsmith** returned last week to his home at La Jolla, Cal., after New York confabs about a new tele series of his "Aldrich Family."

Bob Blake leaving for the Coast Feb. 10 by motor to take over as special projects chief of CBS-TV . . . **Doreen Lang, Dennis Patrick** and **Loretta Leversee** into tonight's (Wed.) "Kraft TV Theatre" in **Walter Macken's** "Home Is the Hero," starring **Brian Donlevy** and **Glenda Farrell,** with **Bill Graham** directing . . . **Gene Sultan** flew to Bermuda to appear in a telefilm . . . **Oscar Rose,** ex-United Nations, to produce WCBS-TV's new panel and religioso shows, with **Jon Fogel** tapped to direct "Yesterday's Worlds" kicking off this week (28) . . . **Frank Campanella** on "Studio One" Monday (30) . . . **Basil Rathbone** on "Kraft TV" Feb. 1 in "Five Minutes to Choose" . . . **Frances Fuller** cast for "Appointment With Adventure" (29) . . . **Mary Alice Moore** in featured role on "Date With Life" . . . **Glenn** and **Elaine Wolfe** (Mr. and Mrs.) sold their first hour "Light and Shadow," teledrama, to Matinee Theatre," skedded for Friday (27) in **Albert McCleery's** introduction of young writers this week. Team has heretofore written comedy material and half-hour scripts . . . Gerber Baby Foods launched new contract on **Bob Crosby** show . . . Minnesota Mining checks out of "Godfrey Time" . . . Selchow & Righter will push "Meet the President" game on WCBS-TV (**Peter Thomas** capsule a.m. news) tri-weekly for six weeks . . . It's **Howard Barker's** sets for "Mr. Tutt Baits a Hook" on **Robt. Montgomery** show (20) . . . Historian-fictioneer **Clifford Dowdey,** author of "The Land They Fought For," joined consultant stable of **Ed Byron's** colorfilm series, "Eagle and the Rose," upcoming Civil War skein, with Dowdey the southern expert and **Bruce Catton** experting the northern end.

Bert Herbert, formerly senior media analyst at Benton & Bowles, joined CBS Television Film Sales as assistant to sales promotion manager **Gene Moss** . . . **Mark Stevens** in last week from the Coast for a commercial stint on "Wide Wide World" and Lever Bros. talks . . . Al Stahl Productions turned out three commercials for Coty via the Franklin Bruck agency . . . **Lehman Engel** signed to compose incidental music for **Maurice Evans** March 18 production of "Taming of the Shrew" . . . **Everett M. Jess,** formerly with the Philip Boyer organization, joined Transfilm as an account exec . . . **Hy Bucher,** 18-year-veteran of the Connor, Chopnick & Garrell theatrical law firm, joined National Telefilm Associates to handle internal legal affairs and as liaison with counsel Justin Goldenbach of Goldstein, Goldenbach & Borrell, while **Harvey Chertok** joined NTA's market research staff . . . **Walter Cronkite** announces and **Robert Q. Lewis** named an escort for the Junior League Mardi Gras Ball, to be televised via CBS-TV from the Sheraton Astor, N. Y., on Feb. 9. . . . **Michael Hitzig,** former ad manager for Innocenti Corp., joined **Lou Bunin's** Punch Films as market development manager . . . "What's My Line" celebrates its sixth anni Feb. 5.

George Zaharias accepting Graham McNamee Memorial Award for wife **Babe Didrikson** at Sports Broadcasters Annual dinner Feb. 2 . . . Jazz musician **Don Elliott** is having CBS-TV's "Look Up and Live," experimental religioso, built around him coming Sabbath (28).

Phil Cowan shifts from CBS Radio to CBS-TV press info as **Mike Foster** goes over to ABC as pub-ad veep, but Foster's managerial title is vacant at CBS . . . Teenager **Nina Reader** on "Star Tonight" (26) . . . **Treva Frazee** in tv-to-vaude via "Bickersons" sketch with **Lew Parker** at the Palace Theatre strating Friday (27).

N.Y. Herald Tribune tv critic **John Crosby** in Midtown hosp for hemorrhoids operation and NBC consultant **John Royal** improving at Misericordia after eye surgery.

Raymond Massey making like a long-distance commuter, having shuttled between N.Y. and the Coast twice over the last two weeks, doing live appearances there between shooting episodes of "I Spy" in Gotham

MAGNAVOX IN 20% 6-MO. SALES HIKE

Sales of the Magnavox Co. for the six months ended Dec. 31 jumped 20% over the same period in 1954 to $34,000,000, prez Frank Freimann announced last week. He attributed the major portion of the increase to sales of television sets and hi-fi radio-phonographs, with the latter in particular increasing by 80%. Government sales in electronic equipment and engineering were about the same as the 1954 period, due to hiatuses in major contracts.

Freimann predicted a large increase in both hi-fi and television sales in 1956, and said that Magnavox during the coming year would reach markets in which it has heretofore been inactive via the development of a more effective selling organization. He also said that the $6,000,000 of working capital acquired at the beginning of the year through the sale of 120,000 shares of convertible preferred stock would be used to acquire additional facilities and aid the general expansion of the company's business.

Houston—Returns from the KPRC-TV-Lions Club telethon for the March of Dimes have sent the total contributions and pledges to almost $150,000 with many of the 40 participating counties still counting donations.

Rep. Heselton Pushing Legislation To Curb Advertising Abuses on TV

Washington, Jan. 24.

Rep. John W. Heselton (R-Mass.), a member of the House Interstate Commerce Committee, served notice last week he intends to push for action on his bill to limit the amount of time devoted to radio and tv commercials.

Heselton's measure, introduced last April, would require the FCC to prescribe regulations to insure that the proportion of program time devoted to advertising shall not be "excessive". The Commission informed Congress in July that it does not believe the problem can be handled through fixed rules by a government agency.

The Congressman told the House that "constant public complaints" by newspaper critics and others "constitute conclusive evidence that the FCC has been confronted for all too long with a responsibility of its own which it has failed utterly to meet." He termed "bureaucratic gobbledegook" a Commission statement that its inquiries into overcommercialization are restricted by "budgetary limitations."

Rep. Heselton said he has become convinced that the problem of curbing advertising abuses over the air "has not been solved through the 'cooperation of the industry through self-regulation and self-restraint' on which the Commission relied so heavily."

"Rather," he said, "the abuses have increased to the point of stupidity."

Citing a review in the Washington Daily News of Jan. 18 by James O'Neill, Jr., blasting ABC for "demoralizing its audience" by interjecting commercials in the British film, "The Cruel Sea," Heselton praised the reviewer "on the forthright criticism made of an outstanding example of nauseating drivel and incredibly bad public relations exhibited in this one program."

Heselton said he did not think that ABC is the "sole" offender. "Anyone who sees or listens to other radio and tv programs," he added, "can give countless examples of incessant and monotonous abuse of the listening and viewing public which is basically a combination of flagrant bad taste and arrogant indifference. Those responsible for this seem to be completely unconcerned about the fact that they use the airwaves only by sufferance and that the public interest should be the major responsibility of the FCC."

(Left) John Daly
American Broadcasting Company

(Center) Douglas Edwards
Columbia Broadcasting System

(Right) John Cameron Swayze
National Broadcasting Company

"We now switch you to..."

In the split second after one of these famous commentators completes this sentence, you and millions of other viewers are whisked to Washington or Los Angeles or anywhere else news is popping. The electronic miracle of television has given you a center aisle seat on the passing scene.

But behind this miracle are the skills of Bell System and network technicians. These highly trained craftsmen blend the technical ability of an engineer with an actor's unerring ear for cues.

Precisely on cue, push buttons are operated to make the connections that switch the television scene from one city to another. And Bell System technicians are receiving cues from several networks at once.

To help them, the Bell System receives operating instructions from the networks which give all the necessary information on switches. This information is sped to 130 Bell System television operating centers throughout the nation by private line telephone and teletypewriter systems.

This co-operation between network and telephone company . . . and the teamwork along the Bell System lines . . . assure the American viewing public the smoothest programming and the best television transmission it is possible to provide.

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Providing transmission channels for intercity television today and tomorrow

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KGNC-TV, Amarillo
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KCRI-TV, Cedar Rapids
KOA-TV, Denver
WJBK-TV, Detroit
KMJ-TV, Fresno
KHJ-TV, Los Angeles
KCBD-TV, Lubbock
WMCT-TV, Memphis
KVAR-TV, Mesa-Phoenix
KEYD-TV, Minneapolis
WSM-TV, Nashville
WCAU-TV, Philadelphia
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WKBN-TV, Youngstown
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X DANGER is his constant companion!

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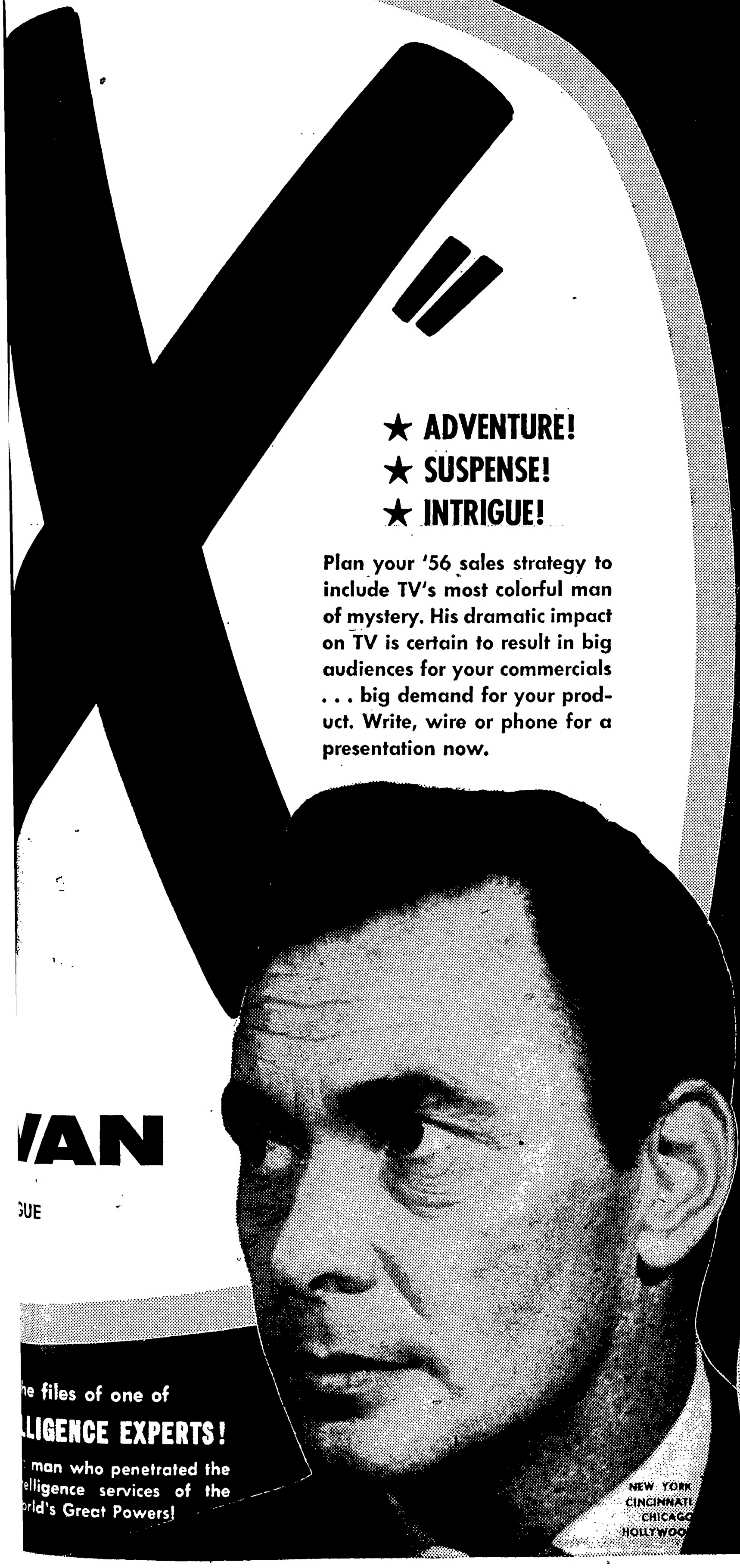

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Plan your '56 sales strategy to include TV's most colorful man of mystery. His dramatic impact on TV is certain to result in big audiences for your commercials . . . big demand for your product. Write, wire or phone for a presentation now.

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man who penetrated the elligence services of the orld's Great Powers!

- **OHIO OIL CO.** Columbus, Dayton, Toledo, South Bend, Indianapolis, Bloomington, Grand Rapids, Champaign, Louisville, Evansville, Ft. Wayne, Kalamazoo, Lansing
- **BLATZ BEER** State of Wisconsin plus Duluth-Superior area!
- **SAFEWAY STORES** Oklahoma City, Kansas City
- **TOBIN PACKING CO.** Rochester, Watertown
- **ROYAL CUP COFFEE** Birmingham
- **BROWN VELVET DAIRY** New Orleans
- **PEVELY DAIRY** St. Louis
- **TEXAS COFFEE** Lake Charles
- **GENESEE BEER** Rochester
- **ZIEGLER PACKING CO.** Montgomery
- **SIPES SUPERMARKET** Tulsa
- **EDISON ELECTRIC CO.** Los Angeles
- **DUQUESNE LIGHT & POWER** Pittsburgh
- **MOHR CHEVROLET** Dallas
- **SIMPSON MOTORS (CHRYSLER-PLYMOUTH)** Bakersfield
- **FELD CHEVROLET** Kansas City
- **FULLER-WHITE CHEVROLET** Tulsa
- **BILLINGS MOTORS LTD.** Watertown
- **LEVY JEWELERS** Savannah
- **LAWSON JEWELERS** Bakersfield
- **MARINE TRUST CO. OF WESTERN N. Y.** Buffalo
- **GENERAL ELECTRIC SUPPLY** San Francisco, Seattle
- **PRICES, INC.** Norfolk

NEW YORK
CINCINNATI
CHICAGO
HOLLYWOO

ZIV
Television

From The Production Centres

Continued from page 26

vacation . . . **Fred Garrigus,** manager of organizational services for NARTB, will speak at CARE's 10th anniversary observance Jan. 25 to a group of CARE mission chiefs and staff reps from all over the world.

IN PITTSBURGH . . .

Edgar J. Donaldson has been appointed director of radio and tv for Ketchum, MacLeod & Grove agency . . . **Vickie Corey,** formerly of KDKA and now public relations director for Chatham College, has been asked by South Africa Broadcasting to serve as its American correspondent . . . **Gloria Abdou,** director of women's activities at WCAE, returning to Playhouse stage next week in "The Jest" . . . **Pie Traynor** and **Jack Henry** celebrated second anni as KQV's sportscasting team . . . **Carl Freeborn,** production manager of WQED, and **Jane Nabors** getting married in April . . . **Marjorie Runyan,** who was with KQV from 1946 to '53, is returning to the station's promotion department . . . "Square Dance Tonight" replaces "The Greeks Had a Word For It" alternate Thursdays at midnight on KDKA-TV . . . **George Lowery** is the new traffic manager at Channel 13, replacing **Mary Anderson,** who will head volunteer staff and speakers bureau for educational station.

IN BOSTON . . .

WBZ-TV preemed its new "Jungle Jim" series, Wednesdays on Channel 4 at 6:45 p.m., with a fancy jungle party at the Somerset Hotel (17) replete with menagerie of monkeys, birds and **Nelson Bragg,** WBZ-TV's "Swanboat" emcee, as the "Wild Boy." Stunt, dreamed up by **Joe Cullinane,** p.r. director, nabbed nice returns . . . WVDA broke its new program, "Boston Heartbeat," Mon. (23) with **Bobby Wayne, Earl F. Gynan, John Mounteer,** station's program director, and **George Sweeney,** all working on taped interviews . . . **Frederic C. Dumaine, 3d,** formerly with the news departments of the Fitchburg Sentinel, Boston Herald and the Manchester, N. H. Union-Leader, joined the staff of WMJR-TV, Channel 9, Manchester, N. H., this week as a tv newsreel cameraman . . . Terry Cowling has rejoined WCOP as an account exec after an absence of two years during which he was director of the Cambridge School of Radio & TV Broadcasting. Cowling was formerly a staff announcer, chief announcer and news director for WCOP . . . **"Chuck" Burrow,** advertising and sales promotion mgr. for WBZ-WBZA, has issued a 16-page brochure, "Which State Produces the Best Apples?" telling the story of the six-week promotion in which more than 20,000 listeners sent in ballots voting for the state having the best apples in their opinion.

IN MINNEAPOLIS . . .

KSTP TV and Radio launching a "Featured Foods Merchandise" plan, including an in-store promotional service for qualified advertisers . . . **Jack O'Neill,** tv's "Two for the Money," "I've Got a Secret" and "What's My Line?" talent scout, here interviewing candidates for the shows . . . **Peter Reed,** who recently departed from KSTP, now studying philosophy in India . . . **Howard Biken,** WCCO Radio disk jockey, newscaster, etc., teaching school four nights a week although he has a 4 a.m. daily airlane show . . . KSTP-TV, with Saturday night new look lineup, including the **Guy Lombardo** show along with the "Sunset Valley Barn Dance," winds up with a movie that keeps it on air until 12:30 a.m. Sunday, latest of any four local stations . . . **Cedric Adams,** WCCO-TV and Radio ace, set some kind of local airlane celebrities interview record when in a single week on his shows he had live gabfests with **Edward R. Murrow** and **Jack Dempsey** and a 10-minute recorded session with **Noel Coward** by telephone . . . NBC's network tv show, "Wide Wide World" to pick up St. Paul Winter Carnival Jan. 29.

IN CLEVELAND . . .

WGAR's **Jack Dooley** back after surgery . . . **Len Auerbach** upped to WDOK sales manager . . . Press Club partied **Ed Wallace** outgoing WTAM-WNBK news director . . . **Gil Canfield,** ex-WEWS, with TV Guide in Indianapolis . . . **Dave Baylor** named account exec for TPA . . . **Joe Devine** ankled WERE flackery for Good Housekeeping . . . WSRS prexy **Sam Sague** back from Washington NARTB confab . . . Stern Bros. picked up tab for hour-long, weekly live WEWS dramatic stint with **Alan Douglas** directing . . . **Bob Ledyard** emcees "Polka Varieties" on WEWS . . . **Bob Bouwsma,** WTAM-WNBK, directs the Hermit Club's Variety Revue . . . **Linn Sheldon,** WEWS, completing pilot film of "Uncle Leslie" kiddie show for national distribution.

IN PHILADELPHIA . . .

Lloyd E. Yoder, former head of NBC's Cleveland stations named general manager of the NBC network's recently acquired KYW and WPTZ . . . **Paul Martin,** former head of promotion at WIP, takes over as chief of the Phila. Daily News promotion dep't. (20). . . . CBS-TV's "Big Top," a WCAU-TV origination, chalks up five years (21). **Jack Sterling, Bill Hart** and bandleader **Joe Basile** have been with show since start . . . **Bill Mercer** named WDAS assistant program manager, replacing **Johnny Mahon,** who now has same spot on WPEN . . . **Bill Bode** exited WCAU-TV production staff to devote time to writing. . . . **Bill Banks,** owner of radio station WHAT, on South American cruise . . . **Jimmy Lynn,** former Chester, Pa. broadcaster, in Hollywood helping with **Bill Haley** publicity . . . **Robert C. Martin,** WHUM-TV program director, leaving to take up same chores for WAKR-TV, Akron . . . Broadcaster **M. Leonard Matt,** Philadelphia consul for Guatemala, left (19) for a three weeks stay in that country . . . **Jim Krayer** is the new tv coordinator at WCAU-TV; **Jack Dolph** upped to director and **Morris Wecht** joins production staff.

New Bundle of Sports Coin for Chi's WCFL

Chicago, Jan. 24.

Indie WCFL, helmed by Marty Hogan, has wrapped up another renewal from a quartet of rotating sponsors for its year-around sports package valued at more than $500,000.

Bundle embraces airing of the complete White Sox baseball games; Notre Dame's football schedule and the Chi Cardinals pro games; Notre Dame basketball; Bob Elson's off-season two-hour interview show from the Pump Room, plus all the fore and aft and middle adjacencies.

As last year, General Cigar, Coca Cola, Oklahoma Oil and General Finance split the tab and exposure four ways. Bob Elson, Don Wells and Joe Boland will work the gab assignments.

KETC's 90G Grant

St. Louis, Jan. 24.

KETC, the St. Louis educational station, has received a $90,000 grant for 1956 from the Educational Television and Radio Center, Ann Arbor, for distribution of kinescopes of KETC productions to educational tv stations throughout the country.

It's the first educational station yearly contract made by the center, an agency of the Ford Foundation.

MCA-TV

Continued from page 29

Autry-Rogers, added several series to the syndication roster. There were 104 "The Adventures of Kit Carson" added after four years in 200 markets under the Coca-Cola banner; 39 "Headline" stanzas, which played the network as "Big Town" with Mark Stevens fronting; 76 of "The Ray Milland Show; Revue Productions, the MCA subsid, turned over 78 more anthology pix.

In line with the expansion elsewhere, MCA opened new syndication offices in Tampa, Indianapolis, and regional setups were started in Dallas and Cleveland, with one of the company veeps overseeing on a permanent basis. MCA also started an international sales department, with T. J. McManus, another veep, heading it, and with representation in the new representation in Mexico City, Rome and the Orient supplementing existing offices in Canada, England and France.

Nathan uses advances in sales plans, exec responsibilities, after-sales services, merchandising (a new MCA division for '55) as a sample of syndication's health. He summed up by saying, "I don't think syndication television is slipping one iota; in fact it's stronger now than it has ever been."

Louisville—John Fraim, lately of WISH, Indianapolis, has taken post of news director at WKLO.

FCC Contempt Rap

Continued from page 24

to reach any final determination as to the nature of the required future proceedings until it has been determined whether the amendment does in fact become law (the Commission's brief was filed a day before the President signed the bill).

If it should turn out, the Commission said, that the new law applies to the Rochester stations "then the only effect of precipitate action . . . would be unnecessary dislocation of tv service in Rochester."

Ordinarily, the Commission asserted in its brief, the amount of time it takes to effectuate a mandate is "a matter within its discretion and not one in which this Court will intervene."

Trammell-Cox

Continued from page 24

nation in light of the evidence adduced at the hearings."

The Commission conceded that the diversification factor was an important issue in the contest but did not feel it outweighed other considerations favoring Biscayne as the applicant "most fitted to bring a superior tv service to Miami."

Regarding conflict of interest questions raised against Trammell's participation (president, general manager and 15% owner) in Biscayne, the Commission found that his consultant contract with NBC involves duties which are "insubstantial" and "will not impair his efficiency" in carrying out his responsibilities with the station. Trammell's consultant contract fee, while "substantial," the Commission said, "is in the nature of an honorarium, as well as a means whereby NBC retains a link with the knowledge and experience of one of its former officials and prevents that former official from communicating trade secrets to others."

Competing for the channel were East Coast Television Corp., jointly controlled by Charles Silvers and D. Richard Mead, residents of Miami; South Florida Television Corp., headed by Jack Stein, an Atlanta, Ga., businessman now living in Miami, and partly owned by former FCC Chairman James L. Fly; and Sunbeam Television Corp., headed by Sidney D. Ansin, a Miami realtor with shoe manufacturing interests in Massachusetts.

The authorization will give Miami its second VHF station and result in a shift of the NBC affiliation from the Storer Broadcasting Co., UHF station WGBS-TV to Biscayne. Outcome of the hot contest for channel 10 may be decided this week.

TV-H'wood-B'way

Continued from page 25

—to appear in the role of his namesake.

On the tv-to-cinema side, the TA subsidiary, Jonathan Productions (Aurthur is the third party), will shoot Aurthur's "A Man Is Ten Feet Tall" for Metro in N. Y. under an autonomous deal and same writer's "Shadow of a Champ" in partnership with Kirk Douglas' Bryna Productions for United Artists release.

On his own, Susskind has two other properties for theatrical films, "Fire in Judgment," by Douglas Taylor, which originated on TA's "Appointment With Adventure" on tv and will be screen-written by Phil Reisman Jr., and "The Executioner," an original scenario by Abram Ginnes treating in semi-documentary form of U. S. and Mexican troubles at the post-war breakout of hoof and mouth disease among cattle below the border.

An interesting facet of the deal on "Very Special Baby" is that Kirk Douglas has optioned it as a film to be done with the Jonathan company and made available to a major studio for profit participation and releasing. Douglas wants the role of "Baby" Joey. Aurthur, incidentally, planed to the Coast Monday (22) to confer with Douglas on "Shadow of Champ" and set some financial details on another of his teleplays, "Spring Reunion," with Aurthur screenplaying both "Champ" and "Ten Feet Tall."

Johnny Andrews

Continued from page 21

KYW and KYW-TV next month. Cleveland personnel, headed by Lloyd Yoder, general manager, will leave for Philadelphia within the next few days. NBC will change the Philadelphia call letters to WRVA. There was one last minute change in personnel with Jack McHale, NBC auditor, electing to remain in Cleveland, rather than move on to the eastern outlet.

at the
• PIANO
• ORGAN
• CELESTE
BILLY NALLE
•
I REMEMBER MAMA
CBS-TV
•
Radio Registry

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

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TV's fastest-growing film distributor wants several dynamic salesmen. Syndicated film sales experience — Top contacts and proven record at the local level, necessary. Our company has one of the best records in the industry for acquiring outstanding diversified film product. Plans call for immediate expansion of our sales department. If you can keep in step with a company whose growth is phenomenal, we offer an unparalleled opportunity.

Sell yourself in a fully-detailed letter. Replies confidential. No phone calls, please.

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• Man wanted by established producer of T.V. commercials. Must have technical experience and working knowledge of editing, opticals, etc., plus proven capacity for handling details. Excellent opportunity for sincere hard worker. State age, experience and salary requirements.

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Please contact N. LAPEN, 4651 Silverwood St., Phila. 27, Pa. Phone IVyridge 2-4688 between 5 and 7 P.M.

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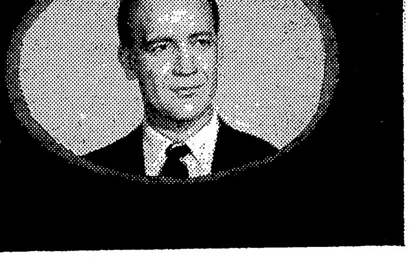

your host, Allyn Edwards

Big advertisers, small advertisers...note this! Every weekday ABC-TV's exciting, new "Afternoon Film Festival" (3-5 EST) gives you more big-name entertainment for your money than any other show on television. Here are some of the stars you get at the new, low, daytime rate: *James Mason, Stewart Granger, Jean Simmons, David Niven, Robert Morley, Deborah Kerr, Mai Zetterling, Alec Guinness, Michael Redgrave, Paul Lukas.* Here are some of the modern, top motion pictures: *Broken Journey, Always a Bride, The Cruel Sea, Hungry Hill, The Adventurers, The Inheritance.* When you get all the facts—buying plan, rating potential, frequency discounts—you'll agree this is TV's most exciting participation buy.

abc television network

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277 Golden Gate, San Francisco, *UNderhill 3-0077*

'Spring' RKO All At Once

Continued from page 29

Fox supplying replacement prints at cost.

Big Ad-Promosh Campaign

Entire sales operation will be supported by a national publicity-advertising-promotion campaign on a consumer and trade level under the overall title of "Movietime U.S.A." (Fox is enjoined from using the RKO identification in plugging the package, but he'll make it plain that he's referring to a "major studio once owned by Howard Hughes"). Consumer ads will include full pages in Life mag starting in late May or early June and listing the stations featuring the package. The punchline on the ads—a line which Fox admits will bar him from Film Row for life—is "See a Movie Tonight—At Home."

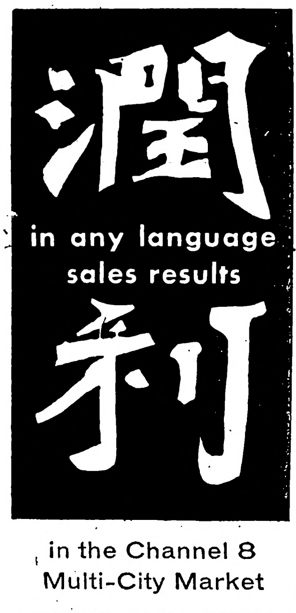
In selling the films in perpetuity, Fox admits that his gross income will be less over the long run than from selling the pix piecemeal and on a limited run basis, the same limited run pattern (involving a purchase of six to eight runs per pic over a specified term of years) which he established five years ago with his Motion Pictures for Television (MPTV) library of 600-odd features. But from his viewpoint, he emphasizes, he's got a "tremendous" nut to cover in terms of the $15,200,000 outlay, interest on the loans, negative reduction, clearances, etc., and this is the best way to overcome it. Also, operating costs are eliminated—on the MPTV library, he had 28 bookers and 180 people in all involved in servicing the films.

Savings Cited

Deal is even more attractive from the station standpoint, he asserts, because (1) in acquiring the entire library of 740 films, stations can do some longrange planning on programming and establish new franchises for the features, which he terms the most profitable programming staple in the industry by virtue of their spot-carrying capacities, (2) get the films at a great savings over what they would have cost bought piecemeal, (3) accomplish savings up to 35% in shipping, inspection and operating costs merely by having the prints on hand at all times and (4) make a nice fat profit on the pix over the years because "if properly handled, the firms will pay for themselves the first or second time around and after that it's all gravy. A station will never have to put on a sustainer with these in the house."

Fox asserted that even the "B" pictures in the library are of production quality equivalent to any network spectacular in terms of budget and talent. Moreover, many of the smaller contract players in the "B's" are now top stars. He mentions Lucille Ball, who is costarred with Jack Oakie in no less than 21 such "B's," as a case in point, also mentioning as illustrative of the "B" quality 18 "The Saint" pictures and 17 "The Falcon" films. He asserts that the average picture has not been seen by 95% of the public.

Over 500 films will be available within 30 days, as prints are completed at the labs. General Teleradio's group of 150 pix are all due to be turned over to Fox in Dec., 1957, with some of them reverting beforehand if they are aired on a network basis. Some 83 more are currently being cleared with the Screen Actors Guild, Screen Writers Guild and Screen Directors Guild, accounting for the entire 740. Fox doesn't expect stations to start slotting them until summer at the earliest.



in the Channel 8
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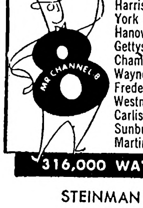

Tele Followup

Continued from page 27

show. The material just wasn't sharpened to his edge.

Chrysler made its heaviest pitch for a contest with loot of $150,000 in the lucky motor number sweepstakes. Ralph Levy produced and directed with the aid of John Meyers but they couldn't quicken the pace when the laughs didn't come. *Helm.*

Ed Sullivan Show

The "Ed Sullivan Show" presented another salute to the American Society of Composers, Authors & Publishers Sunday night on CBS-TV, duplicating some of the material offered on another ASCAP stanza when this series was known as "Toast of the Town." The new nod to America's songwriters was done in a shapeless manner and, except for the repertory, gave nothing of the ASCAP story. In fact, there never was a clear statement of ASCAP's function beyond Sullivan's reiteration that it protects songwriters' widows and children.

Margaret and Barbara Whiting opened the stanza with a medley of tunes by their father, the late Richard Whiting. This was handled with routine efficiency. Maude Nugent Jerome again reprised her "Sweet Rosie O'Grady" hit, complete with some softshoe hoofing harking back several generations. Also representing the oldtimers was Jack Norworth doing his "Shine On, Harvest Moon" and "Take Me Out To The Ball Game," the latter number against a superimposed filmed baseball game backdrop that was the most arresting part of the routine. Another veteran, Ernie Burnett, did his "Melancholy Baby," while Pat Rooney hoofed to "Sidewalks of New York," though composer (the late Charles Lawlor) was not identified. This failure to identify the songwriters happened several times on the show, a glaring absence on a show that was supposed to salute ASCAP.

Jule Styne was the only contemporary songwriter that made the show and he performed a flock of his hit tunes, including "Three Coins In The Fountain," against a non-fountainous, but waterfalling film backdrop. Helen Kane, another repeat from a previous show, again did "I Wanne Be Loved By You," while Rose Murphy did "I Can't Give You Anything But Love." Cab Calloway and his daughter, Leal, performed a current number, "The Little Child," while Mitch Miller had the best number on the show with his workover of his recent disk hit, "Yellow Rose of Texas." Clara Mae Turner and John Raitt also scored nicely on some Jerome Kern and Rodgers & Hammerstein tunes, working solo and together. Billy Daniels also came on for two numbers, "Easy To Love" and "My Blue Heaven," before doing his trademarked "Old Black Magic" in a pretentious inferno setting that distracted from Daniels' usually dramatic belting of the song. *Herm.*

Telepix Price War

Continued from page 20

cation, which is committed to full production on two of its five new "national" properties. Sure, ABC is going to try for a national sale on the pair, but if it doesn't come up with one, those two are tossed into the syndication stockpile along with the two ABC properties already earmarked for syndication only. Pattern repeats itself at Screen Gems, TPA, et al.

Unquestionably, the distribs are bullish over this year's prospects, a result of healthy black-ink books, an increase in firstrun prices from stations, the elimination of the harum-scarum price wars of late '54 and the growing list of advertisers, local, regional and national, buying firstrun product. But it's entirely possible that the station price trend was created by the diminishment of supply of firstrun product in 1955. Certainly the price war evaporated because oversupply evaporated. At the rate things look to be going, however, history may start to repeat itself.

Mad. Ave. Panic

Continued from page 23

shifts began to hit the accelerated pace even before the Schlitz affair. Only the day before Blatz Brewing Co. (a Schenley subsid) notified Norman, Craig & Kummel that it was switching to Kenyon & Eckhardt "in the immediate future." It came as a double blow to the N C & K agency, for only the week before it had lost the Revlon biz to BBD&O. Indicative of the suddenness with which the Blatz scramming came was the fact that only 24 hours previously N C & K agency had announced the appointment of a new account executive to handle the Blatz biz.

For K & E it puts an approximate $2,000,000 additional in the house. Only a few weeks back K & E fell heir to the Pepsi windfall (reportedly in the neighborhoad of $12,000,000).

Another January casualty was Ruthrauff & Ryan's loss of the Packard biz to D'Arcy agency (which took the count from Coca-Cola in '55.)

'Omnibus'

Continued from page 29

stage. Included in the package are such segments as the five-part series on Lincoln, the E. B. White written-and-narrated "The Maine Lobsterman," Gilbert Millstein's "The Minor Leaguer," "The Boyhood of Joseph Welch," "Toby and the Tall Corn," the Native Dancer pickup, "Paul Malone in Copenhagen" and "The Sea of Winslow Homer."

Segments will be used on the basis of one or two per half-hour, depending on their original length. They represent footage originally shot for or commissioned by "Omnibus," but not previously-produced segments which "Omnibus" used on a one-time basis. "Omnibus" producer Robert Saudek wrapped the deal with Film Sales topper Les Harris, with the latter pointing out that although the show registered "excellent ratings for a Sunday afternoon show," about 85% of the total audience will be seeing the segments for the first time via syndication.

'Camera 3'

Continued from page 27

ing its cultural and educational values interlarded, to be sure, with great strokes of "theatre" and showmanship, but with an integrity toward its subject matter that constitutes one of the more striking forces of its kind in all of television.

The network premiere began where the local version left off after an eight-installment Herridge adaptation of Dostoevsky's "Crime and Punishment." Main departure was the one-man exhibition in the difficult portrayal by Canadian-born John Drainie of the troubled man who "will not and cannot believe that evil is the normal condition of mankind." Never has the Dostoevsky moral been more powerfully brought home visually as in Drainie's sharply etched "travels" from depair to near-suicide to another planet in his dream and back, cleansed, to his shabby habitat; nor has Francis Moriarty's vivid, economical and meaningful staging and chiaroscuro ever been sharper in the wide breadth of "Camera" canvases that finds him as the Herridge teammate until such time (in March) as Herridge starts work for the network under his producer-writer contract.

EYE ON NEW YORK
With Bill Leonard; announcer, Harry Kramer; guests, James F. Walsh, Leon Levy, Carl Marks
Producer: Leonard
Director: Lewis Freedman
30 Mins.; Sun., 11 a.m.
CBS-TV, from N.Y.

Mated to the story was an original score composed and conducted by Tom Scott, with themes from Russian music which richly enhanced the action.

"Eye on N.Y.," with a 17-station spread, had a snappy preem composed of three elements. First of these was an interview with Carl Marks, a stock broker, covering basic aspects of the Ford Motor Co.'s public sale of 10,200,000 shares, the hottest story on the Big Board for some months. It had the advantage of timeliness and the exchange between Leonard and the broker was at a good pace without running away from the theme.

Middle portion brought on James F. Walsh, managing director of New York's $35,000,000 Coliseum, now nearing completion, and Leon Levy, its architect. This segment had good news value, such as disclosure that the gigantic project is 85% booked and that the Motor Boat Show has contracted the building for next year's show.

Final portion was a film story of Broadway as the longest street in the world, with the cameras starting out at Menands, N.Y., and covering 150 miles down to the tip of the town at South Ferry. The changing scenery on the "ride" offered a fine travelog as Leonard kept up a steady stream of straight and humorous chatter. *Trau.*

'Central Buying'

Continued from page 29

out of the M. & A. Alexander distribbery. (The NTA titles appeared in the Jan. 11 issue.) The Alexander group consists of "Mrs. Mike" (Dick Powell, Evelyn Keyes), "Whistle At Eton Falls" (Lloyd Bridges, Lillian Gish, Ernest Borgnine), "Three Steps North" (Lloyd Bridges), "Africa Screams" (Abbott & Costello) "Capt. Scarlet" (Richard Greene), "Lady At Midnight" (Richard Denning, Frances Rafferty), "Terror Ship" (William Lundigan) and "Strange Mrs. Crane" (Robert Shane, Marjorie Lord).

Among the Republic entries are seven John Wayne starrers (along with others in same pix of marquee strength of such as Susan Hayward, Claire Trevor, Walter Pidgeon, Walter Brennan, Martha Scott, Ann Dvorak). They're all actioners of the "Flying Tigers" and "Dakota" stripe. Ten others are headed by Bill Elliott in the westerner groove. The 55 are out of Universal, RKO, United Artists, Metro and Rep, plus a scattering of other studios, with three-year deals and 10 runs for each pic beginning in April.

This was the N. Y. key's first buyup in several months and comes at a time when stations are anxious to rake in all they can before the melee starts with the onrush of major studio product released from their vaults (RKO, Columbia, Selznik, etc.).

Phillies 'Away Games' As WPFH Audience Bid

Philadelphia, Jan. 24.

Paul F. Harron, owner of WPFH (Channel 12), in a move to snare a larger shade of the Philadelphia tv audience plans to telecast all 26 of the Phillies away night games. The Wilmington's station's signal can be seen throughout the metropolitan area.

Pact has not yet been inked but contract seems sure bet to be signed. Home viewers will not see games played in Connie Mack Stadium. No night games have been telecast here for several seasons.

Saturday afternoon sessions and the first of the Sunday doubleheaders will be broadcast same as last year.

KTLA's Indie Tinters

Hollywood, Jan. 24.

First indie tv station in nation to have regularly skedded colorcast programs will be KTLA, which pioneered as first commercial station in L.A. area, according to Klaus Landsberg, station topper and v.p. of Paramount TV Productions Inc.

Starting Friday (27), one-hour KTLA "Western Varieties" will be colorcast weekly. Station has also acquired exclusive L.A. rights to Joseph Kaufman's colorfilmed "Long John Silver" teleseries, which will be tintcast on Sundays, starting this week.

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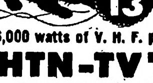

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SCREEN GEMS

Jocks, Jukes and Disks

By MIKE GROSS

Les Baxter Orch: "Poor People of Paris"-"Theme From Helen of Troy" (Capitol). "Poor People of Paris," despite its title, is one of the gayest instrumentals to come along in some time. The bright and jaunty melodic strain makes it a shoo-in on all levels. "Theme from Helen of Troy," from the upcoming WB pic, is a lush item.

Ames Bros.: "Forever Darling"-"I'm Gonna Love You" (RCA Victor). The Ames Bros, are due for plenty of spinning action via their "Forever Darling" slice. Promotional plus of spotting the boys on the soundtrack of the Metro pic of the same name will keep the side rolling with the jocks and jukes. Tune's a lilting item that the boys heighten with a flavorsome vocal attack. The Ames swing into a rhythm groove with "I m Gonna Love You" for okay results.

Joni James: "Don't Tell Me Not To Love You"? "Somewhere Someone Is Lonely" (MGM). Given a solid romantic theme with lyric to match, Joni James is hard to beat. Such a tune is "Don't Tell Me Not To Love You" and she builds into payoff proportions with her slick song styling. "Somewhere Someone Is Lonely" is just par for the ballad course.

Nat (King) Cole: "Ask Me"-"Nothing Ever Changes" (Capitol). In "Ask Me," Nat Cole once again has one of those soft and sentimental items tailormade for his styling. He gives it an effortless, but effective ride and it should move high on the spinning parade. "Nothing Ever Changes" is in a brighter vein with a strong takeoff potential.

Percy Faith Orch: "Valley Valparaiso" - "Bluebell" (Columbia). When Percy Faith gets hold of an intriguing item like "Valley Valparaiso," it becomes a sure bet for a big payoff. With orch and chorus serving him in tiptop fashion, Faith turns it into one of his most melodic sides in some time. "Bluebell" shows the orch off in a catching and capricious mood. Also good for solid turntable play.

Carmen McRae: "Come Down To Earth, Mr. Smith"-"I Guess I'll Dress Up For The Blues" (Decca). Most of Carmen McRae's output for Decca in the past year has been in the "could break through" groove but she looks like she finally has the side to do it with "Come Down To Earth, Mr. Smith." It's a rhythmic item with inviting lyric values and Miss McRae wraps it all up into a tasty side that'll win lots of attention. She's in a proper blues mood, on the flip side, but it never becomes more than an ersatz tune effort.

Georgia Brown: "I Went To The Village"-"My Crazy Li'l Mixed Up Heart" (London). "I Went To The Village" is one of the prettiest new folk ballads to emerge in some time and Georgia Brown gives it just the right vocal tone. Her style is sweet and straight as she builds it into a potent wax entry. She's bucking Diahann Carroll (RCA Victor) on this side, but she rates a deejay looksee. "Crazy Li'l Mixed Up Heart" doesn't mean much.

Lael & Cab Calloway "Little Child"-"The Voice" (ABC-Paramount). There has been an avalanche of "Little Child" biscuits in the past week and now the new ABC-Paramount label moves into the sweeps with Cab Calloway and his daughter Lael. The Calloways have a good chance to share some of the play. Both give the melodic dialog an effective reading. Columbia is back in the running with its three-year old slicing made by **Frankie Laine-Jimmy Boyd.** The disk originally was titled "The Little Boy and The Old Man," but it's been given the new tag to cash in on the play. It's chances, too, are good. Calloway solos on the ABC-Paramount flip with an inspirational song that's only so-so.

Peggy King: "Kiss and Run"-"Angel Pie" (Columbia). "Kiss and Run" is a likeable entry that could develop into an attention-getter. Peggy King gives the neat melody and lyric line an attractive showcasing. She ditto's on "Angel Pie," a lighthearted item.

Tony Bennett: "Capri In May"-"Sing You Sinners" (Columbia). "Capri In May" will probably get the most action since its new, lilting and romantic. Tony Bennett is in top form on this one. On the Capitol label **Jackie Gleason,** with orch and humming chorus, also makes "Capri In May" and inviting side. "Sing You Sinners" is a dynamic piece for Bennett, on the Col flip, and he gives it an invigorating rendition.

Sammy Davis Jr.: "Circus"-"Frankie and Johnnie" (Decca). There have been some good slices made of "Circus" in the past, but Sammy Davis Jr.'s version should give the tune a new birth. It's got a dramatic quality that Davis dishes out with potent selling appeal. The up-to-dating of "Frankie and Johnnie" is strictly for the hipsters with their labored lingo.

Lorry Raine: "Ain't Gonna Cry"-"Why Haven't I Told My Heart" (Advance). Lorry Raine is after the rockin' trade with "I Ain't Gonna Cry" and she has a good chance to make 'em. Side's in the driving idiom vocally and instrumentally assuring it spinning time. The style is more sedate on "Why Haven't I Told My Heart" and it comes across effectively.

The Gaylords: "Molly-O"-"Vino Vino" (Mercury). Fact that "Molly-O" is spotlighted in "The Man With Golden Arm" pic will help this Gaylords slice on the deejay level. It's a cute tune which gets most of its strength from the

(Continued on page 48)

Best Bets

LES BAXTER ORCH	**POOR PEOPLE OF PARIS**
(Capitol)	*Theme From Helen of Troy*
AMES BROS.	**FOREVER DARLING**
(RCA Victor)	*I'm Gonna Love You*
JONI JAMES	**DON'T TELL ME NOT TO LOVE YOU**
(MGM)	*Somewhere Someone Is Lonely*
NAT (King) COLE	**ASK ME**
(Capitol)	*Nothing Ever Changes*
PERCY FAITH ORCH	**VALLEY VALPARAISO**
(Columbia)	*Bluebell*
CARMEN McRAE	**COME DOWN TO EARTH, MR. SMITH**
(Decca)	*I Guess I'll Dress Up for The Blues*

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ABC-TV—Sat. 9-10 P. M. EDT
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Album Reviews

Benny Goodman: "The Benny Goodman Story" (Capitol). There's a flood of Benny Goodman hitting the wax market these days to cash in on the U-I biopic of the maestro and the diskeries are going all out on promotional pegs. Capitol's pitch is hi-fi since it's a newly recorded product and not vault stuff. Although Goodman may lack some of the tootling spirit he displayed 20 years ago, the set is still a swinging item that showcases a lot of the numbers associated with BG. Among them are "Let's Dance," "Memories of You," "One O'Clock Jump" and "And the Angels Sing." There are 15 numbers in all. Sitting in with Goodman are Lionel Hampton, Mel Powell, Peanuts Hucko, Billy Butterfield, Harry James and Tony Mottola, among others. Martha Tilton rejoined BG for a workover of "And the Angels Sing."

Louis Armstrong: "Satchmo Serenades" (Decca). This package is made up of Satchmo's previously released Decca singles. The wrap-up is neat sampling of Armstrong's current vocal style. Some of the standout tiems in the set are "I Get Ideas," "A Kiss to Build a Dream On," "La Vie En Rose" and "C'est Si Bon."

Count Basie: "Basies Back In Town" (Epic). The sides in this package were cut in 1941 and show to advantage the kind of hep sound Basie was dishing out in those days. He works with such top sidemen as Buck Clayton (trumpet), Dickie Wells (trombone), Tab Smith (sax), and Jo Jones (drums). All the numbers were released during '41 except for "Down, Down, Down," which never hit the market.

Don Elliott: "Don Elliott Sings" (Bethlehem). Although Don Elliott isn't as strong on vocals as he is on the mellophone, trumpet or vibraphone, this set comes across in a soft and mellow groove. He's an unpretentious crooner who knows his limits and sticks to tunes within his range. Manny Alban's arrangements highlight such faves as "I Hadn't Anyone 'Til You," "Polka Dots and Moonbeams" and "Ev'ry Time."

Frank Hunter Orch: "Sounds of the Hunter" (Jubilee). Arranger-conductor Frank Hunter likes to experiment with the danceband sound. He's at his best on such items as "Tumblin' Tumbleweeds" and "I'll Never Smile Again." The rest is just routine. Orch gets pleasing vocal assists from Joe Foley and Dotti Malone.

Tommy Dorsey Orch: "Tenderly" (Decca). Numbers in this set have been around before and they remain solid examples of Tommy Dorsey's rich, lush and easy moods. Set includes title song, "Wunderbar" and "The Most Beautiful Girl in the World," among others. Bob London is effective on the vocal workovers of "I Fall In Love With You Every Day" and "Everything I Have Is Yours."

Dot Tags Molly Bee

Hollywood, Jan. 24.

Molly Bee, teenage chirp formerly under contract to Capitol, has been signed by Dot Records prexy Randy Wood to a three-year contract. She goes to work for the label immediately.

Wood made the deal over the weekend on his Coast trip during which he conducted Dot's first western recording sessions.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Jan. 13-19, 1956

A Teen Age Prayer	La Salle
A Woman in Love—†"Guys and Dolls"	Frank
All At Once You Love Her—*"Pipe Dream"	Williamson
Autumn Leaves	Ardmore
Band of Gold	Ludlow
Capri in May	Bourne
Chain Gang	Pincus
Cry Me a River	Saunders
Dungaree Doll	Marks
Everybody's Got a Home But Me—*"Pipe Dream"	Williamson
First Snowfall	Witmark
Forgive My Heart	BVC
Great Pretender	Panther
Innamorata	Paramount
It's Almost Tomorrow	Northern
Key to My Heart	Rylan
Lisbon Antigua	Southern
Love and Marriage	Barton
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Lullaby of Birdland	Patricia
Memories Are Made of This	Montclare
Memories of You—†"Benny Goodman Story"	Shapiro-B
Moments to Remember	Beaver
Moritat—*"Three Penny Opera"	Harms
Next Time It Happens—*"Pipe Dream"	Williamson
No Arms Can Ever Hold You	Gil
Rock and Roll Waltz	Sheldon
Sing, You Sinners—†"I'll Cry Tomorrow"	Famous
Sixteen Tons	American
Tender Trap—†"Tender Trap"	Barton
Valley Valparaiso	Broadcast

Top 30 Songs on TV

(More In Case of Ties)

A Woman in Love—†"Guys and Dolls"	Frank
All At Once You Love Her—*"Pipe Dream"	Williamson
Autumn Leaves	Ardmore
Band of Gold	Ludlow
Cry Me a River	Saunders
Forever, Darling	Miller
Growin' Up	American
He	Avas
Honey, My Little Honey	Hollis
I Hear You Knocking	Commodore
I Want You to Be My Baby	Victory
I'll Be Home	Arc
It's All Right with Me—*"Can-Can"	Chappell
It's Almost Tomorrow	Northern
Japanese Farewell Song	Ranger
Lisbon Antigua	Southern
Love and Marriage	Barton
Love Is Many-Splendored—†"Love Is Splendored"	Miller
March of the Maniacs	Mills
Memories Are Made of This	Montclare
Moments to Remember	Beaver
Moritat—*"Three Penny Opera"	Harms
No Arms Can Ever Hold You	Gil
Only You	Wildwood
Reserved	Miller
Rock and Roll Waltz	Sheldon
Rock Around Mother Goose	Hampshire H
Sixteen Tons	American
Tender Trap—†"Tender Trap"	Harms
Tutti Frutti	Venice

VARIETY 10 Best Sellers on Coin-Machines

1.	MEMORIES ARE MADE OF THIS (7)	*Dean Martin* *Gale Storm*	*Capitol* *Dot*
2.	GREAT PRETENDER (3)	*Platters*	*Mercury*
3.	SIXTEEN TONS (11)	*Tennessee Ernie Ford* *Johnny Desmond*	*Capitol* *Coral*
4.	ROCK AND ROLL WALTZ (3)	*Kay Starr*	*Victor*
5.	BAND OF GOLD (4)	*Don Cherry* *Kit Carson*	*Columbia* *Capitol*
6.	LISBON ANTIGUA (2)	*Nelson Riddle* *Mitch Miller*	*Capitol* *Columbia*
7.	IT'S ALMOST TOMORROW (7)	*Dream Weavers* *Jo Stafford* *David Carroll*	*Decca* *Columbia* *Mercury*
8.	ARE YOU SATISFIED (3)	*Rusty Draper* *Sheb Wooley*	*Mercury* *MGM*
9.	LOVE AND MARRIAGE (7)	*Frank Sinatra*	*Capitol*
10.	I HEAR YOU KNOCKING (12)	*Gale Storm*	*Dot*

Second Group

DUNGAREE DOLL	*Eddie Fisher*	*Victor*
CHAIN GANG	*Bobby Scott*	*ABC-Par*
ALL AT ONCE YOU LOVE HER	*Perry Como*	*Victor*
ANGELS IN THE SKY	*Crew-Cuts*	*Mercury*
TEEN AGE PRAYER	*Gale Storm* *Gloria Mann* *Robbin Hood*	*Dot* *Sound* *MGM*
GO ON WITH THE WEDDING	*Patti Page* *Kallen-Shaw*	*Mercury* *Decca*
YOU ARE MY LOVE	*Joni James*	*MGM*
TENDER TRAP	*Frank Sinatra*	*Capitol*
GEE WHITTAKERS	*Pat Boone*	*Dot*
LOVE IS A MANY-SPLENDORED THING	*Four Aces* *Don Cornell*	*Decca* *Coral*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

LEGIT'S NO HITS, RUNS, SELLERS

'Benny Goodman Story' Now Swinging Debate Over Disk Rights to Pic Title

Avalanche of Benny Goodman wax hitting the market this month has touched off an inter-diskery wrangle. Columbia Records is questioning Decca's right to release a soundtrack set from the Universal-International biopic, "The Benny Goodman Story" and Decca is questioning the use of "The Benny Goodman Story" tag on the Capitol and RCA Victor albums.

Col's beef is based on the use of Harry James and Buck Clayton in the soundtrack package. Col's legalites claim that both tootlers were under an exclusive disking pact at the time the track was cut and cannot be released on another label. Spokesman for Clayton and James says they never granted the rights to Decca.

Col was ready to grant Decca a waiver on Clayton and James in exchange for the use "The Benny Goodman Story" title on its BG wax sets, but Decca nixed permission and Col had to scrap about $4,000 in album cover work. Release of the Cap album, using "The Benny Goodman Story" tag further steamed the Col legalites and they're now mulling legal action to restrain the Decca soundtrack set release.

Cap's BG package is already on the market and there's some speculation that the diskey may have to recall the albums to change the title. Meantime, RCA Victor is going ahead with its deluxe BG album using the safe title of "The Golden Era of Swing."

Two-Disk EP Albums On Way Out, According To MGM Customer Survey

The two-pocket extended play set may be on its way out. In a recent survey conducted by MGM Records, the diskery discovered that the 45 rpm consumer preference was towards the complete album as a three-pocket EP rather than a cut two-pocket offering, despite the $1 price differential. The three-pocketer peddles for $3.98 while the two pocket album is priced at $2.98.

Situation is similar to that of the 10-inch LP. Diskeries virtually abandoned their 10-inch LP output last year when they found out that the consumer preferred the larger 12-inch LP, despite the $1 difference in cost.

MGM also is pursuing a policy of breaking up its album catalog into groups of single EPs, selling for $1.49. The single EP conversion will not include original cast recordings. These sets will continue to be released as complete units.

4 ACES TOP 1,000,000 WITH 'SPLENDORED'

The Four Aces were awarded a gold platter by Decca last week for their disk of "Love Is a Many Splendored Thing" on the CBS-TV "Stage Show" stanza.

It's the second 1,000,000 disk seller for the combo, the first being "Tell Me Why," which was their debut etching on the label four years ago.

Arnie Maxin to Assist Holtzman in Epic A&R

In line with Epic Records' expansion program, artists & repertoire chief Marvin Holtzman is bringing in Arnie Maxin to assist him in a&r activities. Maxin's chief concern will be the diskery's pop album repertoire. Ever since Columbia Records launched the Epic subsid two years ago, Holtzman had been handling the pop single and album releases alone.

Maxin, a Philadelphia associate of Holtzman, had been associated with Raymond Rosen, RCA Victor's distributor in that territory. He's also played with several local bands. He takes over his Epic post Feb. 1.

SPA CLEFFER ROSTER SWELLS TO OVER 2,500

The Songwriters Protective Assn.'s membership roll is continuing to swell with over 100 tunesmiths joining up since Jan. 1. At the present time, SPA has over 2,500 cleffer members after having dropped 100 for non-payment of dues.

Among the SPA recruits are Betty Comden, Adolph Green, Hugo Freidhofer, Walt Framer and Jimmy Dorsey. Also joining up were the estates of Al Dubin, Al Goodhart, Bob Miller and Michael Kara.

Dot Readies Plans To P'kge Sets For Juves, Longhairs

Hollywood, Jan. 24.

Dot Records, the Gallatin, Tenn., indie label that wound up in a tie for second place among disk companies in the top 50 platters of 1955, will branch out in 1956, entering both the classical and the kidisk field.

Moppet material will be available first, prexy Randy Wood reported, via an album by Gale Storm. Package will identify her as the "Little Margie" of radio and television, rather than as the Dot artist who cracked through with three smash hits on her first three releases. Other Dot artists, including the Fontane Sisters, will also cut kiddie material.

Album field itself is a new venture for Dot, which has concentrated on singles since it was launched about three years ago. For the 1954-55 fiscal year, the label did a $5,000,000 volume and is now ready to expand.

Dot already has acquired scores of tapes from Australia, consisting of some 900 pop and semi-classical songs, which will be released some time this year. Additionally, Dot will begin its own recording of classical material in Europe before the end of the year and by 1957 will have a full line of recorded material to offer.

As part of the overall expansion plan, Wood reported that Dot plans to increase the number of Coast artists in its stable so that recording can be carried on in Hollywood on a regular schedule. Up to now, Miss Storm has been the only Coast artist under contract to Dot.

Wood is particularly interested in tv or film names who have never been exposed on wax before, as was the case with Miss Storm before she was signed to a Dot pact.

Mills' Marquee Label To Enter P'kge Field

Hollywood, Jan. 24.

Marquee Records, indie label owned by Mills Music, debuts in the album field late next month with the first of a series of 12-inch LP releases. Label has backlogged a piano album by Murray Arnold, a jazz album by the Jerry Vaughan Quintet, an instrumental album by Phil Moody and a package by the Sunnysiders. Decision on which will be the first release probably will be made this week.

Label, which has been growing via single platter releases, has built up a total of 30 distributors around the country under the guidance of Guy Ward, national sales and promotion manager.

George Avakian, Columbia Records pop album chief, to the Coast for a series of recording sessions.

DISKERS EYEING FUTURE TUNERS

The Broadway legituner season has been a turkey up to this point for the disk companies. Prospects for better pickings now hinge upon a flock of tuners slated to open within the next few months.

Already getting strong diskery action is the score for "Mr. Wonderful," penned by Larry Holofcenner, Jerry Bock and George Weiss. Title song has already been cut by Teddi King (RCA Victor), Sarah Vaughan (Mercury), Betty Ann Steele (ABC-Paramount) and Dorothy Collins (Coral) and more are scheduled. Decca has set the original cast package.

Diskers are also looking forward to the Alan Jay Lerner-Frederick Loewe score for "My Lady Fair," the Jimmy McHugh-Harold Adamson score for "Strip For Action," Frank Loesser's "The Most Happy Fella" and the tunes for the "Ziegfeld Follies," which will be penned by several different cleffers. "Shangri-La," with a score by Harry Warren, Jerome Lawrence and Robert E. Lee is another spring entry.

Columbia has wrapped up the original cast set for "My Lady Fair" and it looks like Capitol has the in on the "Strip For Action" original cast package. No deal has yet been made for "Fella" or the "Follies."

Only Rodgers & Hammerstein's "Pipe Dream" gave the diskers

(Continued on page 48)

H&R's 'Happy' Victory Vs. British Publisher On Wandering Deal

Hill & Range won a $105,980 judgment against Bosworth & Co., Ltd., British publishing firm in N. Y. Supreme Court last week. Suit was brought by H&R on "The Happy Wanderer" tune.

H&R claimed that it had negotiated for the tune with Bosworth via cablegram and latter answered that H&R could have the song for $1,000 advance against royalties. H&R accepted the terms but meantime, it claimed, Bosworth turned the U. S. rights to the tune over to Sam Fox Music.

Decision in favor of H&R was handed down by Justice Irving H. Saypool.

TOSCANINI OKS NAME ON LOW-PRICED DISKS

Camden Records, RCA subsid label of low-priced package disks, is gaining okays from virtually all of the important artists represented in the catalog for the use of their real names. Heretofore, pseudonym were used to distinguish the original disks originally released under the RCA Victor label and the reissues under the Camden banner.

Arturo Toscanini has granted permission to use his name and the first of his Camden disks will be issued later this year. The estate of the late Emanuel Feuermann has also given its approval as have the Boston Symphony and the N. Y. Philharmonic. Boston Symphony disks were formerly carried under the Centennial Symphony and Festival Concert Orchestra monickers.

Dream Film Plug

Hollywood, Jan. 24.

Bill Haley & the Comets get the biggest reprise any record act has ever received in films in Columbia's "Rock Around the Clock." Film, finished last week, showcases the title tune twice and then uses four other Haley disks, "13 Women," "Shake, Rattle & Roll," "Happy Baby" and "Dim, Dim the Lights."

In addition, film uses two new Haley diskings for Decca, titles of which are being kept under wraps pending the simultaneous release of the sides and the film.

Music Biz in Fast 1956 Getaway With Booming Disk, Sheet Sales

The music biz has been booming since the start of 1956. Disk sales have been holding up solidly after the Christmas rush while sheet music has also been showing unusual strength across the board.

Fast getaway for the disk biz this year has raised the possibility that the industry may reach the $300,000,000 sales total this year. It's expected that when the returns are all in last year's gross sales will be over $250,000,000. Steady rise in sales since the introduction of the new speeds around seven years ago has been due to the steadily expanding number of phonograph machines in the homes. Estimates of machines in home are now around 30,000,000.

Sheet sales, which have had a chronic condition for many years, have been holding fairly steady recently. While few pop numbers get to hit the 500,000 marker these days, it seems as if the irreducible minimum in sales action has already been hit and from now on things can only get better.

Specific reason for the spurt in copy activity over the past few weeks is ascribed to the number of new, strong hits that have surged to the top. Numbers like "16 Tons," "Memories Are Made of This," "Great Pretender," "Lisbon Antigua," "Rock and Roll Waltz" and "Dungaree Doll," among others.

MEMO RE COPY SALES, PIANO SALES BOOMING

Washington, Jan. 24.

Upward swing in public interest in piano music is reflected in increased production of the 88s.

U. S. Department of Commerce survey of manufactures shows that in 1954 the piano industry shipped $65,100,000 worth of products, an 18% increase over 1947. Figure includes pianos, organs and parts. New piano production for the year amounted to 154,698, compared with 147,393 in 1947. Only 3,532 of the 1954 pianos were grands, the others all being uprights.

Capitol Readies Int'l Disk Series Via Its EMI Tie

Hollywood, Jan. 24.

Capitol's international program, which has so far showcased three single releases from as many countries, expands into the album field in March and the Coast label hopes to maintain a steady flow of packages from around the free world thereafter. Albums will probably be equally divided between classical music and the popular music of the respective countries.

International program was launched last July, several months after the company had been purchased by EMI (Electrical & Music Industries). Through the purchase, Capitol suddenly became closely related with some 30 different companies around the world. Dave Dexter was assigned to handle the development of an intercontinental program of releases and arrangements were made for shipping to Capitol of sample records from all of the diskeries affiliated with EMI.

Samples are studied here and likely prospects for American release are ordered. Within 72 hours, master tapes of the recordings in question are en route to Hollywood and the release of the import is integrated into the regular Capitol schedule. Releases thus far have featured Willy Schobbin, Holland's leading trumpeter; Renata Carasone, Italian pianist; and Angele Durand, German singer. Next release on the singles program will be the Big Ben Banjo Band of London and a chorus. Platter marks the first time that an import has been used with American material—sides are "Love Plays the Strings of My Banjo" and the theme from "Indian Fighter."

Expansion into the package field is slated for March when a total of 10 albums will be released, five pop and five classical. Releases represent five different countries. By mid-summer, Capitol hopes to have a minimum of a dozen album releases a month and at least a pair of singles.

Meyer Davis Bands' Big Place in Florida Sun

Meyer Davis is blanketing Florida this season with his orch groups The Biltmore Hotel, Palm Beach, is booking a Davis orch for the first time. It'll be headed by Paul Sparr, longtime maestro for Davis orchs on the S.S. United States.

Other Davis orchs playing the Florida circuit this winter are Anthony Nobile's crew at the Ponce de Leon, St. Augustine, and the Billy Marshall and Bernie Dolen outfits at the Everglades Club, Palm Beach. A Davis group directed by Theodore Wiegand celebrates its 20th consecutive year at the Palm Beach Breakers Hotel.

Buddy Robbins to Head Jule Styne's Music Firm; Mulls Script of J.J.'s Life

Buddy Robbins takes over as manager of Producers Music, Jule Styne's publishing firm which is being reactivated. Styne recently acquired the score of "Two On The Aisle," Broadway revue of a few years back, from E. H. Morris. Producers Music new push will also be in the pop field.

In addition to his publishing chores, Robbins is also personal managing comedian Eddie Lawrence and tunesmith Moose Charlop. He's repping Charlop, who is branching out as a disk artist via the ABC-Paramount label, as a performer and not as a cleffer. Lawrence will also get an ABC-Paramount sendoff via a soon-due album release.

Robbins also is mulling the possibilities of a film script on the life of his father, J. J. Robbins, vet music man. The young Robbins currently is looking for suitable scripters to handle the bio treatment.

LEGIT CLICK CUES NEW ANDY GRIFFITH DISKING

Andy Griffith returns to the wax field within the next couple of weeks. The hillbilly monologist has etched his first disks for Capitol since clicking in the Broadway comedy "No Time For Sergeants" last fall. Meantime, the diskery is continuing to get extra mileage out of Griffith's first disclick, "What It Was, Was Football."

Label is reservicing the deejays around the country and is readying a promotional campaign aimed at the north and midwest since the disk, which hit the 800,000 sales mark, went over big only in the south and southwest its first time round two years ago.

MOA Council to Huddle On New Disk Operation

Chicago, Jan. 24.

The advisory committee of the Music Operators of America will meet in Chicago at the Morrison Hotel, Feb. 5-7. Juke Box Music prexy Barney Young and Irvin Gwirtz from the Coast will meet with committee members.

Meet will chart operations of MOA's recently incorporated record company. Stock in the company is to be issued soon.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP · † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH									MIDWEST											FAR WEST								TOTAL POINTS
						Peter C. Tripp—WMGM—New York	Bob E. Lloyd—WGTH—Hartford	George E. LeZotte—WAVZ—New Haven	Jerry Strong—WMAL—Washington	Tony Donald—WITH—Baltimore	Jim Pansullo—WVDA—Boston	Jim McLean—WESX—Salem	Wes Hopkins—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Milner-Brown—WPEN—Philadelphia	Art Pallan—WWSW—Pittsburgh	Chuck Thompson—WALA—Mobile	Bob N. Perry—WQAM—Miami	Bob Clayton—WPIN—St. Petersburg	Arlie S. Huff—WSAV—Savannah	Kent Burkhart—WNOE—New Orleans	Don Wallace—KTUL—Tulsa	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Ray Schreiner—WRNL—Richmond	Jack Karey—WCFL—Chicago	Waverly Wayne—WMAY—Springfield	Bob Maxwell—WWJ—Detroit	Art Blaske—KFAM—St. Cloud	Jack Thayer—WTCN—St. Paul-Mpls.	Eddie Clarke—WHB—Kansas City	Will Lenay—WSAI—Cincinnati	Maurice Jackson—WVKO—Columbus	Rudy Ertis—WTOL—Toledo	Gene Platt—KELO—Sioux Falls	John Michaels—WOKY—Milwaukee	Dick Gilbert—KTYL—Phoenix	Allin Slate—KIEV—Glendale	Ira Cook—KMPC—Los Angeles	Ray Perkins—KIMN—Denver	Jim Blaine—KBMI—Las Vegas	Bill Previti—KDEF—Albuquerque	Ray Brien—KLUB—Salt Lake City	Paul Coburn—KOL—Seattle	
1	1	8	Dean Martin	Capitol	†Memories Made of This	1	..	2	1	1	2	3	1	3	3	5	5	1	1	4	1	1	2	3	1	7	1	2	4	1	1	..	3	2	6	2	9	1	..	1	1	..	2	..	2	299
2	3	7	Nelson Riddle	Capitol	†Lisbon Antigua	10	..	4	3	7	5	1	..	1	1	..	3	3	..	6	3	..	..	4	2	..	2	..	..	..	..	1	4	1	5	3	2	8	5	2	..	..	3	2	3	203
3	2	5	Platters	Mercury	*Great Pretender	3	..	6	..	..	3	4	..	4	..	1	6	..	6	..	2	5	1	..	3	3	6	..	..	5	..	..	1	3	1	..	..	..	..	..	3	3	1	3	1	179
4	5	12	Tennessee Ernie Ford	Capitol	†Sixteen Tons	2	..	..	6	3	6	5	4	..	4	..	..	7	..	1	5	6	3	..	..	..	..	4	1	3	2	..	..	10	..	..	..	6	4	5	2	2	4	..	..	158
5	4	4	Kay Starr	Victor	†Rock and Roll Waltz	..	..	..	..	8	4	6	7	2	9	6	4	4	..	..	9	3	6	10	..	4	4	..	..	..	5	..	5	5	..	..	4	..	..	4	8	6	10	9	6	127
6	6	8	Don Cherry	Columbia	†Band of Gold	4	..	..	7	..	8	2	..	..	2	..	8	..	3	..	..	..	5	6	..	5	5	..	7	2	4	..	..	..	10	..	..	..	..	7	6	..	6	..	..	101
7	28	7	Frank Sinatra	Capitol	*Tender Trap	..	..	9	..	..	10	9	..	..	..	..	..	..	..	2	..	..	..	2	6	..	..	6	6	..	..	5	..	7	..	..	..	..	1	..	..	5	8	1	..	77
8	8	11	Perry Como	Victor	*All At Once You Love Her	..	..	..	8	..	..	..	2	..	..	..	7	6	8	..	8	8	..	1	..	..	..	10	5	..	8	2	..	..	..	9	..	..	..	9	..	4	..	..	..	70
9	11	6	Eddie Fisher	Victor	†Dungaree Doll	..	..	..	..	9	..	..	3	5	10	7	..	..	..	5	7	..	..	..	9	..	..	..	..	..	7	..	6	4	9	..	8	..	10	..	..	..	..	4	..	62
10	26	16	Gale Storm	Dot	†I Hear You Knocking	9	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	7	3	..	7	..	8	..	..	2	..	3	4	..	..	..	..	56
11	9	2	Dick Hyman Trio	MGM	*Moritat	..	1	..	9	2	..	..	6	8	..	..	2	..	..	..	..	..	..	5	5	..	8	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	54
12	43	11	Julie London	Liberty	†Cry Me a River	..	8	8	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	3	..	8	..	..	..	8	7	6	3	5	..	..	..	7	..	..	..	52
13	29	5	Rusty Draper	Mercury	†Are You Satisfied	..	..	..	..	..	..	..	..	..	..	8	..	9	4	..	..	..	4	..	..	6	..	..	..	4	..	..	8	6	..	..	..	..	..	..	..	..	5	..	5	51
14	14	3	Four Lads	Columbia	*No, Not Much	..	..	..	10	..	..	10	8	7	..	2	1	..	..	..	..	..	..	..	..	..	9	..	..	..	..	8	..	..	..	1	..	..	..	..	..	..	..	6	..	48
15	19	8	Four Aces	Decca	*Woman in Love	..	..	1	4	..	..	..	..	..	7	..	..	..	..	..	..	..	..	7	4	..	..	..	8	..	6	..	..	..	..	..	..	..	..	10	9	..	7	..	..	47
16	17	3	Bill Haley's Comets	Decca	†See You Later, Alligator.	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	2	8	..	..	1	10	..	..	..	..	..	..	9	..	..	1	..	..	..	..	..	..	..	..	37
17	10	10	Dream Weavers	Decca	*It's Almost Tomorrow	5	..	..	..	10	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	10	..	..	7	..	..	..	6	10	..	9	..	..	28
18	..	1	Guy Mitchell	Columbia	*Ninety-Nine Years	..	4	..	..	..	1	..	10	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	26
19	15	15	Frank Sinatra	Capitol	*Love and Marriage	8	..	..	..	5	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	9	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
20A	13	21	Four Lads	Columbia	*Moments to Remember	..	..	10	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	9	..	..	..	..	..	..	3	..	..	..	..	..	..	..	24
20B	40	3	Bobby Scott	ABC-Par	†Chain Gang	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
22A	33	2	Gogi Grant	Era	†Who Are We	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	3	..	..	..	4	..	..	..	..	..	..	..	8	..	22
22B	23	9	Frankie Laine	Columbia	*Woman in Love	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	8	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	22
24	19	6	Crew-Cuts	Mercury	†Angels in the Sky	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	4	21
25A	7	8	Gale Storm	Dot	†Teen Age Prayer	..	..	..	..	..	..	..	..	10	..	..	..	..	..	7	4	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	8	20
25B	..	4	Robbin Hood	MGM	†Teen Age Prayer	..	..	3	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	20
27	..	3	Mindy Carson	Columbia	†Memories Made of This	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	19
28	17	8	Kit Carson	Capitol	†Band of Gold	..	5	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	18
29A	44	19	Al Hibbler	Decca	†He	6	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	7	..	..	..	..	17
29B	..	1	Pat Boone	Dot	†Tutti Frutti	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	17
31A	..	7	Fontane Sisters	Dot	†Daddy-O	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	5	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
31B	..	3	Vaughn Monroe	Victor	*Don't Go to Strangers	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	10	..	16
33	33	10	Four Coins	Epic	*Memories of You	..	7	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	12
34A	23	2	Alfie & Harry	Liberty	*Trouble with Harry	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10
34B	..	1	Billy Vaughn	Dot	*Moritat	..	..	..	..	..	..	..	..	..	..	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36A	11	6	Gloria Mann	Sound	†Teen Age Prayer	..	..	..	..	..	..	8	..	..	6	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36B	16	3	Patti Page	Mercury	*Go On With the Wedding	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9
36C	30	2	Cleftones	Gee	†You, Baby, You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9
36D	..	3	Roy Hamilton	Epic	*Everybody's Got a Home.	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
36E	..	2	Norman Luboff Choir	Columbia	*Sweet Lorena	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	9
36F	22	4	Jo Stafford	Columbia	*It's Almost Tomorrow	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42	..	1	Kallen-Shaw	Decca	*Go On With the Wedding	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8
43A	..	1	Eydie Gorme	ABC-Par	*Sincerely Yours	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
43B	..	11	Lorry Raine	Advance	*Miracle in the Rain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	9	..	..	..	5
45	..	1	Nat (King) Cole	Capitol	*Laugh You Out of My Life	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	3

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Jazz Names Get L.A. TV Showcase

Hollywood, Jan. 24.

Parade of top jazz talent to be telecast in L.A. area will emanate from Zardi's Jazzland nitery, here, on KCOP-TV this week. The Copley Press station is tied to new Zardi policy, which teed with arrival of Ella Fitzgerald last Tuesday, and will be followed by a succession of top jazz names.

Second in series starts Feb. 3, starring Stan Kenton, to be followed by George Shearing, Joe Loco, Sarah Vaughan, Earl Bostic, Count Basie, Errol Garner, Harry James' Stars aggregation, and Louis Jordan. KCOP half-hour show will be complete telecast of Zardi floorshow.

Under deal terms, no money will change hands and KCOP is free to seek sponsor for layout. Understanding is, however, that nitery and station will split 50-50 on anything over $1,500 paid by sponsor.

Baker Sis to Merc

The Baker Sisters have been inked by Mercury Records.

The two real sisters, Bobbi and Thelma Baker, open at the Town Casino, Buffalo, next Monday (23).

'Hit Parade' Lineup

(On Jan. 21 NBC-TV Show)

1. Memories of This ... Montclare
2. Sixteen Tons ... American
3. He ... Avas
4. Autumn Leaves .. Ardmore
5. Love and Marriage .. Barton
6. Lisbon Antigua .. Southern
7. Moments Rem'ber .. Beaver

Paul Siegel in Deal With Reich Publisher

Paul Siegel has been named American representative for all English speaking countries of the German publishing firm, Edition Takt Und Ton. Siegel will head for Berlin in March for confabs with Heino Gaze, Takt Und Ton prexy, and huddles with German music industry chiefs.

Appointment of Siegel as U. S. liaison is part of Gaze's program to build closer ties with the American market for the peddling of German-originated material. Firm is now organizing a soundtrack library to get in on the telepix picture and is readying masters for sale to U. S. disk firms.

Among the Takt Und Ton copyrights that are now being readied for a U. S. push are "Angel Pie," originally titled "Postillon"; the Werner Muller score for the pic, "Love in Tyrol"; "Trumpet Boogie," and "Bon Soir, Bon Soir."

Music, In All Its Facets, Repped in L.A. Local

Hollywood, Jan. 24.

Series of elections is being held this week by Local 47 AFM to choose members of a coordinating committee which will help run the local. One member from each of the 25 divisions of the union will be elected to the committee. By-laws of the local have always provided for the establishment of the coordinating committee, but nothing has been done about electing members to serve upon it.

Divisions which will be represented on the committee are: theatre, symphony, concert and marching bands, commercial staff, sustaining staff, free lance radio and television, film television, records and transcriptions, contract studio, free lance studio, sideline studio, music editors, supervisors and cutters, ballroom and show, cocktail and entertaining, modern jazz, western, dixieland, latin, Hawaiian, traveling bands and acts, casual sideman, casual leader, composers, arrangers, copyists.

Feyer's '57 Concert Trek

George Feyer, pianist currently at the Carlisle Hotel, New York, is to make a concert tour during month of March, 1957, for National Artists Corp.

His newest album, "Echoes of Spain," is due shortly.

78 rpm Platters Get Another Jolt As More Labels Hike Price to 98c

The 78 rpm platter, which has been declining in importance ever since the introduction of the 33 and 45 rpm speeds, received another push to oblivion this week when several companies upped their prices on the single 78s. Move follows the pattern set by RCA Victor last year when it redesigned its price pattern and upped the price of 78 singles from 89c to 98c and left the 45 rpm singles at 89c.

Decca and Coral made their move to the 98c price for the 78c effective this week while London Records is starting the new price schedule Feb. 1. Other companies, including Capitol, Mercury, and MGM also have tagged their 78 platters at 98c with Columbia Records being the only major company still holding the 89c line.

At the present time, 45 rpm singles outsells the 78 rpm platters at a national average of two to one. In some areas, like Philadelphia where Victor concentrated its 45 rpm push several years ago, the ratio is closer to four to one. The old speed is still dominant, however, in the country & western and rhythm & blues market. The majors will continue to press 78s as long as there is a significant demand.

The decline in 78 sales over the past few years has forced up the cost of production on these disks due to the fact that runs are now smaller. That cued the upping of the price which, in turn, will further decrease the market.

None of the major companies are sorry to see the 78s go. Besides being larger and using more raw material, the disks were more difficult and expensive to handle in transit due to breakage problems. But the possibility that the disk industry can speedily set up a two-speed basis with 33 rpm for the majority of the longhair works and 45s for the singles is now a rather distant prospect since the remaining remnant of the 78 rpm market appears to be holding fast.

Pluggers' Plugger

The Music Publishers Contact Employees Union has set up a public relations division headed by Leo Diston. Working on the p.r. board with Diston will be Ed Burton, Moe Schulman and Burt Haber.

Meantime, MPCE prexy Bob Miller heads to the Coast today (Wed,) for his annual huddles with members there. He'll be gone about three weeks.

Bob Mills Shifts Ad-Pub Operations to Coast

Bob Mills is shifting his base of operations to the Coast. Advertising and promotion manager for Mills Music pop catalog for the past couple of years, he'll continue in that capacity on the Coast.

He moves out today (Wed.). Bob Mills is the son of Irving Mills, firm's v.p. also based on the Coast.

Composers Guild Asks Pic Prods to Set Up Cleffer Wage Scales

Hollywood, Jan. 24.

Pay scales and working conditions for composers and lyricists have been submitted to member companies of the Motion Picture Producers Assn. by the Composers & Lyricists Guild of America. Proposals were accompanied by a letter from Guild prexy Leith Stevens requesting that negotiations be held as soon as possible.

Guild, which is the only creative group working in film studios without a collective bargaining agreement, has 361 members. Group was certified by the National Labor Relations Board last summer as bargaining agent for the tunesmiths and lyricists.

Among its members are Ralph Blane and Hugh Martin, Adolph Deutsch, Ray Evans and Jay Livingston, Hugo Friedhofer, Johnny Green, Al Newman, David Rose, Miklos Rosza, Arthur Schwartz, Dimitri Tiomkin, Jimmy Van Heusen, Franz Waxman and Victor Young.

It's understood that the proposals cover payment for film scoring on a per-minute basis and payments for tunes on a per-song basis. They cover both free and staff workers.

LOMBARDO TO SLICE FIRST SET FOR CAPITOL

Guy Lombardo's first recordings away from Decca will be made this week at Capitol's studios in New York. Coast label signed the bandleader last fall when he exited Decca in a huff after a 21-year association.

Lee Gillette, of the Capitol Coast artist & repertoire department arrived last night (Tues.) to work with Andy Wiswell in setting up the initial Lombardo sessions. It's expected Lombardo will do mostly albums.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL PIONTS
1	1	**DEAN MARTIN** (Capitol) "Memories Are Made of This"	1	5	2	1	3	1	7	2	6	2	2	2	2	1	2	1	1	1	3	1	2	1	193
2	3	**PLATTERS** (Mercury) "Great Pretender"	..	1	1	4	4	2	1	1	1	1	1	3	..	3	3	..	10	3	2	7	1	2	158
3	2	**TENN. ERNIE FORD** (Capitol) "Sixteen Tons"	2	7	4	5	1	4	..	3	..	7	5	8	..	2	7	5	3	2	4	2	3	3	132
4	4	**KAY STARR** (Victor) "Rock and Roll Waltz"	..	3	..	7	5	6	3	4	3	3	3	..	6	4	4	..	4	..	5	..	4	7	105
5	5	**NELSON RIDDLE** (Capitol) "Lisbon Antigua"	..	4	..	2	..	..	10	5	4	9	..	1	1	8	1	..	2	..	1	3	..	6	97
6	11	**HALEY'S COMETS** (Decca) "See You Later, Alligator"	..	2	..	..	..	7	2	9	2	5	..	6	4	7	6	..	9	..	..	..	8	..	65
7	9	**DON CHERRY** (Columbia) "Band of Gold"	4	6	8	8	..	3	..	10	..	4	..	10	3	6	10	..	..	10	..	..	7	..	54
8	14	**DREAM WEAVERS** (Decca) "It's Almost Tomorrow"	10	..	6	3	8	5	4	..	10	6	7	5	8	..	..	..	..	..	..	8	..	..	52
9	8	**EDDIE FISHER** (Victor) "Dungaree Doll"	..	9	..	6	2	8	6	6	..	..	8	..	..	..	..	6	..	..	6	..	9	9	46
10	6	**GALE STORM** (Dot) "I Hear You Knocking"	3	..	..	..	..	..	..	7	..	..	6	7	..	..	..	..	..	4	..	..	..	..	28
11	7	**ROGER WILLIAMS** (Kapp) "Autumn Leaves"	5	..	..	..	9	..	..	8	..	..	..	..	..	..	..	..	..	6	7	4	..	..	27
12	13	**AL HIBBLER** (Decca) "He"	7	..	..	..	7	..	..	..	..	8	..	..	..	..	..	..	..	7	..	6	..	5	26
13	10	**FRANK SINATRA** (Capitol) "Love and Marriage"	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	5	..	5	..	8	21
14	20	**FOUR LADS** (Columbia) "No, Not Much"	..	10	3	..	..	..	..	..	9	..	10	9	..	..	..	..	5	..	..	..	..	..	20
15	12	**PLATTERS** (Mercury) "Only You"	6	..	..	..	..	..	..	..	..	..	4	..	..	10	..	..	..	..	..	..	5	..	19
16	15	**BOBBY SCOTT** (ABC-Par) "Chain Gang"	..	..	..	..	..	..	..	..	7	..	..	4	..	5	..	..	..	..	..	..	..	..	17
17	19	**CREW-CUTS** (Mercury) "Angels in the Sky"	..	..	..	..	..	..	..	..	..	..	..	..	..	9	5	3	..	..	..	..	..	..	16
18A	..	**FRANK SINATRA** (Capitol) "Tender Trap"	..	..	..	..	..	..	..	..	8	..	..	..	7	..	..	7	..	..	..	..	..	..	11
18B	18	**FRANKIE LAINE** (Columbia) "Woman in Love"	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	11
20	16	**FONTANE SISTERS** (Dot) "Daddy-O"	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	10	10
21	17	**FOUR LADS** (Columbia) "Moments to Remember"	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9	..	9	..	..	9
22	..	**RUSTY DRAPER** (Mercury) "Are You Satisfied"	..	8	..	..	..	..	..	..	..	..	..	..	..	..	9	9	..	..	..	..	..	..	7
23	..	**JULIE LONDON** (Liberty) "Cry Me a River"	..	..	..	..	..	..	8	..	..	10	..	..	10	..	..	..	..	..	..	..	..	..	5
24	25	**FOUR ACES** (Decca) "Love Is Many-Splendored"	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	4
25	..	**LOUIS ARMSTRONG** (Columbia) "Mack the Knife"	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	2

SIX TOP ALBUMS

1	2	3	4	5	6
OKLAHOMA!	GUYS AND DOLLS	SO SMOOTH	JULIE IS HER NAME	IN THE WEE, SMALL HOURS	MISS SHOW BUSINESS
Film Soundtrack	Film Soundtrack	Perry Como	Julie London	Frank Sinatra	Judy Garland
Capitol	Decca	Victor	Liberty	Capitol	Capitol
SOA 595	DL 9023	LPM 1085		W 581	
FDM 1, 2-595	ED 2308	EPB 1085	LRP 3006	EBF 1, 2-581	W 676

Band Reviews

COUNT BASIE BAND (15)
With Joe Williams
Blue Note, Chi

If the opening night wall-stretching is any indication, the Count Basie aggregation looks to do SRO biz during its two-week run at Chi's prime jazzery, the Blue Note.

With Basie at the keys, the lineup includes four reeds, three trombones, four trumpets, drums and guitar. This balancing of section against sections, makes for a solid sound, without air pockets, and insures each section of double backing from the rest. With the rhythm providing a driving, insistent beat, the total effect is of a smashing, swinging sound with a very solid bite.

Vocals are done by Joe Williams, his lusty style of retailing the blues and rock 'n roll numbers getting sock response, especially his "Smack Dab In the Middle."

Gus Johnson drums here and it is a tribute to the teamwork and sound-blending characteristic of the band that his virtuosity does not pop up until his solo. Then the rest get off the stand and leave it to him. With expert showmanship, he has the crowd on its feet before he's through; he plays with driving gusto and an imaginative beat, with an occasional fancy drumstick trick thrown in. Really a smash climax. *Gabe.*

ART BLAKEY'S JAZZ MESSENGERS (5)
Cafe Bohemia, N.Y.

Among the rash of modern jazz groups that have come to the fore in the past couple of years. Art Blakey's Jazz Messengers stands out as one of the most potent entries. Combo is building a hefty following of the progressive school cultists and is now ripe for a bigger spread in key city jazz rooms.

Group is a well-organized unit. The boys know their stuff and though each gets a chance to take off on a cool riff, it's never done to the disadvantage of the combo as a whole. Every solo takeoff fits neatly in to what the group as a whole is trying to say. The sparkplug, of course, is Blakey's skinbeating, but lots of plusses come from Horace Silver's piano, Donald Bird's trumpet, Doug Watkins' bass and Hank Mobley's tenor sax.

Combo's musical accents are ultra-modern but there's enough drive and excitement evident in its work to keep even the uninitiated interested. Repertoire is primarily

(Continued on page 48)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Preeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Memories of This (Montclare)	2	10	1	1	1	4	1	1	3	1	1	4	4	109
2	2	†Sixteen Tons (American)....	5	2	..	2	3	2	3	2	1	2	2	7	..	90
3	3	†He (Avas)..................	1	8	5	3	2	9	..	..	4	3	3	5	1	77
4	6	*Almost Tomorrow (Northern)	3	5	2	5	7	10	..	6	..	8	6	1	3	65
5	5	*Love and Marriage (Barton).	..	6	..	4	5	8	5	3	8	4	7	..	8	52
6	4	*Autumn Leaves (Ardmore)..	8	..	10	6	4	..	..	..	2	7	4	6	2	50
7	7	*Great Pretender (Panther)..	7	1	3	8	..	..	4	4	6	9	..	..	..	46
8	10	†Rock & Roll Waltz (Sheldon)	4	4	..	10	..	7	9	5	5	10	10	2	..	44
9	..	†Lisbon Antigua (Southern)..	9	..	9	..	9	5	2	..	7	..	8	8	..	31
10	15	†Band of Gold (Ludlow).....	6	..	8	..	8	..	10	8	9	5	..	..	5	29
11	8	*Moments Remember (Beaver)	..	..	..	7	6	..	..	..	..	6	5	3	..	28
12	11	†Dungaree Doll (Marks).....	10	3	4	..	..	..	6	..	..	..	..	10	10	23
13A	..	*Memories of you (Shapiro-B)	..	..	7	..	..	6	7	..	..	..	..	..	..	13
13B	9	*Woman in Love (Frank)....	..	..	..	9	10	1	..	..	..	..	..	..	..	13
15	13	*Tender Trap (Barton)......	..	..	..	..	..	3	..	9	..	..	..	..	..	10

BMI Check List

OF New RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
BARBER SHOP JUMP (Zodiac)			
TED HEATH ORCH (London)	70 (Good)	B+ (Excellent)	Excellent
BRIDGE OF HAPPINESS (Hill & Range)			
ARCHIE BLEYER (Cadence)	75 (Good)	Best Bet	Very Good
THE GRASS IS GREEN (Dandelion)			
RALPH MARTERIE ORCH (Mercury)	74 (Good)	Sleeper of the Week	
I'LL BE HOME (Arc)			
PAT BOONE (Dot)	Spotlight	Disk of the Week	
THE FLAMINGOS (Checker)	R&B Spotlight	R&B Award	
I'LL NEVER KNOW (Montauk)			
THE FOUR LADS (Columbia)		Disk of the Week	Good
MALAGUENA (E. B. Marks)			
TED HEATH ORCH (London)	73 (Good)	Best Bet	Very Good
MISS THE LOVE (That I've Been Dreaming Of) (Lois)			
BONNIE LOU (King)	Spotlight	Best Bet	
NO ONE BUT YOU (Lowery)			
RED FOLEY & KITTY WELLS (Decca)	C&W Best Buy	C&W Bullseye	
PENNY, NICKEL, DIME, QUARTER (Monument)			
BOB CREWE (Spotlight)	78 (Good)	Best Bet	Very Good
BERNICE GOODEN (Capitol)	71 (Good)	B+ (Excellent)	
RED HEAD (Algonquin)			
SOMETHIN' SMITH & THE RED-HEADS (Epic)	75 (Good)	B (Very Good)	Good
ROLL, HOT ROD, ROLL (Roosevelt)			
BOB SPENCER (Epic)	80 (Excellent)	C+ (Good)	
TUTTI-FRUTTI (Venice)			
PAT BOONE (Dot)	Spotlight	Disk of the Week	
JIM LUCAS (Republic)	71 (Good)	B (Very Good)	
WAIT FOR TOMORROW (Raymar)			
JILL COREY (Columbia)	75 (Good)	Sleeper of the Week	
WHERE THE WIND BLOWS (Pure)			
RALPH MARTERIE ORCH (Mercury)	73 (Good)	Sleeper of the Week	
WILLIE CAN (Acuff-Rose)			
MITCH MILLER (Columbia)	79 (Good)	Disk of the Week	Good
YOU AND ME (Brenner)			
RED FOLEY & KITTY WELLS (Decca)	C&W Best Buy	C&W Bullseye	

BROADCAST MUSIC, INC. [illegible] FIFTH AVENUE NEW YORK [illegible]

[illegible]

On The Upbeat

New York

Mimi Warren Trio holds over at the Sheraton-Mayflower Hotel, Akron until Feb. 15 . . . **Winifred Atwell,** London Records pianist, guests on Ed Sullivan's CBS-TV show Feb. 19 . . . Deejay **Joe Penberthy** (WJR, Detroit) in town for a quickie looksee . . . **Abbey Albert Orch** starts a four-week stand at the Hotel Syracuse, Syracuse (N. Y.), Jan. 31 . . . **Nat (King) Cole** kicks off a 10-day Australian tour Feb. 6 . . **Tony Martin** opens at the Fontainebleu, Miami, Feb. 14 for three weeks . . . **George Keane** and **Phil Anderson** of Quality Records Ltd., MGM Toronto affiliate, in town last week for huddles with diskery topper **Frank Walker** . . . **Robbin Hood** slotted for a special stint at the Loew's Valencia Theatre, Jamaica, for the Andrew Jackson High School Teen Party . . . MGM Records pacted Ray Gilbert.

Pressagent **Elliot Horne** now with Rasponi Assoc. . . . CBS-TV's "Wake Up and Live" stanza Sunday (31) pegged around jazzster **Don Elliott** . . . **Charlie Fuqua's Ink Spots** set for a run at the Hacienda Hotel, Fresno, Cal., Feb. 1-9 . . . Thrush **Gina Gray** opens at Art Ford's Valentine Club Jan. 31 . . . **Leonard Wolf** off on a three-week hop to Washington, Baltimore, Philly and New England plugging disks by Danny Kaye, Dorothy Collins, The Modernaires and Nick Noble . . . **Irving Deutch,** Southern Music professional manager, back from a week on the Coast huddling with Ralph S. Peer . . . **Johnny Glock,** cowriter of "Pinch Me" with **Diane Lampert,** hitting the road to plug Somethin' Smith's Epic slicing of the tune . . . Thrush **Beverly Kenney** gets her first New York showcasing at Birdland Feb. 2.

Hollywood

Albert Glasser set to compose and conduct score on the UA pic, "The Huk." . . . **Kitty White** current at the Keyboard . . . Song writer **Pony Sherrell** will appear in the Feb. 16 Donn Arden Revue at the Desert Inn, Las Vegas . . . Coral is prepping an LP album based on the score by **Herschel Budke Gilbert** for the UA pic, "Comanche." . . . **Max Steiner** signed by producer **Robert L. Jacks** to compose an original score for "Bandido." . . . Decca's **George Sherlock** shepherding **Al Hibbler** and **Ralph Young** around to local deejays . . . **Billy May** has been set to pen arrangements of pop tunes for **Yma Sumac's** Feb. 6 opening at the New Frontier Hotel, Las Vegas.

Chicago

Salt City Five plays the Preview Lounge, Chi, Feb. 1-12 . . . **Marion McPartland** trio into the London House May 2 for four frames . . . **Ben Arden** opens at the Detroit Statler March 26 for 10 stanzas . . . **Don Cornell** set for the Gay Haven, Detroit, Feb. 17 for two frames . . . **McGuire Sisters** play the Omaha Auto Show Feb. 4 . . . **Ralph Marteri** doing one-niters in Texas through February; he opens at the Hollywood Palladium in March . . . **Joseph Sudy** closes at the Detroit Statler next Sunday (28) . . . **Ted Weems,** currently at the Martinique, Chi, closes there Feb. 10; he'll be back in Chicago in April to do one-niters in the territory . . . **Chuck Foster** inked for the Aragon, Chicago, April 1-June 17 . . . **Eddy Howard** pacted for Chi's Aragon, July 17-Aug. 13.

Pittsburgh

Don McGovern, organist who has been at Frankie's Band Box on Grant Street for several months, has installed a trio there, with **Frank Natale** on guitar and **Johnny Ballock** on accordion . . . **Stan Freeman,** pianist, into Dore's for two weeks . . . **Harry Walton** threesome signed for Al Nobel's hour-long musical show on KDKA-TV every fourth Wednesday . . . **Tommy King,** formerly with Baron Elliott outfit, joined studio crew at Republic Pictures . . . **Joe Schafer** orch landed the annual auto show here at Hunt Armory again . . . **Babe Fabrizo** has joined Luke Riley's band at Holiday House on drums.

Scotland

Stan Kenton orch set for two shows at Playhouse, Glasgow, March 26 and 27 . . . **Don Cornell** will be opposition draw 100 yards across the street at Empire vaudery same nights, staying over for entire week . . . **Chic Murray,** patter comedian and yodeller, pacted by Parlophone records . . . **Freddy Randall** band into Playhouse, Glasgow . . . **Four Aces'** waxing on Brunswick of "Love is a Many-Splendored Thing" holding down second place on hit parade here; No. 1 slotting goes to **Bill Haley's** "Rock Around the Clock" on Brunswick.

ELMORE WHITE'S NEW SPOT

Elmore (Baron) White has exited Gene Goodman's publishing firms to take over as general professional manager of Roosevelt Music. Roosevelt is a BMI operation headed up by Hal Fein.

White had been associated with Goodman for a little more than a year. Other additions to Roosevelt's professional staff are Barney Fields in Chicago and Bob Stern on the Coast.

Soundtrackless Set

The "good old days" come back, albeit briefly, in Coral's upcoming album of "Silent Movie Music." It's played by Jack Shaindlin at the piano with a rhythm accompaniment.

Shaindlin, now an arranger who has worked on such films as "Cinerama Holiday," is a former silent film pianist. Material in the album follows the old format—and bears such titles as "Head 'Em Off at the Pass," "Life of the Party," "Pie in the Face" and "Follow That Car."

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WINTER IN NEW ENGLAND

20/47-6416

"New Orthophonic" High Fidelity

the dealer's choice **RCA VICTOR**

New Houston Terpalace, One of Largest in Texas, Accents Latino Combos

Houston, Jan. 24.

A new dancehall-nitery featuring Latin-American acts and music with capacity of over 2,000 has opened here. With dancing area of 4,000 square feet, club, called the Pan-American, is one of Texas' largest. Total investment in new brick-exterior structure is over $300,000. Club is venture of Mr. and Mrs. Louis Kherker, Detroit property-owners who the past seven years have operated a small Latin-American club here.

New spot has already had heavy patronage from among Houston's some 36,000 Latin-Americans. Up to now spots where music and variety talent could be caught consisted chiefly of two hotel rooms, Cook's Hoedown, for western fans. a few Negro spots, and city-owned City Auditorium, Coliseum or Music Hall. The municipal halls, of course, aren't specialized toward ballroom or night club accommodations.

Former Mexican film director Jorge Lopez-Portillo is entertainment director. He brought in Mexican singer Fernando Fernandez for three-day frame past week-end as starter of name act parade. Most acts will be obtained from Mexico, but bands from both sides of the border will be booked. Orchs of calibre of Perez Prado, Ralph Flanagan and Ralph Martieri are being eyed. The local Claro Galvan group (12) will be house band.

Acts will do two shows a night.

At start, spot will be open only four nights—Wednesdays for popular-priced dance, and weekends. Admission will range from $2.50 top per person, depending on what talent is being offered. Soft drinks, beer and setups for liquor brought in by payees will be sold.

Sadoff to Avas

Bob Sadoff is switching from Bourne Music to take over as general manager of the Avas and Veronique music firms. Sadoff had been professional manager at Bourne for the past two years.

The Avas-Veronique operation is headed up by Sven Sommer. Doc Berger remains as firms' contactman reporting to Sadoff.

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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**DEAN MARTIN** (Capitol)	Memories Are Made of This
2	2	**PLATTERS** (Mercury)	Great Pretender Only You
3	3	**TENNESSEE ERNIE FORD** (Capitol)	Sixteen Tons
4	4	**KAY STARR** (Victor)	Rock and Roll Waltz
5	6	**NELSON RIDDLE** (Capitol)	Lisbon Antigua
6	7	**DON CHERRY** (Columbia)	Band of Gold
7	9	**DREAM WEAVERS** (Decca)	It's Almost Tomorrow
8	..	**BILL HALEY'S COMETS** (Decca)	See You Later, Alligator
9	..	**EDDIE FISHER** (Victor)	Dungaree Doll
10	5	**GALE STORM** (Dot)	I Hear You Knocking Memories Are Made of This Teen Age Prayer

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†**MEMORIES ARE MADE OF THIS**	Montclare
2	3	***GREAT PRETENDER**	Panther
3	2	†**SIXTEEN TONS**	American
4	5	†**ROCK AND ROLL WALTZ**	Sheldon
5	9	†**LISBON ANTIGUA**	Southern
6	8	***IT'S ALMOST TOMORROW**	Northern
7	10	†**BAND OF GOLD**	Ludlow
8	4	†**HE**	Avas
9	6	***LOVE AND MARRIAGE**	Barton
10	..	†**DUNGAREE DOLL**	Marks

Jocks, Jukes, Disks

Continued from page 42

group's harmony style. "Vino Vino" has a pleasant frisky appeal. The tune is in "The Rose Tatoo" film.

Jimmy Young: "I'll Look At You"-"Someone On Your Mind" (London). Jimmy Young has an original and infectious way with a song. Although he can be classified in the country & western groove, he sells for pop appeal. "I'll Look At You" has an offbeat melodic arrangement but Young develops it for a strong impact. He applies the same technique to the bottom deck.

Alma Cogan: "Never Do A Tango With An Eskimo"-"Twenty Tiny Fingers" (RCA Victor). Trouble with "Eskimo" is that most listeners will never get a chance to heed tunesmith Tommie Connor's warning. Tune has no association for anyone but an arctic tourist, but Alma Cogan sounds like she's been there. Tune's chile bounce may get it some spins. "Twenty Tiny Fingers," on the flip, is a cute entry that's had more success in England than in the U.S. Miss Cogan may change the tide.

Dick Roman: "Hold Me Forever"-"Say The Word" (AA). "Hold Me Forever" is in the big ballad idiom and Dick Roman delivers it importantly. Tune has a stepout chance with a solid melody-lyric blending aptly suiting Roman's romantic rendition. He's more rhythmic on "Say The Word."

Ruth Carroll: "One Honest Love"-"Partners For Life" (King). Ruth Carroll gets a strong crack at the rhythm & blues market with "One Honest Love." She's got all the rockin' gimmicks down pat and her rendition will appeal to the blue jeans set. Tune, however, rates a straight pop workover. "Partners For Life" is off the assembly line.

Johnny Guarnieri Quartet: "A Gliss To Remember"-"Pipsqueak Parade" (Barclay). Johnny Guarnieri is a keyboard master who's at his best when he works over a light and melodic strain. "A Gliss To Build A Dream On," his own composition, gives him the chance to go to town. It'll be a favorite with the deejays who like to put a little taste into their programming. "Pipsqueak Parade" is a lightweight piece that has some attractive qualities.

Legit's No Hits

Continued from page 43

anything to play with this season. RCA Victor brought out the original cast set and got a mid-hit with Perry Como's "All At Once You Love Her." The James Mundy-John Latouche score for "The Vamp," which folded after an eight-week run on Broadway, got little disk action. Victor had the original cast album rights, but bowed out.

"Pipe Dream" and "The Vamp" were the only tuners to hit the Broadway boards this season. Among the pre-Broadway tryout shipwrecks were "The Amazing Adele," "Reuben, Reuben" and "Pleasure Dome."

THE HIT OF THE WEEK
DESI ARNAZ
FOREVER DARLING
and
THE STRAW HAT SONG
MGM 12144 K 12144
M-G-M Records

Kenton British Dates Sell Out in Advance, Mull Satchmo Tour

London, Jan. 24.

Stan Kenton's first concert at the Royal Albert Hall on March 11 is already completely sold out and his repeat concert at the same spot on April 1 is also filled, except for a handful of high-priced seats.

So heavy are the demands that the organizers have decided to fix three more concerts for the Kenton orchestra at the 7,000-seater Albert Hall. These take place on April 8, and two farewell concerts on April 12, at 9:15 p.m.

All round the country, where Kenton is to appear, reaction has been solid and fans have been rushing to book seats for the first American band to play in this country for 20 years.

There is a possibility that Louis Armstrong and his All-Stars will play a fortnight's tour in Britain commencing on May 5. He would appear on a reciprocal basis with a British band, and Armstrong's personal manager, Joe Glaser, is at present negotiating final details.

Band Reviews

Continued from page 46

original material with some of the numbers running for as long as 15 minutes each. That's a long time for single item, but Blakey and his boys put enough variation and imagination in the rendition to keep it from getting tiresome.

Paradoxically, Blakey sets the modern tone with a primitive stick technique. He beats it out with a jungle-like fervor that hits hard and effectively. For added showmanship, he's added fluorescent paint to his sticks and works against an ultra-violet black light radiation. It's an effective setting for Blakey's driving musical moods.

A typical set will include such items as "Arvilla & Tequilla" (penned by Hank Mobley), "Message From Kenya" (a Blakey original) and "Night In Tunisia" (penned by Dizzy Gillespie).

Gros.

Mizzy to Coast

Cleffer Vic Mizzy leaves for the Coast shortly to begin work on two new musical films for MGM.

Mizzy last worked for the studio on the pic, "Easy To Love."

a wonderful seasonal song
STYNE AND CAHN'S
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THE JAPANESE FAREWELL SONG
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MOTORAMA WAVE OF FUTURE

It'd Impress Even U. S. Cafe Men

Salzburg, Jan. 24.

Eight years ago, restaurateur Hermann Winkler built himself a cafe-restaurant on top of a mountain above the town. To get people up to it, he built an elevator through the mountain. (There's a fee). And to attract customers, he instituted a policy of three different bands all playing at the same time, in different rooms. Cafe Winkler is endowed with a great view of Salzburg, the river and other mountains and had become the leading tourist spot in this hot tourist center.

The extent to which all this has paid off has now been revealed for the eight years of operation. In that time, the "King of the Monchsberg" has grossed 50,000,000 Schillings, which is a nifty $2,000,000, and paid $500,000 taxes. His advertising amounted to $100,000, fabulous here, most of which was spent outside Austria. For one detail 900,000 flyers have gone out to travel agencies all over the world. Promoter Winkler now has another baby—the newest hotel in Salzburg. By coincidence, called the Hotel Winkler.

Intimes Seen as Answer to Waning Hub Nitery Biz; Aids Local Talent

Boston, Jan. 24.

Class intimate spots, with name and semi-name policy, no cover or minimum, serving liquor, hors d'oeuvres and coffee (if anyone wants it), seating up to 100, are seen as the answer to the waning nitery biz in Boston.

With supper rooms in the town cut to only three running shows, Blinstrub's, Bradford Roof and Steuben's, rooms with the above format are getting a heavy play from Bostonians who want relaxation before or after the theatre.

The new trend is seen in the success of Charlie Locke's newly-opened Guys and Dolls spot on Tremont St. in the heart of the theatre district. Room seats 70, has a policy of semi-names, with occasional big names, and is garnering heavy biz. Currently four acts are on, Art Lund, Joe Cardinal Trio, Patricia Many and Bill St. Clair.

Since policy at Guys and Dolls has begun to pay off, a number of other spots around town are adopting the format and at least two new ones are planning on opening shortly.

High cost of doing biz is seen as reason for the fading of supper rooms with shows hereabouts, but cost is also a sore spot in the small rooms too. One intimate spot operator reported that with a packed week and two good semi-name acts and a trio, he was $128 in the red. "With just a pianist in here I made money," he said.

The mushrooming of the small rooms, and their development away from the saloon-barroom-joint type, is having a good effect for local talent, however. One looking for low-cost acts, are giving local songsters the nod. Because of split bookings, layoffs and general biz conditions, however, small room owners are not having much trouble in picking up some pretty good names for dates here and there.

$3,500,000 FACELIFT FOR VEGAS SAHARA

Hotel Sahara officials have disclosed 18-month remodeling and building-plan which will cost an estimated $3,500,000 and expand the hotel's capacity to 750 rooms. Blueprints call for enlargement of Casbar lounge, which has proved to be a late-hour biz boon what with the long-run engagements of Louis Prima & Keely Smith, Andre Previn and other names that loom large on lounge marquees.

Dressing rooms backstage will come in for remodeling and enlarging and an improved lighting and audio system is also set for the hospice's supper club. Initial phase of the project gets underway this spring.

Mpls. Auto Show Scores

Minneapolis, Jan. 24.

First Minneapolis auto show in 18 years, with Phil Silvers and Patti Page as the entertainment headliners and promoted by localite Max Winters, proved a financial success.

In eight days paid attendance was 138,108 at $1 a throw. Also, dealers attributed over 400 new car sales to it.

Checking Tax Is Thrown Into N. Y. Hopper Again

Albany, Jan. 24.

Sen. Fred G. Moritt, Brooklyn Democrat, has reintroduced his bill amending the general city law to permit the imposition by cities of a tax not exceeding 50% on rentals and other income from coat and hat checking concessions. The measure has usually passed the Upper House, but died in a committee of the Assembly.

Moritt, lawyer, composer and former professional singer, believes that cities should be permitted to vote a levy on hat checking income, in view of what he says is the very large annual "take." Night clubs are among those who oppose the measure.

Overall Revamp Set for AGVA's Welfare Fund

The welfare fund of the American Guild of Variety Artists is getting an overall revamp which includes a reshuffling of the trustees, plus a new deal on the insurance premiums which is expected to more than treble the residue in the fund's treasury.

Under a new deal made at the behest of Nat Abramson, head of the WOR Artists Bureau, who is an employer trustee of the fund, Lloyd's of London has rewritten its contract with the welfare fund which reduces the one-nighter premium from 40c to 30c, and the weekly rates from $2.40 to $2. At the same time, the new agreement has the insurance company contributing 10% of the premium for administration purposes.

As result of the new agreement, and also due to the increased number of minimum basic agreements signed by the union, Abramson says that the era is approaching when the premiums from the present welfare program will be able to pay for accident and health insurance for the union members.

Another important facet of the welfare fund will be the reshuffling of, the employer trustees. George A. Hamid, prexy of GAC-Hamid Inc., is expected to be elected trustee of the fund. Hamid, at one time a bitter opponent of the AGVA insurance program, will succeed Hy Cantor, prexy of the Carter Hotel chain, who will maintain his interest in the union activity by becoming an alternate in the fund.

Thus the employer trustee setup will comprise Abramson; Nick Prounis, operator of the Versailles, N. Y., and Hamid. Employer alternates will be Eddie Elkort, Cantor, and one other member still to be elected. AGVA reps are former Congressman from Queens, William Brunner; Dave Ferguson, executive secretary of the Jewish Theatrical Guild, and Rabbi Bernard Birstein, of the Actors' Temple, N. Y.

OPEN NEW VISTAS ON SALES TALENT

By JOE COHEN

The General Motors Motorama is probably the most expensive touring show in the entertainment field. It is engineered with precision, and produced with taste and imagination. The Motorama, which opened Thursday and wound up yesterday (Tues.) (19) at the Waldorf-Astoria, N. Y., played to 40,000 daily for free.

But the lure of this kind of show business cannot be measured by the number standing in line around the hotel waiting for their turn to pass through the wickets. Local auto shows in various cities in the U. S., presented with a few name acts, carry some stiff admission prices. But the biggest of them all is for free. The Motorama is running day and date with a Chrysler display which is playing to about 10,000. Thus, with these two shows, a total of approximately 50,000 are possibly drained from the boxoffices in New York.

Some show biz savants feel the GM display is the forerunner to show business of the future. Eventually, they say, a greater part of show business (it may even be here today) will be underwritten by gigantic firms with a product to peddle and with a bankroll that seemingly has no bottom. It's also a kind of show business that will be built to the specifications of sales departments and engineers. Thus the Broadway of the future may be nurtured on the assembly line in Detroit and plotted in the counting rooms of New York.

It's, of course, an elaboration of the oldtime medicine show, where "my assistant will pass among you with a few bottles." The present day radio and video setup, of course, is dependent upon sponsorship. And who is to say that the dice table at the Las Vegas cafes do not sponsor a lot of expensive entertainment?

But if the GM Motorama is the forerunner of show business of the future, the 1956 model is indeed glossy and inviting. It tells about the present GM models and those

(Continued on page 52)

Nitery, Hotel Help Will Be Vitally Affected By Hans Paul's Tips Suit

Nitery and hotel employees will be vitally affected by a suit instituted by Internal Revenue Service to recover income tax on $67,070 in tips which a former headwaiter at the Hotel Waldorf-Astoria, N. Y., failed to declare. As a result of this case against Hans Paul, now retired and living in Florida, the Government is broadening its investigation into hotel employee income to other spots and other cities.

According to Claude C. Phillippe, Waldorf veepe, the inn collects between $500,000 and $1,000,000 annually in tips on behalf of the waiters. Only 5% of the banquet clients pay individual servitors, the bulk of the banquet givers paying around 15% for service directly to the hotel. Of the money collected by the Waldorf, about two-thirds goes to the waiters, the remainder going to those above that position, such as captains and headwaiters.

Paul's case came to the revenuers' attention because of his Wall St. investments of $10,000. Period covered in the indictment is from 1949 to 1952. His base pay was $3,000 annually. In 1949 he reported as his income the sum of $13,680, whereas the Government contends it should have been $39,784; in 1950 he reported $14,488, whereas the Government claims he took in $24,357. The following year, he reported $16,196, as against the claim of $29,220. In 1952, Paul admitted $16,196 and the Government says it was $29,316.

New-Law Gaming in Nacional Hotel; Cuba All-Out for Tourist Trade; Travel Bureaucrats on Junket

By JAY MALLIN

Havana, Jan. 24.

Havana's first hotel nightclub opened (19) with the inauguration of the Hotel Nacional's Casino Parisien. Gambling, dancing and dining and floor shows are included.

Actually, three "opening nights" were held. On the 19th, a charity benefit for the Cancer League was held. On the 20th the press and special guests of the hotel were invited. These guests included about 60 persons, mainly travel officials, who were flown to Havana in a chartered flight from Miami. On the 21st the casino was opened to the public.

Eartha Kitt starred in the inaugural shows. Music was supplied by Guillermo Portales' Orchestra Parisien and Walfredo Reyes and his Cuban Orchestra.

An entire ground floor wing of the Nacional was renovated to install the nightclub. Decor is by Jac Lessman of New York. A special ramp was constructed to provide the casino with its own entrance.

The casino has three sections: the Casino Parisien (dining and dancing), the International Casino (gambling) and the Starlight Cocktail Terrace (bar).

The casino is being run by Wilbur Clark, who also runs Las Vegas' Desert Inn. Actual management is in the hands of Sam Tucker and Eddie Cellini.

Until a law was recently passed enabling hotels to install casinos, there were none in any Havana hotels. The Varadero Internacional, however, located in the resort town of Varadero, has had a casino for several years under a special license.

Heap of Endorsers

Comedian Joey Adams, fresh from a date in Miami Beach, relates that one of the new hotels has about 30 partners, with each registered partner representing an investment by several people.

Adams says that when the inn issues a check, it looks like a petition.

Coast Ops Hit By Free Rehearsals Ban for Tooters

Hollywood, Jan. 24.

Local niteries, beset by diminishing business and rising costs, have been hit with another hefty expense by Local 47 AFM. Musicians union has abolished free rehearsal time for the niteries.

Up to the beginning of this year, the town's top niteries and hotel rooms were permitted three hours of free rehearsal time for each new show. Now, they must pay $4 per sideman and $6 for the leader for each hour of rehearsal—plus, of course, the usual social security, California unemployment tax and other contributions.

While there has been some grumbling on the part of local bistro operators, it's generally expected that the new rate will stand. Nitery owners feel the rates are a result of the current battle within the union, with the present administration determined to increase rates and revenue where possible. Naturally, it's a charge that isn't being made openly.

Understood some of the niteries have requested an opportunity to discuss the no-rehearsal regulation with Local 47 toppers, and meetings may be held within the next few days. Little, however, is expected to result from the talks, bistro bosses pointing out that there is no precedent for a reversal of such a ruling.

Cops Need New Adjectives To Ban Newark Stripping

Newark, Jan. 24.

The recently-enacted ban on strips was ruled illegal by Judge Frederic R. Cole in Superior Court here last week, on the ground that the dance the statute sought to outlaw was not in itself "lewd, obscene and indecent."

Judge Cole, in making his ruling, continued a restraining order which sought to prevent enforcement of the new legislation in the two burley houses here, the Adams and Empire. Jurist, however, didn't issue a formal order preventing enforcement, so that the city could be left with an opening to fight the case on other grounds.

Piaf's $1,000 Daily In Mex Bars Doubling

Mexico City, Jan. 17.

When Edith Piaf plays here for two weeks (with extension option), starting early in February with a record stipend of $1,000 daily, she must perform exclusively at the El Patio, Mexico's original swanky nitery. That was made plain by Mrs. Vincente Miranda, widow of the founder, who operates the club. She has agreed to pay round trip fares of Piaf and her retinue of 12.

Mrs. Miranda stressed the French star is not allowed by her contract to double in theatres or on radio-tv while in Mexico this trip. It is Piaf's first pro visit down here.

CHI CAFE BOOKINGS FAVORED BY TIMING

Chicago, Jan. 24.

Two current Chi cafe talent bookings serve to point up the old saw that "timing is very important." Dr. Arthur Ellen, hypnotist, opened at Chi's Black Orchid last week for an eight-week run at the same time that the Chicago Daily News is front-paging a hypnotism series. Also, an Ellen hypnotic sleep disk is being sold at $5 over the airwaves.

Meanwhile, Universal is preeming "The Benny Goodman Story" at the Chicago Theatre Feb. 1, while Teddy Wilson, ex-Goodman pianist, who plays an important role in the pic, goes into the London House, Chi jazzery, for a four-week run the same day. Flacks are making the most of this, natch, with reciprocal plugs.

CCE's 130G Gain in '55 Cut Down to Mere $798

Ottawa, Jan. 24.

Although the 1955 Central Canada Exhibition in Ottawa produced a $129,373 profit, the surplus was slashed to a weak $798 by heavy capital expenditures, it was reported to the CCE association's annual meeting. Total CCE revenues in 1955 were $378,237; expenses, $248,864. The CCE last August had a total attendance of 431,797, upped by 59,405 over 1954, the meeting learned.

The 1956 CCE will run for seven days, Aug. 18-25, excepting Aug. 19, a Sunday. World of Mirth will again provide the midway, and GAC-Hamid, the grandstand show. Don M. Stewart was set for a second term as president of the association, with Wilbert Hamilton first vice-president and Don Reid second v.p. H. H. McElroy remains as general manager.

Dancer Geoffrey Holder and the Lord Caltis Steel Band will give a one-nighter concert at the Haddon Hall, Atlantic City, Friday (27).

Hoofer Conrad Hilton Preems 28th Hotel With 4-Day Dallas Gala

By BILL BARKER

Dallas, Jan. 24.

Conrad Nicholson Hilton came "home" last week to open his 29th hostelry, the plush $16,000,000 Statler-Hilton Hotel in midtown Dallas. From one of the five luxury suites on the 20th floor, he could see one block away the first Hilton Hotel built, a 12-story structure opened in 1926. His first actual venture was the leased second-floor Mobley Hotel, Cisco, Texas, in 1919.

The new 20-story "Y" shaped luxury hotel, with exterior walls of glass, aluminum and porcelainized enamel, add 1,001 richly appointed rooms needed for this convention city. Press previews and "dry run" tours occupied the first four days last week, Jan. 16-19, before its public opening Thursday (19). It has five ballrooms, an assembly room, 14 dining rooms and 26 meeting-and-display rooms. Function floor ballroom and dining room dimensions are 90x160 feet, a 14,000-square foot capacity for 2,200 guests and banquet capacity of 1,750. The Grand Ballroom, however, can be divided by sliding panels into three separate ballrooms. Mezzanine also has the Embassy Ballroom, partitioned for three meetings. Same level has El Corrallito, Bluebonnet, Mustang, Silver and Gold—all private dining rooms

Innovations include a rooftop heliport; music in the elevators; tv set in each room; exhib rooms with special electrical and plumbing outlets; ceiling hooks in display rooms; special hoist for lifting autos into the Grand Ballroom; flexible lighting facilities for all ballrooms, and no ceiling supports—or pillars to obstruct view in any public room.

Rain marred the official flag-raising ceremonies Tuesday (17), forcing the execs and celebrities indoors for a lobby ceremony which nixed the skedded live telecasts. Heavy snow Wednesday (18) didn't keep the $100-a-plate charity show patrons away, when 1,000 persons saw the Grand Ballroom show produced by Charles R. Meeker Jr., managing director of State Fair Musicals. George Gobel, headliner, was on 40-minutes, backed by Don Cornell, Nelle Castell, The Hiltonettes (10) Quintetto Allegro (5) and the Bob Cross orch (12). Hans Hasslach keyboarded "Dancing Waters" before, during and after the 75-minute show, on a special stage. Leo Carrillo emceed the show, which included a repeat performance of the "impromptu" dance Connie Hilton and Ann Miller intro'd at the Beverly Hilton.

In the Emipre Room, with seating capacity of 250, will be nitery entertainment. Floor can be converted to an ice-rink, raised or lowered by hydraulic lift.

Currently
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SPECIAL THEATRICAL RATES

London Pigalle Preems 'Champagne' This Week With $80,000 Show

London, Jan. 24.

The first major new production to be staged at the Pigalle nitery in Piccadilly since the recent takeover by Al Burnett is to open with a gala preview tonight (Tues.), preceding official opening skedded for tomorrow (Wed.). Twice nightly shows will be given after these preems.

The new revue, "Pink Champagne," is devised and produced by Robert Nesbitt at a cost of more than $80,000. Nesbitt returned from Hollywood late last year for a tv association with Bernard Delfont. Some of their spectaculars will be beamed regularly from the Pigalle.

George and Bert Bernard head the cast, with Lee Sharon, who came in last week from the U. S. as co-star. Specialty acts include Frakson, magician; Viviane and Tassi, jugglers; Evans, Page & Hutton, rhythm terpers; Maggy Fitzgibbon, Australian rhythm singer; Alissande White, chirp, and Barry Kent in male vocal lead. There will also be a line of 20 girls.

Lew Ayres will give his "Altars of the East" at the Brooklyn Academy of Music starting Feb. 1 for three nights.

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Chicago, Jan. 24.

Invitations to the next opening at Chicago's Blue Angel, local nitery specializing in calypso entertainment, were mailed from Jamaica, British West Indies, and bear a B.W.I. postmark.

Attention-getting gimmick has "The Mighty Panther," who tops the next show, opening next Monday (30), signing the invites, sent from his Kingston, Jamaica, address.

Crew-Cuts Owners Sue Four for 100G

Toronto, Jan. 24.

David Bossin and Joseph Poster, partner-agents for the Crew-Cuts, have slapped a $100,000 suit for damages on the quartet for breach of contract, this when the former Toronto singing group returned to their home base to guest-star on "Cross-Canada Hit Parade," the coast-to-coast weekly variety program of the Canadian Broadcasting Corp.

Civil Court is to present its decision in 15 days, this coincident with the appearance of the Crew-Cuts at the Colonial here week of Feb. 13. Claim of the Bossin-Poster duo is that the group had a contract signed with them over a year ago and that the civil legal suit was forced in order to bring the books and earnings of the Crew-Cuts into a Canadian court for legal examination.

Agents' claim is that the Crew-Cuts, then known as the Canadaires, were carried by the agents and booked into the Casino, Toronto, and Seville, Montreal, plus club dates, and that on their first American date into the Old Dutch in Cleveland, Bossin and Poster staked the boys to a wardrobe and train fare. Agents' writ claim is that the Crew-Cuts owed money when crossing the border and that Bossin and Poster are responsible for the Crew-Cuts' continued success, this apart from the subsequent managership of Fred Strauss, of Cleveland, when he changed the group's name to the Crew-Cuts on its first date.

Roxy's Rock 'n' Roll Rides On Ice After Sonja Henie

The Roxy Theatre, N. Y., will try a frapped version of rock 'n' roll on its next show starting Feb. 1. Cast will include Donna Jeanne LeMac, Barbara Hunt, Helga & Inga Brandt, Tommy Collins, Ted Deeley, Johnny Melendez, Barry Christy and Rosemarie & Robert. The terra firma based acts are still being negotiated. The Four Voices and singer Betty O'Neil are likely to go in.

Roxy originally wanted to hold the current show topped by Sonja Henie for an additional week. However, Miss Henie wanted two holdover semesters so the management blanked out on the option periods.

20G Canton Auto Show

Canton, O., Jan. 24.

Canton Auto Show at Memorial Auditorium, featuring a Ted Lewis troupe plus Johnny Maddox, grossed $20,000 in five days (seven performances) ending Sunday night (22) at $1 adults and 50c children top. Lewis closed a 41-week tour here for return to New York and a vacation.

Eartha Kitt Set for Two Months at Cafe de Paris

London, Jan. 24.

The engagement of Eartha Kitt for a two-month cabaret season at the Cafe de Paris was confirmed in London last week. She is due to open on April 9, and will play through to early June.

Donald Neville-Willing, the Cafe's general manager and talent booker, is now paging Noel Coward for a return date in June. Coward is due back that month for his annual effort on behalf of the Actors Orphanage. Cafe is also dickering with Joan Diener, Tony Martin and Judy Garland, and is trying to set a firm date for Marlene Dietrich's third successive booking in three years.

Atlantic City Convensh Hall Budget Upped 185G To $1,087,000 for 1956

Atlantic City, Jan. 24.

Cost of operating this resort's big Convention Hall, site of "Ice Capades," the annual Miss America Pageant, and hundreds of conventions, large and small, will be $1,087,000 for 1956, up $185,000 over last year.

Of this amount, receipts from rentals and concessions, etc., will total $722,000, while $180,000 from the hall's approximate $300,000 kitty or cash on hand needed for emergencies, and excluded from the budget, will bring total up to $902,000. From the city's general funds $185,000 is sought to balance the budget. Last year the city paid $60,000 to keep the hall going, while $150,000 was taken from the hall's emergency fund, which is built up from year to year with added receipts or savings in the budget.

The hall budget anticipates an increase of $9,000 in revenues and an additional $164,000 in expenses this year. The budget is separate from the annual municipal budget. Biggest source is $353,000 anticipated from special services, or cash coming from the setting up of conventions, etc., and $250,000 from rentals. On the deficit side salaries and wages account for $630,000, while heat and light cost $160,000.

It is planned to spend a $164,000 hike in hall expenses for repairs and improvements to the 27-year-old building.

SET KEEL PALLADIUM DEAL FOR MAY-JUNE

Hollywood, Jan. 24.

Deal is being finalized for Howard Keel to play the London Palladium next May or June for two or three weeks. Elkan Kaufman of the local Lew & Leslie Grade office headed for London Monday night (23).

He'll be there four weeks, finalizing Keel, and other Hollywood name deals for the Palladium.

EMA Set to Fight AGVA Agent Fee

The Entertainment Managers Assn., organization of club date producers, will fight any effort by the American Guild of Variety Artists to clamp a $50 agency franchise fee on them as well as a $25 bite for every associate agent.

EMA, according to its prexy Nat Abramson, head of the WOR Artist Bureau, does not take a commission from acts and generally buys its talent through recognized agents. The setup of an EMA agency is so different from that of the usual talent office, that the same conditions and principles do not apply, according to Abramson.

Abramson, as head of EMA, is in an unusual situation in regard to AGVA. He's a trustee representing employers in the AGVA Welfare Fund, and so he will decline to take an active part in negotiations with the union.

The EMA contract with AGVA expired some time ago and both organizations are continuing under provisos of the old pact.

One of the union's talking points on the franchise fee will be the acceptance by Artists Representatives Assn., agency org, of that demand. Hitherto, AGVA franchises had been given free to ARA members, but indie agents were charged $50 for the agency and $25 for associates.

Andy Leslie has joined the William Morris Agency special events department. He was formerly with NCAC.

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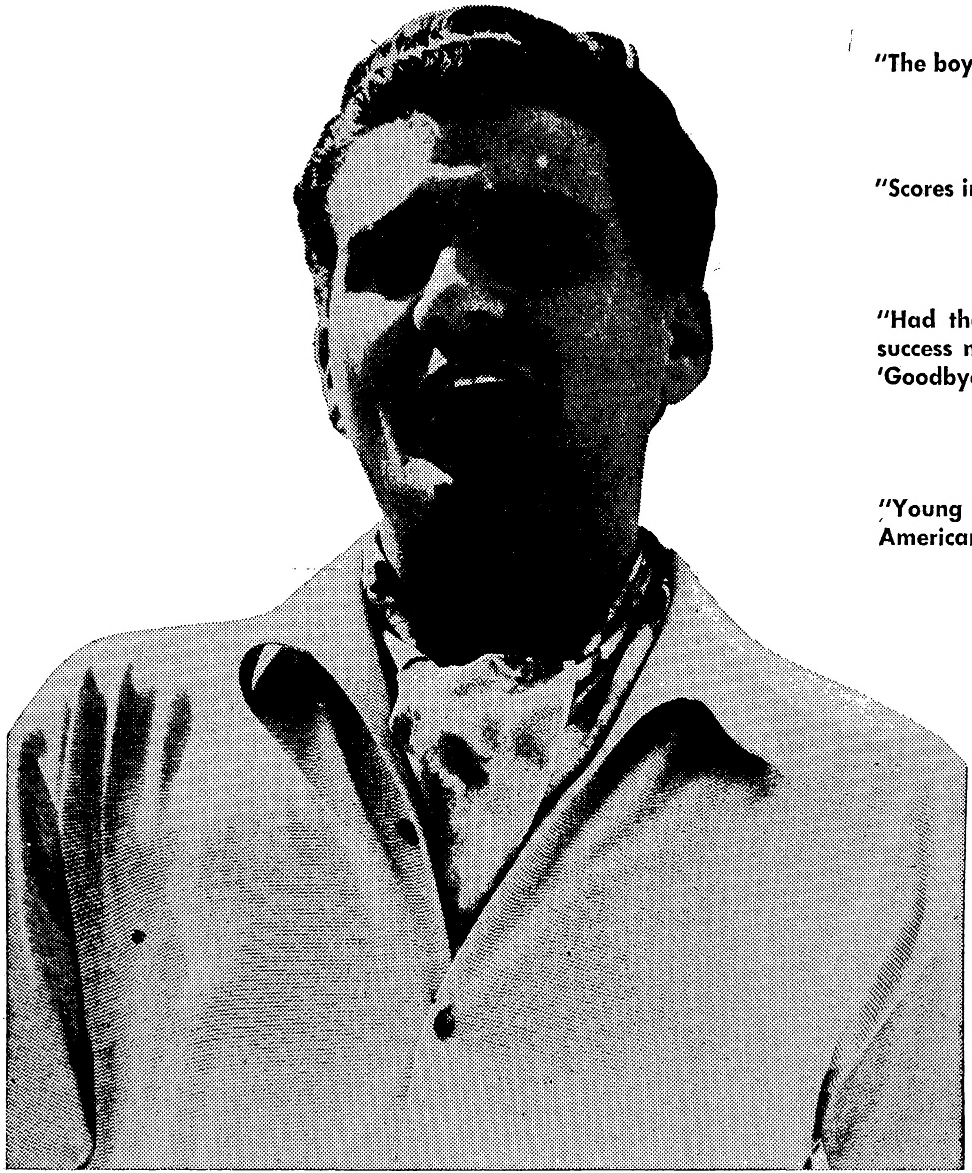

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HERB LYON, *Chicago Tribune*

●

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CHARLIE DAWN, *Chicago American*

●

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IRV KUPCINET, *Chicago Sun-Times*

●

"Young Signor captures hearts of the Americani."
SAM LESNER, *Chicago Daily News*

VARIETY
NEW ACT REVIEW

TEDDY RENO
Songs
25 Mins.
Palmer House, Chicago

It's easy to see why this young singer from Italy was imported by Merriel Abbott, midwest entertainment director for the Hilton Hotels, for his Stateside nitery debut at the Palmer House's Empire Room. Reno possesses all the basic tools of his craft which, with the proper breaks, could spell an unlimited future hereabouts.

Reno's voice has the power and flexibility to punch over a song with both zest and subtleness. He can rear back and belt, or soft-pedal into a croon, as the lyrics demand. He also has the looks and the underlying poise for class projection in most any medium. He handles the English lingo easily with just enough accent for a "romantic" edge. *Dave.*

TEDDY RENO

(The Boy From Rome)

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Vaude, Cafe Dates

New York

Lisa Kirk into the Riverside, Reno, Feb. 2 . . . **Jenny Collins** goes into the Statler, Cleveland, Feb. 13 . . . **Billy Vine** set for the Seville Hotel, Miami Beach, March 16 . . . Florian Zabach into La Porte de St. Jean, Quebec, Feb. 2 . . . **Martha Raye** has been signed for a July date at the Sahara, Las Vegas . . . **Joan Brandon** pacted for the Los Angeles Trailer Show, Feb. 25, at the Western Exposition Bldg. . . . **Bob McFadden** goes into the Mapes, Reno, Feb. 9 . . . **Bobby Van** set for the Eden Roc, Miami Beach, March 9 . . . **Sallie Blair** moves into the Vanity Fair, Miami Beach, Feb. 2.

Chicago

Marguerite Piazza follows **Sam Levenson** at Chi's Chez Paree, Feb. 7, with **Shecky Greene** on the bill . . . **Sophie Tucker** inked for the Roosevelt Hotel, New Orleans, April 14 for two frames . . . **Eddy Arnold** plays the Quad Cities Auto Show opening next Sunday (23) . . . **Jose Greco** down for the Shamrock Hotel, Houston, March 1 for two . . . **Bob McFadden** into the Brown Hotel, Louisville, April 20 for 10 days . . . **Ilona Mate** opens at the Normandy Supper Club, Appleton, Wis., tonight (Wed.) for an indefinite stint . . . **Dick Shawn** and **Genevieve** open in the Empire Room, Chi, tomorrow night (Thurs.) for four frames . . . **Harmonicats** play the Omaha Auto Show Feb. 4 for eight days, after closing at the New Frontier, Las Vegas, next Wednesday (1).

Hollywood

Nellie Lutcher holds over at the Castle Restaurant . . . **Kings IV** opens at Fack's, San Francisco, Feb. 13 . . . **Polly Bergen** opens at Palm Springs' Chi Chi March 11 . . . **Mischa Novy** and his Continental orch will play for the Ruby Ball at the BevHilton Jan. 28 . . . **Lillian Roth** opens Jan. 27 at the Monte Carlo Hotel, Miami Beach . . . **Tony Martinez** has set up a complete variety show for nitery and hotel engagements, consisting of a 14-piece orch, male and femme singers, dance team and comedy act . . . **Corky Hale**, harpist, debuts a new cafe act at the Cameo Room, N. Y., March 1.

Lynda Lynch's New Act; Subs As B'way Legit Lead

Lynda Lynch heads a new dance act, the Lynda Lynch Trio, with two featured boy dancers, Jim Hutchinson and Frank Derbas, which will appear on the Garry Moore tv show Friday (27). Choreography for the act is by Carol Haney and Peter Gennero.

Miss Lynch, also a dancer in the Broadway legiter, "Pajama Game," went on at the St. James, N. Y., Saturday (21) in the starring role of Gladys, replacing Helen Gallagher. Latter was out for one night for a tv shot. Miss Lynch is daughter of Radio City Music Hall ad-publicity director Fred L. Lynch.

YATES REPS DET. AGENCY

Steve Yates of the Yates Artists Bureau has been named eastern rep of the Gus Sun Agency, Detroit.

Yates will buy some of the talent for the Ohio State Fair as well as other events.

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Hawaii Probes Tourist Biz

Honolulu, Jan. 17.

Hawaii Visitors Bureau has retained Barrington Associates, N.Y. business research firm, to survey current and potential tourist expansion.

Up for study are the problems of how to increase tourist trade in off-season months, methods of competing with other tourist areas, increasing volume of "business with pleasure" revenue, reaching relatively untapped U.S. markets, coordination of advertising, convention promotion, and Visitors Bureau's own operations.

New Acts

WARREN, DEVINE & SPARKS
Acro-Tumbling
8 Mins.
Theatre Royal, Glasgow

Australian trio, comprising two males and one femme, offers a slick acro-tumbling act that has both pace and comedy, and would be a useful booking for U.S. vauderies and tv. Distaffer of the threesome is a pert, scantily-garbed brunette, with bright and shapely s.a. Her partners are lively and active tumblers, excelling in quick tempo of whirls, somersaults and leaps.

Comedy spot is accentuated when femme sits against blackcloth, atop a pair of dummy legs. More yocks when one member tosses off trousers while whirling through air. Even wind to act is yock-worthy, "The End" being shown on one male's derriere in sewn lettering. *Gord.*

LES CARDINALS
Musical, Acro-Dance
12 Mins.
Palace, N.Y.

Les Cardinals, comprising two boys and a girl, are promising imports. This Gallic turn has an act similar to that done by Les Charlivels compatriots of theirs. The boys start on the marimbas, and thence into dancing and tumbling with the femme also aiding in the acro and terp work.

Les Cardinals have a great deal of energy which enables them to do their tumbling with rapidity. They do many of their tricks while still playing instruments. Although the trio still show some of the influences of Les Charlivels, they have sufficient individuality to set them off. Turn should be able to do well in the bulk of variety situations. *Jose.*

HI-FI'S (5)
Songs
7 Mins.
Apollo, N.Y.

This Negro quintet does an okay song-selling job. Tagged the Hi-Fi's, the group employs some slick arrangements for a rhythmic delivery that's easy to take. Decked out in tuxedos, they make a nice appearance and look like a good bet for living showcasing.

Their handling of "Sometimes I'm Happy," with an introduction sans musical accompaniment, is particularly good. They also register pleasantly on "Undecided" and "Every Day." *Jess.*

BIG TOP & LAUREN
Skating
6 Mins.
Palace, N.Y.

Big Top & Lauren comprise a skating duo working on a round table. This mixed tandem meets the requirements of this course, showing great bursts of speed, and an assortment of tricks standard to most teams of this type.

Pair makes a good splash and can work the bulk of the variety and outdoor situations. *Jose.*

Wave of Future

Continued from page 49

of the future in highly entertaining terms. Michael Kidd, top stage-film-ballet choreographer and director, has lined up a thoroughly entertaining show, with a sprightly score, believed to be by Victor Young, although no credit is given. Sole musical credit is by lyrics by Jack Brooks.

Several Levels

Staging is on several levels, with the opening sequence devoted to a glimpse of the highways and cars of the future via VistaVision, in which engineers plot a future where electronic beams will guide the cars on the roads.

The same family on the screen takes over the lead chores in the live version of the show, which carries out the motif of travel in the future. Deedee Wood is the premiere danseuse in this sequence. The line of 16 couples has been guided through a series of slick routines. The Kidd production is as slick as anything on Broadway, and even a shade better because of the fact that engineers have devised some new gimmicks to further entrance the eye.

The GM Motorama is the Radio City Music Hall of the industrial shows. The hotel lawn setting has beltlines to take over the luggage, vast plateglass areas, and a set is expertly lighted so that the scene is drenched in sunlight. The sole variety act as such is by Lou Wills Jr., whose acro tumbling is tops.

Of course, during parts of the show, attention is focussed around the floor where each of the GM models gets its share of the spot, with models sporting costumes by Dior and other Parisian coutourieres, to direct attention to various aspects of the cars.

But even with the expert staging of this show, the Motorama can be even more impressive. According to Spencer D. Hopkins, director of the GM sales section, who is the producer of Motorama, the ideal show of this kind, which would take in more of the GM products, should be staged on 175,000 to 200,000 square feet of floorspace. Only 26,000 to 28,000 is available at the Waldorf, and so they are a little cramped. A cloverleaf with five revolving platforms, in use in several cities on the tour, cannot be used in New York because there is no room for it.

Hopkins is probably the most veteran hand at industrial shows, describing it as an intimate form of advertising with personal contact. He admits show business elements are being used more frequently to bring the firm's products to the attention of the public, but regards showmanship rather than show business to be the more potent weapon in the battle for auto sales.

Con. Powell Protests

Rev. Adam Clayton Powell, U. S. Congressman from Harlem, has protested the lack of Negro employment in the Motorama. In a telegram to Harlow H. Curtice, president of General Motors, the legislator-clerico said, "It has come to my attention that for the third straight year, General Motors Motorama for 1956 does not employ a single Negro performer. In view of the excellent support received by General Motors products by Negro consumers, this is a shortsighted policy for your firm. I call this situation to your attention in order that you may take appropriate action to correct a situation that is both undemocratic and un-American."

Motorama, this year, has cut down on the use of variety acts in favor of a production policy. Sole vaude act on the show is Lou Wills Jr.

Monk hungry i Buyer

Julius Monk, former talent buyer at Le Ruban Bleu, N. Y., is now in a similar capacity with the hungry i, San Francisco.

Monk and Enrico Banducci, spot's op, are currently in New York casing talent.

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250 West 57th Street, New York

Statler-Hilton, Dallas

Dallas, Jan. 20.
Jackie Miles, Nelle Castell, Hiltonettes (10), *Bob Cross Orch* (12); *$2 cover.*

Four days of pre-opening shows, all gratis, were climaxed Thursday (19) when the new Statler-Hilton Hotel opened its plushy Empire Room to the public, with a capacity (250) crowd. Functional room can expand to 350 persons by utilizing the Grill Room at the rear with a removable curtain.

Opening show, in for three frames and produced by Charles R. Meeker Jr., on loan from State Fair Musicals, is a big hit. Comedian Jackie Miles headlines the hour-long show with bits about gambling and comic strips, and winds to heavy mitting with a reprise of his disk, "I'm A Rollin'". Comic keeps the laughs rolling and does a sock 35-minute stint.

Nelle Castell, a looker tagged the "Cuban Cyclone," builds with her animated song styling, scoring with "Whatever Lola Wants." Divesting a gold gown, she hipstraps a belt of maracas over yellow, ruffled toreador pants and shakes all physical assets.

A 10-girl dancing line, The Hiltonettes, was recruited from Hollywood and Las Vegas. Beauteous dancers are directed by Donald Saddler, also from filmland for the opening. They cop attention as openers with dazzling costumes and headdresses, emphasizing Texas industries, and Cotton Bowl and SMU. Closing number has the dancers in fur chaps and halters, with a big yellow rose on their derrieres, prancing to "Yellow Rose of Texas."

Bob Cross' orch provides eight "Singing Strings" to serenade tablers, before showtime, and the versatile crew adds top backing for the three showtime acts.

Bark.

Riviera, Las Vegas

Las Vegas, Jan. 17.
Los Chavales de Espana (11) *with Trini Reyes, Patty Andrews, Wally Weschler, Marquis Family, Dorothy Dorben Dancers* (11), *Ray Sinatra Orch* (10); *$2 minimum.*

Patty Andrews is the bigger name draw in Vegas over Los Chavales de Espana, but even her appeal will not bring in big demands for tables these four frames. There is no overabundance of spenders around to fill each nitery room, and some spots will be left on the short end. This looks like one of the places.

The potted-palm musical opening of Los Chavales doesn't promote overly enthusiastic reception, with Spanish medley and French chanson, but with the entrance of Trini Reyes, the lift is felt immediately. Her flamenco heel-and-toe, emphatic stomps are given the full mitt treatment from tablers, and after an interlude of music with the musicians simulating Spanish bagpipes via fiddles, Miss Reyes wraps it up with her gypsy terps.

Patty Andrews sells vividly through lighter fare and comedic touches, belts a solid "South Rampart Street Parade," but wrings everything from customers with "Lady Clown." She does a makeup and costume switch onstage for a terrif windup. Wally Weschler, her husband-arranger-pianist, has a sesh at the keyboard with a boogie romp. Ray Sinatra's musickers back very well.

Dorothy Dorben preems another line this stanza, setting up the production's circus theme, introing the always amusing chimps of the Marquis Family, who go through many ribtickling antics.

Will.

Lexington Hotel, N. Y.

Kimo, Manu, Teva, Tom Monte, Line (6), *Johnny Coco Orch, Gene Bianco; $1.50, $2 cover.*

The Hawaiian Room of the Hotel Lexington has long been a tourist haunt. It's Polynesian shows have been riding in a groove for many years with a contradictory stateside menu. However, within the past few months, the Hawaiian Room has undergone a metamorphosis. A new outfit, Restaurant Associates, has taken over the venture. They have correctly assumed that showmanship should be applied to food as well, and have gone in for foods calling for an adventurous palate, as well as a card that calls for the simpler variety.

At the same time, the new management is going in for experimentation in talent. They have brought in Tony Cabot, who used to stage the shows for the Schine Hotels, and have started to cast regulation talent into a framework of a Tahitian show. The initial try at this type didn't work out too well since singer Paul Valentine seemed too dramatic for the general texture of the layout, and he subsequently stepped out of the show.

Cabot is mixing authentic choreography with Americanized music and the results are extremely palatable. Outside of Valentine, only a flock of natives perform in a well-routined and nicely spaced show. The apex of the session is an authentic knife-challenge dance performed by Manu and Teva, an exciting item in which a pair of menacing weapons are handled with the abandon of a baby with a rattle. It's the most exciting turn in the show.

The rest of the show is in the native vein, with hulas from well-oiled hips predominating. A line of four girls routined by Kimo, who takes the lead spot in the dances, provides some interesting gyrations. Of course, this type of display is limited to the popular conception of what a Hawaiian show should be like. With the present length of the session running to about 35 minutes, a good impression is made before monotony can set in.

Again the new owners are experimenting. They didn't guess correctly on the Valentine booking but others are likely to fit the needs of the room. Tom Monte handles the vocals and Johnny Coco heads a versatile orchestra. Although the guitars predominate, the rhythms are danceable and make for good listening as well. Harpist Gene Bianco works the lulls.

Jose.

Desert Inn, Las Vegas

Las Vegas, Jan. 17.
Frankie Laine, Beverlee Dennis, Rudy Cardenas, Donn Arden Dancers (17), *Carlton Hayes Orch* (14); *$2 minimum.*

Frankie Laine's upbeat song lingos plus his marquee merit ought to lure a good portion of the post-holiday biz during the fortnight he toplines this Painted Desert Room opus. That Laine is one of the few platter stars who learned his show knowhow on the nitery boards is evidenced in the confidence and technique displayed during his 25-minute turn.

Throughout he tunes up the numbers most closely identified with his recording success and, notably, he swings into his work with a much greater exuberance than he reveals on his telecast. He sets up his repertoire with a breezy "Smile Away Today" and a high-powered "Lucky Ol' Sun" that are instant clicks with his fans. From here on he has little trouble charming 'em. Begoff "Jealousy" has him exiting amid salvos.

Beverlee Dennis has secured a regular niche on this circuit. She blends her infectuous personality to a lineup of specially cleffed tunes and patter. Her act is solidly slotted at top of the show. Her initial cutie is a song called "Las Vegas" which points up how secondary sex really is among the male devotees of this gambling mecca. It's a surefire piece that scores heavily in the yock department. Mitt reward is big when she dips into the Abel Green-Joe Laurie Jr. tome, "Show Biz," to recap vaude's early-day highspots, topping it with a sock mime of Sophie Tucker. Chatter 'tween tunes also goes over well.

Juggler Rudy Cardenas is held over from the previous bill, and his rapidly-paced juggling gyros are framed to good results between Miss Dennis and Laine. Also a stay-on from the last show is Donn Arden's decorative choreo design, "Under The Big Top." Carlton Hayes and orch brace show well, while Al Lerner tickles the 88s behind Laine.

Alan.

Hotel Radisson, Mpls.

Minneapolis, Jan. 21.
Carmen Cavallaro (2); *Don McGrane Orch* (9); *$2.50 minimum.*

An annual, welcome Flame Room visitor, pianist Carmen Cavallaro again weaves his keyboard wizardry to the delectation of local cafe society. Cavallaro's superior technique is only one of his many assets. Distinctive, original, striking arrangements build every number to dramatic, standout proportions and give familiar tunes added stature. Then, too, there are routinings which provide surefire listenability and, last but not least, the performer's good looks, graciousness and showmanship.

At opening-night dinner show before an almost entirely-filled room, Cavallaro did a dozen numbers, including requests, and the customers still wanted more. On this occasion he's accompanied by guitarist Rameriz Idress, who infuses highly effective jazz touches in some of the varied selections. Topdrawer assistance also is given by Don McGrane and orchestra.

Rees.

Chez Paree, Chi

Chicago, Jan. 18.
Sam Levenson, Dolores Hawkins, Clark Bros. (2), *Chez Paree Adorables* (6) (*with Jimmy Lee*), *Brian Farnon Orch; $1.50 cover, $3.75 minimum.*

Playing it heavy on the schoolhouse theme with Sam Levenson headlining, the current bill at the Chez drew a packed house opening night and should do hefty biz during its three-week run here.

Limiting himself to child-parent relationships, the state of which he deplores, and to the school and family theme generally, Levenson keeps 'em yocking throughout his 40-minute stint. No polite laughter here, strictly heart-felt guffaws at gags that hit the mark Strictly a storyteller, Levenson follows funny story with funnier; the stories have universality, too, and the people laugh because they know what he's talking about; it's happened to them (even the ultra-sophisticates were kids once). Levenson begs off.

Dolores Hawkins handles femme vocalistics here in more than acceptable fashion. Miss Hawkins is easy to look at and knows how to sell a song. Belting 'em, or cooing, she makes good use of a deep, rich voice with plenty of sexy undertones. Opening with "It's Alright With Me," thrush also torches "Love Me Or Leave Me," and invokes the magic Jolson name with "Rock-a-bye." Enough change of pace in the book, certainly, and Miss Hawkins caps it by teaching an audience volunteer to mambo. More invitation to yearning than dancing, this bit goes over big with the house. Gal wraps up with "Sing You Sinners" and gets a clapping assist from the patrons.

The Clark Bros. open the show with one of the sharpest terp turns around. Dazzling, but precise, speed is contrasted with smooth control in the "slow-motion" numbers and the whole turn is put together with savvy showmanship. A few laughs are included. Starting fast, the Clarks follow with a softshoe and a chuckle-producing "molasses in January" bit. Finishing at high speed, duo does a parody of a "cool cat" juvenile boy and girl terp pal; gets big yocks, natch.

House line intros the show with shrewdly-displayed good looks and sharp hoofing; the Chez Adorables support the school theme here with mortarboards over the coiffures, but the rest of this stuff is not for the classroom. Jimmy Lee backs the line with tuneful pipes.

The Brian Farnon orch does the usual expert job of cutting the show.

Gabe.

Fontainebleau, M. B'ch

Miami Beach, Jan. 19.
Edith Piaf, Manor & Mignon, Sacasas Orch; $3.50-$7 bev. minimum.

Edith Piaf is playing these precincts for the first time in several seasons, this time in the spacious setting of the tiered La Ronde of the plush Fontainebleau. Though the high-domed layout tends at times to dwarf her physically, the innate magnetism of the poignant Parisienne comes through in most of her chansons to earn warming reception from the upper-bracketers who make the room a regular stop.

Mlle. Piaf's act is basically the same as heard before, albeit there's a bit more of the English translation spotted. The accent however is still on the French, a basic weakness in building heavier draw values in this resort area. The competition is rough, and the cafegoers on the jaded side.

Majority of them tend to hit the places featuring the established performers who play the big-club circuit or have seen plenty of exposure on tv, musicomedy, screen or a combination of the three. However, the Piaf admirers, plussed by those who haven't seen her, are coming in enough numbers to make for okay, if not sellout showtimes.

The former gamin-garb has been discarded with a somewhat elaborate (for her) black dress donned. The staging is the same, Mlle. Piaf working alone on center-stage mike, in the same, simple delivery which features her expressive eyes and occasional dramatic arm movements. The Piaf company, containing a choral group and her own key musicians, works behind the drawn curtain, its backgrounding aiding in the vocal build to focus rapt attention.

Manor & Mignon tee off matters with a smartly routined stint featuring airy lifts and spins. The graceful pair have been working the better cafes for some time, their artful approach to the patterings reflecting that background. Best bit is a story in song with modern-movement delineation for the solid returns. Sacasas and his group rate bows for their showbacking.

Lary.

Bon Soir, N. Y.

Kaye Ballard, Tony & Eddie Sylvia Sims, Jimmie Daniels, Three Flames, Bruce Kirby; minimum $5.

The Bon Soir is probably the busiest spot in Greenwich Village. Virtually any night, the custodians at the door keep urging overflow patrons to go to the nearby Village Barn, just about at the time the first show is halfway through. Probable answer is in the shows such as the current bill. It's a lot of fun.

With holdovers like Tony & Eddie and Kaye Ballard, the comedy elements are in excellent shape. Newcomer on this session is Sylvia Sims, who brings a fat-girl jollity to her lighter numbers and can still bring a serious note to the torches. Miss Sims puts a light touch to a tune. She's easy to understand, her departures from the original melodic line seem logical and at the same time provide additional coloration to her tunes. She encores deservedly.

Miss Ballard, who last worked in New York at the Cotillion Room, has a zany viewpoint easily communicated to the mob. Her antic moments are filled with good material carrying takeoffs on an Arthur Godfrey winner, an embryo comic and a few others. Her one serious moment, "My Funny Valentine," suffers in comparison to her comedics, although she cannot be blamed for a departure before an audience that's entirely sympathetic to her efforts.

Tony & Eddie, the disk-pantomimists, have a raucous turn. Their material is imaginative and interlaced with laugh routines. The general tenor of the crowds here lies in sophisticated entertainment, but the potency of the lads' very basic material is quite evident. They do several encores before they can retire, with a finale utilizing the entire show.

Jimmie Daniels, is the perennial emcee, who does well in his own song turn. Bruce Kirby, the waiter who has been assisting all the comedy acts in this room, is getting real expert. He may be doing a solo turn soon. The Three Flames are expert at the musical backing.

Jose.

Mapes Skyroom, Reno

Reno, Jan. 19.
Karen Chandler, Lenny Maxwell, Skylets, Eddie Fitzpatrick Orch; $2 *minimum.*

It's been many moons since Karen Chandler kicked up interest with her disclick, "Hold Me, Thrill Me, Kiss Me." And except for a short intro to the act with this song, she works at entertainment instead of resting on old laurels.

The honey redhead sparkles with her arrangements on "It's All Right With Me" and "You Make Me Feel So Young." She gets nice, quiet effect for "He," and becomes saucy and seductive with "Whatever Lola Wants." And always there is a special touch that does wonders for the song.

Special material, a cute takeoff on the bride of yesterday and today parodied to "Two Sleepy People," establishes Miss Chandler definitely as a comedienne. She clears the requirements of an all-round entertainer with her turn.

Young comic Lenny Maxwell has some fresh ideas but an occasional tired joke drags down the general calibre. His Louis Armstrong impresh is topdrawer and the trumpeting that goes with it sounds authentic.

Skylets bookend the show. Eddie Fitzpatrick sets up Miss Chandler with fine backing.

Mark.

Seven Seas, Omaha

Omaha, Jan. 17.
Wilder Bros. (3), *Al Lamm Trio; no cover or minimum.*

The Wilder Bros., musicians with fresh comedy that's limited to facial expressions, proved a financial bonanza for Don Hammond's Seven Seas in their first visit last year, and undoubtedly will repeat.

Boys, who are displaying more polish this time around, open with "It's Wonderful," then trot out their novel ukuleles with faces on back that make like ventro's dummies. A straightaway "Love Is Many Splendored Thing" vocal precedes the Wilders' forte, all three playing saxophones. "Holiday for Strings" and "Down in Bottom of Well" rate big hands and "Birth of Blues" sends boys out thorough winners.

It spells a busy two weeks ahead for maitre d' Harold Fisher and his efficient crew.

Trump.

Thunderbird, Las Vegas

Las Vegas, Jan. 17.
Ella Logan, Don Tannen, Peiro Bros. (2), *Barney Rawlings, Thunderbird Dancers* (8), *Al Jahns Orch* (11); *no cover or minimum.*

Ella Logan should perk up the Thunderbird's biz for the next month. The Vegas doldrums will be in effect here as in all the other nitery rooms, but she should attract a goodly portion of Strip-wanderers.

Here is a most effective song stylist who should have the newcomers in the thrushing roster around in order to take a lesson or two on how to sell a song. The Logan way is to deliver with every force at her command—the pixie, stylish, dramatic, old and new way wrapped into a dynamic bundle. Her routining is noteworthy, from opening belter to closing gambit sans orch accom and microphone amplification in the moving "Star of the County Down." In between there are familiars. She begs off with a special nod to her conductor, Lou Bring.

Don Tannen's disarming humor is slow to roll, but earns growing yocks enroute with a ventro debunking bit, impreshes and hillbilly spoof, "Night and Day." Peiro Bros. move into opening slot with flashy juggling of pins, sticks, hats and block. Thunderbird Dancers step a smart "Blues in the Night," and finale round; Barney Rawlings warbles and emcees, and the Al Jahns' orchsters give a good accounting of the notes.

Will.

Tropicana, Havana

Havana, Jan. 15.
Taybee Arfa, Lucy Fabry, Ana Gloria & Rolando, Miguel Angel Ortiz, Solera de Espana, Senen Suarez & Arturo Romeu Orchs; $2 minimum (*$4.50 at tables*).

Single-monickered Rodney continues to make his shows more colorful. In his latest, show girls wear weird and wondrous costumes which range from bikinis to fish netting to outer-space chapeaus. A startling innovation is the sight of Cuban chorus boys clad in Bermuda shorts.

Rodney, who has been producing Tropicana's shows for several years, has a knack for blending the bright costumes, the vivid Latin rhythms and the Hollywoodesque Tropicana setting. Stage spectaculars have become a Tropicana hallmark.

Amidst the mass splendor, Taybee Arfa does some fine, sensuous dancing. She has the figure to go with it. Lucy Fabry sings well, with her "What Lola Wants" entirely charming.

Ana Gloria & Rolando are mainstays at Tropicana, and for a good reason. They are top practitioners of the mambo, rumba and other dances.

With Havana nightclub life booming, Tropicana has not been slow in the race to sign up name talent. Already contracted are Johnny Puleo and the Harmonica Gang, Billy Daniels and Nat (King) Cole. But the Tropicana need not fear competition from other niteries. It could fire the entertainers, ban the musicians and serve milk instead of Scotch, and people would still flock to see the place.

Jay.

Bellevue Casino, Mont'l

Montreal, Jan. 19.
Walter Dare Wahl, Iven Jensen, Estelle Sloan, Don Arres, Johnny Di Mario Orch (10), *Stan Sperber Quartet, Casino Lovelies* (10); *$1 admission.*

Current layout at the Bellevue Casino is nearest approach in several months to the type of show this spacious saloon built its reputation on. A rejuvenated pony line with costumes and routines that are professional and loaded with patron appeal; an emcee who appears to be enjoying his work, and several solid sight acts that are surefire with the Casino regulars; all combine to cinch general showcasing.

Headliner Walter Dare Wahl, although no newcomer to the local circuit, continues to amuse and amaze payees as he and his partner (a boneless male) go through their casual but stylized gymnastics. Routine is something of a sleeper, with the slow buildup giving way to solid yocks and appreciation.

Juggler Iven Jensen works for the most part on a teeterboard just to make things more difficult and from this shaky perch about six feet from the floor balances an assortment of plates, etc., to salvos.

Pert Estelle Sloan, featured in the Janette Hackett productions, clicks neatly during a solo bit as she mixes a few vocal sides with some better-than-average tapping.

Newt.

House Reviews

Palace, N. Y.

Big Top & Lauren, Nivellis (2), Roy Rogers, Lynn Roberts, Tim Herbert, Les Cardinals (3), Steve Evans, Pat Rooney Sr. & Pat Rooney Jr., Myron Roman Orch; "There's Always Tomorrow" (U), reviewed in VARIETY *Jan. 18, '56.*

The Palace bill this week is distinguished by the reunion of the two Pat Rooneys, Junior and Senior, known to several generations of vaudegoers in the country. It's a historic event considering that a lot of family history had to be overcome to make this get-together possible. Also, as a sidelight, this bill carries another scion of an illustrious theatrical family. Tim Herbert, of the Timberg family, which at one time did an act with the Rooneys.

Pat Rooney Sr. opens with his usual act, with his standbys, "Tea for Two" and "Daughter of Rosie O'Grady," making for a pleasant bit of nostalgia. The son is a breezier figure, as befits one bearing Jr. after his regulation tag. Although he has been out of the business for a good many years, confining his activity to the operation of a New England hotdoggery, he cuts a good figure on his pedals. He can still knock off a good brand of eccentric dancing with speed and effectiveness. The banter between the pair is fairly bright. It's as strong a turn as has appeared here in a long time.

Herbert, who recently returned to solo work after several years as a duo with Don Saxon, has devised a new turn. Some of his bits are effective and others need some wholesale rewrites to give the act some more climaxes. But on the whole he is favorably received.

Another pair of comedy vets are Roy Rogers and Steve Evans. Rogers is of the anything-for-a-laugh school who takes prattfalls, eats goldfish, and does some tumbles that one would normally think impossible for a man of his heft. Altogether he is a most inelegant turn, but some like it. Evans is best remembered for his Polish drunk, an excellent impression based on a good characterization. His other important bit is his conception of various kinds of laughs, which gives him a hearty exit.

Singer Lynn Roberts, a former Tommy Dorsey warbler, seems strange to the ways of vaude houses, but gives the overall impression of being a good chirper. Her catalog isn't the most desirable for this house, but it has the benefit of familiarity. She goes over well.

The Nivellis, comprising a man with a femme assistant, is a vet European magic turn, with some good tricks. Male is a fast worker. and gets off his illusions in rapid succession for good results.

New Acts this bill are Big Top & Lauren and Les Cardinals (3). The Myron Roman orch showbacks with its usual sharpness. *Jose.*

Francais, Ottawa

Ottawa, Jan. 24.

Swifty & Co. (3), Andrea Krueger, George Tasse, J. A. Brisebois Orch (4). "Hell and High Water" (20th) and "Silver Lode" (RKO).

Three years ago Bob Maynard brought vaudeville back to this capital, for the first time in 25 years, at his 1,000-seat downtown Francais Theatre. Hye Bessin followed for some months at his 858-seat Glebe, featuring disk names. Maynard has booked in a bill a couple of times a year since then, and last week had one of the top names in Montreal French-language vaude and clubs—Swifty. (TV has knocked two Frnch vaude houses there into a grind-film policy, and the third—Canadien—is reportedly shaky).

Swifty is a "French Irishman" —born Patrick Shaw in Ireland, who came to Montreal as a lad and picked up enough French to use it in show business. He's done so for 36 years, except for 30 weeks at the Loop Theatre in Detroit in 1928, when he worked in English. (He did that again, right after his two-a-day Francais week, for three days at Fred Leaven's big nabe Elmdale here—which has had the Four Lads and Bowery Boys). He admits his French is poor—though it sounds McCoy to un Anglais—but has capitalized on that. Audiences think he's using "Fractured French" as a gag. And his femme foil is a pretty Irish colleen named Helen Taylor, whose French is better than his. Only Francais in the act is straight man Fernand St. Germain, a chubby chap who looks something like Barry Kelley.

Swifty is a skinny five-footer with gray hair, large horn-rim specs and sagging rubber cigar, loud sport jacket and red-brown pants, all incongruously topped with a black derby. He has a funny trick of crossing his legs as if winding them round each other, and his pantomime is highly effective. But he relies more on dialog than when caught in Montreal a few years ago.

He and his aides work chiefly in French at this house in a mainly-French section, but toss in the odd gag in English, or even a word. His sketches are melanges of Gallic double-entendre and standard burlesque bits, carried off with a lightness that keeps them inoffensive. He also sings a few numbers, like "When My Baby Smiles At Me" in Ted Lewis gravelly gab style, and "Allez-Vous-En" in a very good baritone.

Rest of the 50-minute show includes two dances—semi-acro and pseudo-oriental—by an attractive brunet, Andrea Krueger, and three songs by a singer from Interprovincial Hotel across the river in Hull, Que., George Tasse. He's okay but should ditch that mustard jacket. J. A. Brisebois' four-man pit orch. is loud but capable. Whole show was well received, and biz was good even on Monday. *Gard.*

Apollo, N. Y.

Dinah Washington, Max Roach & Clifford Brown Orch (12), Teddy Hale, Slappy White, Hi-Fi's (5), Cathy Harris; "The Racers" (20th), reviewed in VARIETY *Feb. 2, '55.*

Jess.

Apollo bill this week adds up to satisfactory entertainment. Talent lineup is headed by songstress Dinah Washington. Also in the tune department, besides the Max Roach-Clifford Brown orch, are the Hi-Fi's, a vocal quintet reviewed under New Acts. Two of the turns, Teddy Hale and Cathy Harris, concentrate on footwork, while the comedy end is handled by Slappy White.

The Roach-Brown aggregation, comprising four reed, five brass and three rhythm, opens the show with some lively instrumentalization. The band breaks down later in the program to a five-man combo for some sharp musicalizing. During the segment, Roach is spotlighted on the hides, working over his own composition, "Conversation for Drums," while Brown demonstrates his trumpet savvy via solo showcasing on "I Don't Stand a Ghost of a Chance With You."

In the terp vein, Miss Harris exhibits some neat toe dancing. The ofay distaffer centers her act on a platform with several steps and executes her stint competently. Hale, a nimble tapster, knows how to maneuver his feet, but his turn, running around 15 minutes, is overlong. White nabs a hefty quota of yocks via his gag delivery. Some of the material, though, is a little too blue for the family trade. His best routine is a takeoff on a tv announcer who gets drunk while touting the sponsor's gin product.

Miss Washington dishes out an okay round of vocals that hould please her following. Tunes belted include "The Show Must Go On," "I Could Write a Book" and "All of Me." The Hi-Fi's, besides working on their own, also chime in with Miss Washington on a couple of numbers. *Jess.*

Alhambra, Paris

Paris, Jan. 18.

Les Morgans (5), Irene Lecarte, Les Garcons de la Rue (4); "Criminelle Association" (M-G).

The policy of Mme. Breteau in rebuilding the Alhambra from a grind picture house to its pristine prestige as biglime music hall should undoubtedly pay off, if the current bill is any barometer. Present policy of three fairly bigtime acts, plus picture, is merely a milestone toward the last stop, when it can compete with Olympia and Bobino as fullscale vaude houses.

In spite of a weak picture, "Criminelle Association," the slate, with Les Garcons de la Rue, Irene Lecarte and Les Morgans, pulls heavily Fridays through Mondays (a day off in France since the Leon Blum regime), with enough people in the house other days to keep actors from talking to the ushers.

Show debuts with Les Morgans (5), a comedy band doing an anemic of Spike Jones. While no worldbeaters, the act has seen and remembered enough sight-and sound gags to get by nearly anywhere in Europe.

Irene Lecarte has come a long, long way since her debut last September at the Bobino. The quondam leading lady of the Theatre National de Belgique turned chantoosy scores heavily with her pipes and pulchritude. She handles such pops as "Fleur de Mon Coeur," "Les Mots," "Moi, Je Coute Cher" and "Baby Blues" with polish and distinction. What she needs now to hit bigtime is a major investment in special material, wardrobe and a topflight coach.

Les Garcons de la Rue, a small satirical singing group on the order of the Compagnons de la Chanson, can work anywhere, in any medium, their comedy being broad and their music solid. Naturally they go best where their political barbs are compressed. Beautifully arranged and intelligently mimed numbers like "Le Tango des Bouchers" (Butchers Tango), "Le Piano des Pauvres" (The Piano of the Poor) and the "Pauvre Orpheline" (Poor Little Orphan) leave the customers with calloused clappers. *Vand.*

Rating Ethics

Continued from page 1

emerge. Reps of the seven Milwaukee AM stations met yesterday (Mon.) to start work on a citywide set of standards designed to forestall any further direct hypoing of dialer responses to the audience checkers

Aside from the fact that he figured the rating services should be alerted to what had been going on here so as to be on guard against similar distortions in other markets, there was a specific reason why Showerman requested they withhold Milwaukee data "based upon bought audiences."

The question of the propriety of the monetary inducements being offered to listeners to report they were tuned to a particular radio station was first raised by the district attorney's office. Issue was taken up by the Better Business Bureau which called a meeting of reps of all the stations. BBB session resulted in an agreement that all such gimmicks would stop at midnight Jan. 9. That means that the audience tallies based on telephone or interview surveys during the first week of January will reflect the promotions that ran through that stanza.

Showerman points out "there is little question these giveaways have a bearing on the published results of surveys. Agencies who are buying time based upon misleading surveys, believing they represent true audience popularity in Milwaukee, are being misled."

Same point was voiced by WEMP general manager Hugh Boice in a letter dispatched to ad agencies explaining why his station last month "to fight fire with fire" launched a cash award promotion for respondents who reported to the surveyers they were listening to WEMP. He claimed the three-week drive proved the surveys could be distorted.

Hassle dates back to the November ratings when WKOY conducted its dialer "campaign."

NBC's 'Lord' Spec

Continued from page 1

sions. NBC already has signed Louis Armstrong for a supporting role and is dickering for a top male star for the lead. Latter would also be pitched for the film version if possible.

NBC has about $150,000 in the property thus far and is ready to spend as much more for the ensuing legit and film versions. Stanley and Irving Taylor have cleffed 11 tunes for "Favorites" and Victor will cut an album as soon as rehearsals begin, making it available about four weeks prior to the telecast.

Rowdy TV Panels

Continued from page 1

Spivak of "Meet the Press" panel as "God's angry little man" and declares May Craig "functions with all the venom and brutality of that one-man investigating committee which once threatened the nation's sanity."

Says the political journal: the idea of any panel on tv is to "pick until the victim explodes in wrath, or collapses in sick despair, upon which the panel grins happily."

VARIETY BILLS

WEEK OF JANUARY 25

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 26
Corps de Ballet
Rockettes
George Sawtelle
Martha Rich
3 Merkeys
Jean Sanders
Bernard Green
Choral Ensemble

Palace (P) 26
Mac & Lorraine
Billy Frye
Eddie LeRoy 2
Cleo Patra Co.
Tommy Hanlon Jr.
Thelma Carpenter
Lew Parker
Whaling & Yvette

AUSTRALIA

MELBOURNE
Tivoli (T) 30
Frank Marlowe
Hite & Stanley
Salici Puppets
J & D Barker
Billy Russell
M & E Rose
Laycock & Maureen
Gordon Chater
June Salter
Johnny O'Connor

SYDNEY
Tivoli (T) 30
Wiere Bros (5)
3 Gypsy
Canfield Smith
Alain Diagora
Upshaw & Cooper
Red Moore
Ken Littlewood
4 Knights
Rosyln Dunbar
J's'ph'ne M'Cormack

BRITAIN

BLACKPOOL
Palace (I) 23
Bill Maynard
Mania's Wonder
Penny Nicholls
Michael Holliday
Homer & Hal
J & J Bentley

CHELSEA
Palace (I) 23
Max Miller
Nat Gonella
Doreen Harris
Peter White
Wareham & Barbara
Georgette
Ray & Lucille

EAST HAM
Granada (I) 23
Baker & Douglas
4 Curzons
King Bros.
Lou Campara
McAndrews & Mills

GLASGOW
Empire (M) 23
Duncan Macrae
Dave Willis
Jack Anthony
Murray & Maidie
Robert Wilson

LONDON
Metropolitan (I) 23
Jack Kirwan
Dave Winton
Margie Murray
Gloria Greene
Robertis
Lascelles
Clarke Sis.
George Carradice
Patricia Shirley
Derek Beech

NOTTINGHAM
Empire (M) 23
Josef Locke
Averil & Aurel
Woodward & Coop'r
Joan Hinde
Revel & Fields
P & S Sherry
Grossetto & Gast'n

PORTSMOUTH
Royal (M) 23
Jon Pertwee
Flack & Lucas
Kentones
Dernos
Bobbie Kimber
Skating Meteors
De Vel & Partner
Nixon & Dixon
Krandon & Karna

WOLVERHAMPTON
Hippodrome (I) 23
Carroll Levis
Eddie Goffron
Billy Maxam
A & V Shelly

Cabaret Bills

NEW YORK CITY

Areie's
Bernie Berns
Carolyn Carpenter
Harry Kane
H Roth Orc

Blue Angel
Martha Davis & Spouse
Jill Corey
Trotter Bros

Bon Soir
Kaye Ballard
Thelma Carpenter
3 Flames
Mae Barnes
Tony & Eddie
Jimmie Daniels

Chateau Madrid
Carmen Amaya
Ralph Font Orc
Pancho Orc

Copacabana
Billy Daniels
Joey Bishop
Delta Rhythm Boys
Chic Layne
Teddie Vincent
Mickey Calon
Grace Genteel
Michael Durso Orc
Frank Marti Orc

No. 1 Fifth Ave
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc

Hot'l H'nry Hudson
Three Suns
Joan Bishop

Hotel New Yorker
Lenny Herman Orc

Hotel Plaza
Polly Bergen
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Denise Darcel
Stanley Melba Orc
Dornan Bros

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
Tex Beneke

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Jean Carroll
Harold & Lola
George Tapps
Chiquita & Johnson
Lynn Christie
Howard Mann
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Lee Sullivan
Toba Stevens
Ramon Orc
Ernie Warren Orc

Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields Trio
Eddie Layton

Red Carpet
Pat Harrington
Christine Norden
Woody Morgan

Town & Country
Lenny Kent
Toni Arden
Carribeans
Johnny Morris Orc

Tete A Tete
Marlyn Evans
Gladys Johnson
Arden Young
Donna Stevens
Pat Matthews

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc

Versailles
Jack Cassidy
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Neile Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Monica Boyar
Maria Bernard
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Dick Hall
George Hopkins
Sophie Parker
Larry McMahon
Alan Holmes Orc

Waldorf-Astoria
Jane Froman
Nat Brandywynne Orc
Mischa Borr Orc

Village Vanguard
Dick Hon
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Dr. Arthur Ellen
Three Riffs
Gloria Vann

Blue Angel
"Calypso Magic"
Duke of Iron
Montego Joe
Rivera
Bermudianna
Picon & M Seyse

Blue Note
Count Basie

Chez Paree
Sam Levenson
Dolores Hawkins
Clark Bros.
Chez Paree Ad'r'b's
Brian Farnon Orc

Cloister Inn
Pat Moran 4
Lurlean Hunter
Dick Marx
Johnny Frigo

Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Boulevar-Dears & Boulevar-Dons
F. Masters Orc

London House
Ralph Sutton 4

Palmer House
Dick Shawn
Genevieve
Bruxellos
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Lena Horne
Leighton Noble Orc

Bar of Music
Kay Cee Jones
Spider & Speed
Mack Twins

Beverly Hilton
Horace Heidt Revue

Biltmore Hotel
Joanne Wheatley
Georgie Kaye
B & C Robinson
Hal Derwin Orc

Ciro's
Nat (King) Cole
Dick Stabile Orc
Geri Galian Orc

Crescendo
Guy Mitchell
Eddie Cano Orc

Mocambo
Carl Ravazza
Paul Hebert Orc
Marco Rizo Rhumba Orc

Moulin Rouge
Peters Sis
Bob Williams
Andrea Dancers
The Cabots
Peiro Bros.
Ffolliott Charlton
Jerry Gray Orc

Statler Hotel
Sportsmen (4)
Florian Zabach
Lois Ray
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Frankie Laine
Beverlee Dennis
Rudy Cardenas
Art Johnson
Don Arden Dncrs
Carlton Hayes Orc

El Cortez
Paulette Sisters
Wayne Roland
Jill Adams
Sherman Hayes Orc

El Rancho Vegas
Sophie Tucker
Robert Clary
Ernie Richman
Cover Girls
Ted Fio Rito Orc

Flamingo
Mills Bros.
Alan King
Goofers
Starlets
Lou Basil Orc

Golden Nugget
Harry Ranch Orc
Polly Possun
Joe Wolverton
Jack Wedell

New Frontier
'Blackouts'
Ken Murray
Marie Wilson
Harmonicats
Andrea Dancers
Robert Lamouret
Dorben Dancers
Garwood Van Orc

Riviera
Olsen & Johnson
Los Chavales
Patty Andrews

Sahara
Donald O'Connor
Sidney Miller
Saharem Dancers
Cee Davidson Orc

Sands
Peggy Lee
Reese & Davis
Beachcombers
Copa Girls
Antonio Morrelli Orc

Showboat
Ford & Reynold
Stunning Smith
Garr Nelson
Rossi & McDermott
Bob Darch
Mike Werner Orc

Silver Slipper
Hank Henry
Jean Valli
Russ Clark
Denise Bennett
Cliff Ferre
Sparky Kaye
Jimmy Cavanaugh
Geo. Redman Orc

Thunderbird
Ella Logan
Don Tannen
Peiro Bros.
Thunderbird D'c'r's
Barnet Rawlings
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc

Balmoral Hotel
Enrica & Novello
Emil Coleman Orc
Wayne Carmichael

Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Dorothy Douglas
Harvey Bell
Fred Thompson

Ciro's
Will Mastin Trio
Sammy Davis Jr.
Gene Baylos
Marion Colby
Barbara McNair
The Treniers

Clover Club
Novelites (3)
Guy Rennie
Sharon & Fleming
Danny Mason
Boots McKenna Line
Len Dawson Orc

Club Calvert
Louis Jordan's
Jimmy Tyler Orc

DiLido Hotel
Johnny Howard
Sager Dancers
La Playa Sextet
Emilio Reyes Orc
Bea Kalmus

Eden Roc
Howard Keel
Katherine Dunham & Co
Mal Malkin Orc
Chuey Reyes Orc

Fontainebleau
Edith Piaf
Manor & Mignon
Sacasas Orc

Ivanhoe Hotel
Ruth Palmer
Dante & Simms
Bill McCune Orc

Johnina Hotel
Tony Mandell 4
Judy Tremaine
The Paragons Trio

Lucerne
Allen & DeWood
Jacques Donnet Orc

Latin Quarter
Jose Greco Co.
Frank Libuse
Margo Brander
Chiquita & Johnson
Dagenham Girl Pipers

Leon & Eddie's
Gay Divorcees (12)
Marian Wilkens
Denise
Atoma

Monte Carlo Hotel
Lillian Roth
Martin & Maio
Leonard Young
Ben Novack Orc

Nautilus
Jan Murray
Sylvia Carlton
Antone & Ina
Fletcher Peck
Syd Stanley Orc

Place Pigalle
Pat Halladay
Wick-Wacks (4)
Joe Cash
Kaye Gayle

San Souci Hotel
Cab Calloway
Freddy Calo Orc

Saxony Hotel
Ice Review Spec
Wilma & Ed Leary
Joan Hyldoft
Bobby May
Marvin Roy
Barbara Carroll 3
Dave Lester Orch
Johnny Silvers Orc
Frank Stanley Orc

Seville
Betty Madigan
Ricky Layne & Vel
S & V Baker
Van Smith
C Reader Orc

Sea Isle Hotel
S Hoffman Orc
Pasty Abbott

Vanity Fair
B S Pully
Pearl Williams
Sammy Walsh
Joya Sherrill
Noro Morales Orc

Versailles Hotel
Alan Gale
Billy Shepard
Buddy Clayton
A J & Ron
Teddy King Orc

5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev

Vagabonds Club
The Vagabonds (4)
Chaz Chase
Maria Neglia
Elisa Jayne
Frank Linale Orc
Woody Woodbury

Villa Venice
Papa Bouche
Doris Africk
Tamar Benemay
Connie Reed

HAVANA

Tropicana
Gloria & Rolando
Johnny Puleo
Xiomara Alfaro
Miguel Angel Ortiz
S Suarez Orq
A Romeu Orq

Montmartre
Zenia
Nanolo Torrente
Carlos Santos
May Julio
Clarisse Novo
Angelita Castany
Marcia Marcos
P. Godino
Casino Playa Orq
Fajardo Orq

Sans Souci
Edith Piaf
Ben Berry
Patty Ross
Ballet
R Ortega Orc

Hotel Nacional
Eartha Kitt

RENO

Mapes Skyroom
Karen Chandler
Lenny Maxwell
Skylets
Eddie Fitzpatrick

Riverside
Roberta Linn
Szony & Cabots
Starlets (8)
Bill Clifford Orc

Nix Late Canton Closing

Canton, O., Jan. 24.

Tavern Keepers Assn.'s request that Council change present closing laws from 1 a.m. on Sunday to 2:30 a.m. has been turned down.

Under present law, night clubs in the city have to close at 1 a.m., while similar places in the county and most other cities can remain open, under state law, until 2:30 a.m.

ATPAM Board Adopts Job Freeze To Modify Sheaffer Amendment

Despite its recent passage by referendum vote, the Sheaffer Amendment is apparently still a controversial issue in the Assn. of Theatrical Press Agents & Managers. The matter has been raised anew by the unpublicized action of the union board of governors last week in revising the bylaws to modify the constitutional change.

The board voted to set up what amounts to second-class membership for anyone admitted under the Sheaffer Amendment. It did so by ruling that such admittees are to be permanently "frozen" in whatever membership group they join. Members admitted in the regular way are automatically "frozen" for three years, but then have free transferability between pressagent or manager groups.

There may be some question of the legality of the board's action. The Sheaffer Amendment, as drafted by the board, as submitted for referendum and as passed by the membership, contained no mention of any limitation on transferability. Therefore, the regular three-year "freeze" presumably applied.

In voting to apply a permanent "freeze" to Sheaffer Amendment entrants, however, the board in effect would limit and thus revise the constitutional change after it has been adopted by the membership. As one pressagent member of the union expressed it yesterday (Tues.), it's as though, immediately after passage of the Women's Suffrage Amendment to the U. S. Constitution, Congress had voted that it applied only to primary elections.

"It will be claimed that the board's quiet move was in line with the original proposal to admit Louis Sheaffer," another p.a. declared, "since it was understood that he was to be permanently frozen to the pressagent chapter. That would be somewhat disingenious, however, since the Sheaffer Amendment was clearly intended to cover all future applicants with experience and qualifications such as his, and was obviously not aimed to apply to Sheaffer alone."

'Amazing Adele' Folds For About $270,000 Loss; NBC Nixes Spectacular

"Amazing Adele," the Albert Selden-Morton Gottlieb tryout flop, dropped around $270,000. The musical, which folded at the Shubert Theatre, Boston, last Saturday (21), represented a $190,000 investment, plus 20% overcall. The extra loss on the production is being footed by the management.

It's understood Selden was the top investor in the production, with about $25,000 slice, reportedly putting up the coin attributed to several other backers listed in the advertised summary of the partnership agreement. According to that roster, the backers included producer-realtor Roger L. Stevens, $975; Century Lighting prexy Edward F. Kook, $1,267; Yvette Girard, producer-wife of Henry Schumer, head of Schumer Theatrical Transfer Co., $1,425; the show's choreographer, Herb Ross, $1,900; and James Stroock, head of Brooks Costume Co., $1,900.

Also ad agency exec William H. Weintraub, $1,900; producer Rita Allen, $3,800; John Shubert, $3,800; producer-theatre owner Anthony Brady Farrell, $7,600; playwright John D. Hess, $7,600; music publisher Edwin H. Morris, $7,600, and Johnny Desmond, one of the leads in the production, $1,140.

The book for the musical was adapted by Anita Loos from the French play by Pierre Barrillet and Jean-Pierre Gredy. The score and lyrics were by Selden. Oddly, the show did hefty business for its final performances in the Hub, despite dire reviews and the fact that it was announced to fold without coming into New York. Moreover, audience reaction was reportedly quite good.

NBC considered acquiring the production as a property for a tv spectacular, but network officials who saw a performance in Boston nixed the idea. If that had gone through, there presumably would have been sufficient coin to bring the musical to Broadway.

'Cat' Nears 200G Net, That Sure Ain't Tin

"Cat on a Hot Tin Roof" is nearing the $200,000 profit mark. As of Dec. 31, the Playwrights Co. production had netted $171,887 on its $102,000 investment (including 20% overcall). Of that amount, $136,000 has been distributed, representing nearly 67% profit to the backers on the basis of the standard 50-50 split with the management.

The Tennessee Williams drama, costarring Burl Ives and Barbara Bel Geddes, has been playing to over-capacity business since its opening at the Morosco Theatre, N. Y., last March 24 and has been averaging about $5,500 weekly profit. On that basis, its figured the income for the three weeks from Dec. 31 to last Saturday (21) hiked the total profit on the show to over $188,000.

As of Dec. 31, there was $6,637 available for distribution. Future income includes the show's 40% share of the Metro film sale for $500,000, plus a percentage of the picture gross. "Cat" is currently in its 45th week at the Morosco.

'Pajama' Payoff Hits $1-Million

Payment of another $50,000 dividend on "Pajama Game" earlier this month brings the total profit distribution on the musical to $1,000,000 thus far. On the basis of the standard 50-50 split between the management and the backers that gives the latter a 200% profit to date on their $250,000 investment.

The net return on the Frederick Brisson-Robert Griffith Harold S. Prince musical was $1,080,274 as of Dec. 31. That included income from the Broadway and national companies, plus partial payment from Warner Bros. on its purchase of the film rights to the property for $750,000, plus 50% of the picture profits. Also reflected in the profit were royalties from the London and Australian productions and the tuner's share of income on the Columbia original cast album.

For the 14 weeks ending Dec. 31, the N. Y. company garnered $142,538 operating profit, while the touring edition netted $133,341, bringing the total take for the period to $275,879. The gross on the Broadway production dropped to a little over $33,000 on one of those weeks, but the show still made an $844 profit. The national company income included settlement of its 17-week run in Los Angeles and San Francisco under the auspices of the Civic Light Opera Assn.

The Broadway production, currently in its 90th week at the St. James Theatre, stars John Raitt, Eddie Foy Jr., and Helen Gallagher, with Julie Wilson, a newcomer, as featured femme lead, replacing Pat Marshall. The touring version, currently in its 11th week at the Shubert Theatre, Chicago, stars Fran Warren, Larry Douglas and Buster West.

'BOY' STILL MOPPING UP

Tuner Profit Reaches $205,044 As Tour Clicks

"Boy Friend," the Cy Feuer-Ernest H. Martin import of Sandy Wilson's British musical comedy satire, is continuing the profitable pace on tour that it registered in its 61-week Broadway run ended last Nov. 26. Subsequent to the period covered below, it has played to smash grosses in Boston, Washington, Baltimore and Philadelphia. It's at the Nixon, Pittsburgh, this week.

According to the latest accounting, the show's basic financial status is as follows:

Original investment, $140,000.

Net profit on Broadway, $205,044.

Profit first week on tour (New Haven), $1,338.

Total distributed profit to date, $170,000.

Who Threw That?

Elliot Norton, drama critic of the Boston Post, devoted his Sunday column last week to a spoof of the single-mindedness of VARIETY's coverage of legit, particularly its emphasis on boxoffice. He also worked in a good-natured dig at New York "provincials" and a needle of Philadelphia, the Hub's chief rival as a theatrical tryout town.

"In the first week of the post-New Year slump, says VARIETY, only five shows played to standing room only," he wrote. "Of these, only 'Cat on a Hot Tin Roof' has not yet played Boston. For some eerie reason, the management sent it to Philadelphia for its tryout. Philadelphia!"

Producers Plan Co-op Show Ads; Papers Agin' It

Cooperating advertising for legit shows, a recurrent project of Broadway producers, is being promoted again by the League of N. Y. Theatres. The idea would be to run a concise box, say about three-column width by approximately 30 lines deep (one line for each current Broadway show), listing productions in alphabetical order, with their respective theatres, possibly stars, matinee days and boxoffice scale.

It's figured that such a setup would involve substantial savings in advertising outlay, which now runs to about $1,200-$1,500 a week for straight plays (just the show's share) and $2,000-$3,000 for musicals. That's just for the regular ABC listings and does not include the greatly increased expense for display space.

An obvious hitch to the project is that most of the New York dailies refuse such cooperative advertising, although a couple have reportedly indicated willingness to accept it. Matter is the subject of a pending lawsuit by the Shuberts, as operators of about half the Broadway legit theatres, against the principal New York dailies. Pending settlement of that action, little chance is seen for modification of the publishers' attitude.

In trying to get the dailies to accept cooperative ads, producers will point out that the present

(Continued on page 59)

Regular Plane Service For Broadway Patrons For 3 Package Rates

Regular show-plane service for individuals, to be operated to New York by Theatre Tours and Trans-World Airways, gets under way next Monday (30) with three different all-expense round-trip bookings available. The package trips, including plane fare, hotel accommodations, meals and theatre tickets in New York, will be on sale at 111 TWA offices in 69 principal cities and at 2,600 travel agencies.

The three package trips include three days and two nights in New York, $49.50 per person; four days and three nights, $69.75 per person, and six days and five nights, $98 per person. Besides orchestra seats for Broadway musical and play hits, the trips will include meals in noted New York restaurants, visits to cabarets, tour of the United Nations and hotel accommodations.

TWA will book the trips from its offices in various cities, or through travel agencies, and the arrangements for hotel accommodations, theatre tickets and restaurant and nitery reservations will be handled by Alex Barron, general manager of Theatre Tours, with offices in the St. Moritz Hotel, N. Y. Theatre Tours does not operate group show trains or planes, but confines its activities and trips to individuals.

Entire project is the brainchild of Alexander H. Cohen, president of Theatrical Subsidiaries, parent company of Theatre Tours. Similar setups are being arranged with Northeast and Northwest airlines, and with Delta (a midwest line about to begin operating planes into New York) and Varig, a Brazilian company.

Alien Actor Problem Re-ignites; Equity May Apply Full Embargo

The alien actor situation, which has been coming to a boil in recent months, may erupt shortly itno a three-way battle among producers, Actors Equity and British Equity. It was the subject of angry words last week at one of the periodic luncheon confabs between representatives of Equity and the League of N. Y. Theatres.

Producers in New York and London are apparently caught in the middle of a tussle between Equity and British Equity on the subject. There are growing signs that the thesp unions here and in England have begun to retaliate against each others' memberships by the most stringent application of alien actor entries.

In any such struggle and to some extent even under the mildest alien restrictions, the quality of shows in both countries would presumably suffer. An immediate effect would be to complicate casting problems in both New York and London. Of less immediate but possibly more serious consequence, the standard of performance would tend to be lowered, with a progressively negative effect on public interest in legit and, as a consequence, on boxoffice response and the livelihood of everyone involved.

Ever since the failure several years ago of an attempt by Equity and British Equity to agree on mutual easing of alien rules, the situation has been deteriorating. British Equity, through the Ministry of Labor, has increasingly curbed the import of U. S. players for London shows. Simultaneously, Equity here has stiffened its alien regulations (for instance, the 60-40 rule).

Matters have reached a critical point recently, with Equity needling the U. S. Immigration & Naturalization Bureau to issue fewer and fewer work permits for British actors under the provisions of the McCarran Act. An

(Continued on page 59)

Musical 'Grand Hotel' For B'way, Then Film

A musical version of the 1930-31 legit click, "Grand Hotel," is slated for Broadway production next season by the Playwrights Co. It'll then follow the legit-to-celluloid pattern of the original presentation, with Metro again handling the filmization. The studio has already purchased the picture rights for $300,000.

The book for the tuner has been adapted by Luther Davis, while the music and lyrics are by Robert Wright and George Forrest. Trio was last represented on Broadway by the musical "Kismet."

The original Broadway production of "Hotel," presented and staged by Herman Shumlin, was adapted by William A. Drake from the German of Vicki Baum and ran for 257 performances. The musical version will be staged by Albert Marre, who's also been tapped by the Playwrights to direct its forthcoming production of Jean Anouilh's "Time Remembered." The actual production sked for the two entries hasn't been worked out yet.

Metro's version of the Drake drama was produced in 1932 and starred Greta Garbo.

Equity to Slap Actor Lateness

Actors Equity is preparing to crackdown on players who are late arriving at the theatre before performances. That was indicated by a union official last week at a luncheon meeting between representatives of Equity and the League of N. Y. Theatres.

Mention by a League spokesman of an instance where a featured actress in a longrun Broadway hit has repeatedly arrived at the theatre long after the half-hour call, in one instance requiring delay in starting the performance, brought out that there has apparently been a rash of such incidents lately. It was explained that stage managers are inclined to be reluctant to report such cases, and producers rarely want to make an issue of it to Equity.

The matter has also caused concern in the union lately, one actor representative revealed. He added that after several discussions, a committee had been formed to deal with it. The Equity council regards such incidents very seriously, it was said, and is ready to take disciplinary action against offenders. All this is in line with the union's traditional insistence on observance of its rules and the terms of actor contracts.

Lateness and other such lapses are unprofessional, and tend to jeopardize the employment of the offender's fellow-actors, according to responsible Equity reps. All cases of lateness and similar violations of contract or of union regulations should be reported to Equity, it was stressed.

'BUS' PROFIT $249,822 220G DIVVY TO DATE

"Bus Stop," the Robert Whitehead-Roger L. Stevens production of William Inge's comedy-drama, has now earned $249,822 net profit, as of Dec. 31. That includes partial returns on the film sale to 20th-Fox, plus $3,750 payment from Allied Artists for permitting featured actress Phyllis Love a leave of absence from the Broadway company to appear in the William Wyler picture, "A Friendly Persuasion."

Highlights from the latest accounting on the show includes the following:

Original investment, $60,000.

New profit, N. Y. company, $237,382.

Net profit, road company, $6,228.
Other profit, $6,212.
Latest dividend, $30,000.
Total distributed profit, $220,000.

'Seed' Tour Dittoing N. Y.; $22,419 Net in 5 Weeks; $211,897 Total to Date

The road is stringing along with Broadway on "Bad Seed." The Playwrights Co. production, which had over $200,000 profit prior to going on tour, is continuing its cleanup in the hinterland.

The Nancy Kelly starrer piled up $22,419 operating profit for the first five weeks of its road hike, ending Dec. 31. That brought the total profit to $211,897, after the deduction of $11,359 for preliminary expenses and additional New York closing costs. Profit distributed thus far tallies $176,000. On the basis of the standard 50-50 split between the management and backers, that gives the latter about 112% profit to date on their $78,000 investment.

The road hop began Nov. 30, nine weeks after the Broadway closing. The delay was requested by Warner Bros. to enable the studio to shoot its filmization of the Maxwell Anderson-William March property with Miss Kelly and others of the original cast. The picture company, which purchased the film rights for $300,000, shelled out an additional $70,000 for the tour delay. That extra coin (less $20,000 to Anderson), plus partial payment on the original pic deal, is reflected in the profit on the production.

The meller, which finished a 42-week Broadway run Sept. 24, is current at the Shubert, Boston.

Recalls Third, Earlier 'Fanny' in N. Y. in 1893

South Laguna, Cal.

Editor, VARIETY:

I note in your Inside Stuff Legit of Dec. 14 a reference to a 1926-27 show called "Fanny" (I suppose it's a typo that your copy reads 1921). I would like to call your attention to an earlier show called "Fanny," by George R. Sims & Cecil Raleigh, that played the Standard Theatre, Sept. 4, 1893, with a cast including Johnstone Bennett, W. J. Ferguson, George Alison, Frank Burbeck, Max Figman and Lois Fuller.

Sam Stark.

Shows On Broadway

Tamburlaine the Great

Producers' Theatre-Stratford Festival Foundation of Canada production of Tyrone Guthrie-Donald Wolfit adaptation of two plays by Christopher Marlowe. Directed by Guthrie; co-features Anthony Quayle and Coral Browne; scenery, costumes, Leslie Hurry; lighting, Paul Morrison; music, John Gardner; conductor, Louis Applebaum. Features, Anthony Quayle, Coral Browne. At Winter Garden, N. Y., Jan. 19, '56; $4.60 top weeknights; $5.75 Friday, Saturday ($6.90 opening).

Prologue	David Gardner
King of Persia	Eric House
His Brother	Tony Van Bridge
Meander	Robert Goodier
Theridamas	Robert Christie
Menaphon	Ted Follows
Ortygius	Edward K. Holmes
Tamburlaine	Anthony Quayle
Zenocrate	Barbara Chilcott
Agydas	Donald Davis
Techelles	William Hutt
Usumcasane	William Shatner
Scythian Soldier	Peter Wylde
Persian Spy	Peter Perehinczuk
Persian Messenger	Neil Vipond
Scythian Messenger	Julian Flett
Anippe	Deborah Cass
A Basso	Bruce Swerdfager
Emperor of Turks	Douglas Rain
King of Fez	John Hayes
King of Morocco	Harry McGirt
King of Argier	Edward K. Holmes
Zabina	Coral Browne
Her Maid	Margaret Braidwood
Soldan of Egypt	Lloyd Bochner
Capolin	Eric House
Egyptian Messengers	Richard Howard, David Gardner
King of Arabia	Roland Bull
Governor of Memphis	Eric House
Citizens	James Manser, William Cole
Virgins of Memphis	Myrna Aaron, Jacqueline Cecil, Colleen Dewhurst, Margot Hartman, Barbara Kay, Fay Tracey
Philemus	Alan Wilkinson
Celebinus, Son of Tamburlaine	Ted Follows
Amyras, Another Son	Lauis Negin
Calyphas, Another Son	Neil Vipond
Callapine	Lloyd Bochner
Almeda	Douglas Rain
Physicians	Bruce Swerdfager, Eric House
King of Natolia	David Gardner
King of Jerusalem	Roland Bull
King of Trebizond	Edward K. Holmes
King of Soria	Tony Van Bridge
Messenger	Peter Perehinczuk
Perdicas	Bruce Swerdfager
Governor of Babylon	Robert Goodier
Maximus	Douglas Rain
citizens	Peter Perehinczuk, John Hayes
Turkish Concubines	Coleen Dewhurst, Jacqueline Cecil, Myra Aaron, Fay Tracey, Margot Hartman, Barbara Kay
King of Amasia	Donald Davis
Egyptian Captain	William Cole

Scythians, Persians, Egyptians: Thor Arngrin, Kenneth Ayers, Guy Belanger, George Blackwell, Roland Bull, John Carter, William Cole, Julian Flett, Ted Follows, David Gardner, Jay Gerber, John Hayes, Peter Henderson, Gordon Hilstad, Richard Howard, Barney Johnston, James Manser, Arne Markussen, Harry McGirt, Alex de Naszody, William Nuss, Louis Negin, Peter Perehinczuk, Adam Petroski, Orest Ulan, Gordon Shearer, Murray Vines, Neil Vipond, Alan Wilkinson, Norman Wigutow, Beverley Wilson, Peter Wylde, Allan Zielonka.

International goodwill be blowed. A dull evening in the theatre is a dull evening, no matter how social the occasion and no matter how wistful the critics and camp-followers of a worthy neighbor country. The Winter Garden is draped with the flags of both nations. The two anthems are played and everyone stands. But "Tamburlaine the Great" is still a theatrical monstrosity for the Broadway of 1956 and for $4.60 top ($5.75 weekends) in American money.

Nowadays much is heard about exchange of "culture," but the word will get a bad name indeed if creaky old works out of college Lit. II become coin of exchange. Indulging a purely personal eccentricity of choice, Tyrone Guthrie has selected a play written in 1587 by a ranting and railing 23-year old boy and, with this clammy text from scholarly cloisters, asks indulgence of Broadway in the name of Canadian-American amity. But it is an imaginary obligation to pretend an ordeal is entertainment—in any country or language.

If Guthrie gambled for a New York tour-de-force he succeeds in reverse, for this understandably-neglected play proves a tour-de-force of tedium. It is action, yet with hardly a moment of suspense. The stage is populated with speaking roles, yet there is a minimum of characterization. Guthrie's selection of the work has been ascribed to his "boyish love of excitement," but it doesn't work out as excitement, It is shrill, Johnny-one-note villainy which grows monotonous.

Jack the Ripper is more interesting psychologically than Tamburlaine and Mickey Spillane is more up-to-date sadistically than Christopher Marlowe. It may also be added that the play is about as grisly as, but considerably less suspenseful than, "The Duchess of Malfi" by another of Shakespeare's contemporaries, John Webster, which was a Broadway misadventure of some few years ago when resurrected by Elisabeth Bergner.

Broadway has heard a lot about the brutality and sadism in this play. From the first mugged nobleman who later commits harikari to the final bullwhipping of clusters of dethroned monarchs the production is thronged with torture scenes.

Tongues are pulled out. Eyes are gouged out. Two kings are put in head-cages and harness and made to play horsie to the conqueror's chariot. An emperor is confined to a narrow cage in which he finally beats his own brains to achieve suicide.

Even Guthrie can't get all the sadism onstage. If a provincial governor is hoisted by chains and used for bow-and-arrow target practice the cavalry which rides down a welcoming committee of virgins must be offstage. So, too, the burning of the library and the drowning of an entire population. (Setting is rather stiff, with side-poles which remain throughout, always drawing attention to themselves).

All this violence, this incessant, frightful pychopathic bloodlust is unexplained and nearly always unnecessary. The killing becomes unbearably dull. It is sheer flattery to credit the distaste the play engenders to squeamishness. Rather the case against Guthrie is not that he inflicts horror but that he makes horror in the end so pointless.

Partly, this is because in the Marlowe telling of history it is one long setup for Tamburlaine. Nobody ever lays a hand on the scourge. He doesn't even lose a lieutenant through all the years. Only a literary historian could cite another work with so many ineffectual, stupid, trusting and ill-served kings. Blinded, bleeding and otherwise tortured, these kings are without even verbal weapons. "Bloody!" they all cry, and Tamburlaine grins happily.

Although vigorously played by a number of the actors, some of the roles are almost caricatured. Per, the original King of Persia. Per, the pillow-stuffed jailer who frees one of the captive Moslem monarchs. With nearly 50 listed roles, this is a director's rather than an actor's piece.

Coral Browne makes her Broadway debut as a captured Empress, wife of the brain beater-outer. It's hardly the ideal Broadway introduction for the British actress. She seems a sound trouper and perhaps she will return some other day in circumstances less suffocated with pretentiousness and directorial razzle-dazzle.

Although pity and compassion for anybody else are rigorously banished from the barbaric rites which constitute this "drama," when it comes time for Tamburlaine's beloved wife (Barbara Chilcott) to die, the scene is written and played for some tenderness and therefore presents this Canadian actress with valuable career moments.

Tamburlaine is "human" in this scene, as in the scene which opens the second act when he is taking his leisure in a family circle with the wife and their three growing sons. One of the sons is an effeminate coward who can't stand blood—and this is the most arresting situation in the whole play to modern psychology. In due course the father slaughters this son unflinchingly.

A firstrate feat of acting—and a waste—is that of Britain's Anthony Quayle, from Stratford-on-Avon. To the dimly-motivated tyrant he brings a kind of nightmarish plausibility in performance. The stamina of his vocal cords by itself is a matter for admiration. Too bad that he comes back to Broadway in so murky a work which says so little which isn't trite to modern ears.

For what, if anything, has Marlowe tried to say? The play seems equally without morals or a moral. It is an almost pedestrian statement of man's inhumanity to man. All the banners, the putting on and taking off of crowns, the menacing of swords, posed arrows and lances cannot make the story anything more than a mad dog's progress.

The burning of the books toward the end of the play finds Tamburlaine taunting God to save the Holy Writings from the flames and presently suffering a stroke, as if God is rebuking him, at long last and only for getting personal, Here, surely, is a dated concept of Diety, deaf to prayer but touchy to insult. Marlowe's God is as unpleasant as his hero.

It's only a petite cerebral hemorrhage which strikes the scourge, not enough to prevent one of the longest mouthings of rhetoric ever written to be given the smokehouse treatment by an expiring thespian. Pointing, again, to the essential monotony and emptiness of the script for all its show of "action," the tyrant at the end is aged but otherwise unchanged.

He gloats in retrospect over his conquest and booty. He has a map brought out even bigger than the one Orson Welles currently uses in "King Lear." As he declaims himself to death, Tamburlaine has learned nothing. His egomania is intact. From first to last, a mad dog, and no more interesting dramatically, at least in this telling.

No amount of doubletalk or tactful writing around the facts can make a "busy" show a good show. The script is part of scholarship, not of living theatre. It brings the spectator to a state of satiety in which he looks down the open pit of hell and yawns at the devil.

Land.

What's in a Name?

When is a booker a bookie? According to Frisco gendarmes, it's when he has his office installed with a couple of unauthorized (what's "unauthorized" mean?—Ed.) telephone lines, each with two extensions.

Mark Anthony Petercupo, 38, operator of the Mark Anthony theatrical agency, was pinched last Thursday (19) by local constabulary looking for a bookie. He was later freed in $500 bail.

Fallen Angels

Charles Bowden & Richard Barr (in association with H. Ridgely Bullock Jr.) revival of comedy in three acts, by Noel Coward. Direction, Bowden, setting and lighting, Eldon Elder; costumes, Patton Campbell. Stars Nancy Walker, Margaret Phillips; features Alice Pearce, William Windom, William LeMassena, Efrem Zimbalist Jr.. At the Playhouse, N. Y., Jan. 17, '56; $4.60 top weeknights; $5.75 Friday, Saturday nights ($6.90 opening).

Julia Starbuck	Nancy Walker
Frederick Starbuck	William Windom
Jasmine Saunders	Alice Pearce
William Danbury	William LeMassena
Jane Danbury	Margaret Phillips
Maurice Duclos	Efram Zimbalist Jr.

The aged and infirm deserve some consideration. They shouldn't be uprooted from whatever dignity they've acquired with time, just to be exhibited as freaks. When they are, the effect is apt to be not so much funny as uncomfortable.

Probably "Fallen Angels" was never exactly hilarious anyway. The Noel Coward farce was a hit in London in 1925 with Tallulah Bankhead and Edna Best costarred, but a failure on Broadway two years later with Fay Bainter and Estelle Winwood. It's been revived occasionally since then, twice in London with moderate success and various times in stock in the U.S., notably at Dennis, Mass., in 1942, with Gertrude Lawrence.

The yarn is one of Coward's skimpier plays (skimpier than "Private Lives," "Design for Living" or "Blithe Spirit"?—Is that possible?), relying on an elaborately low-comedy drunk scene in the second act. For rabid fans of Nancy Walker's unvarying brand of mugging, it's presumably a satisfying show, just as a revival of "Private Lives" was a boxoffice click some years ago with Miss Bankhead indulging herself in a solo hokum binge. But for those who like at least a little substance, or perhaps a slight change of pace, it's a long and progressively tiresome evening.

The comedy, revised slightly for this presentation, involves two bored-to-the-point-of-adventure New York (the original locale was London) wives whose exasperatingly complacent husbands have gone off to the country for a weekend of golf. Having learned of the impending arrival of a romantic Frenchman with whom they both had pre-marital affairs, the gals prepare a lavish dinner, but get spectacularly plastered while they wait.

Somehow, Miss Walker and Margaret Phillips, costarred as the other would-be wayward wife, seem incongruous in this situation. Miss Walker's playing is limited to a kind of shoulder-shrugging disgust and resignation, while Miss Phillips plays it more or less straight and rather intense. There are some real laughs in the drunk scene, but otherwise only an occasional chuckle.

(Incidentally, it's the second souse routine of the season that fails to carry a whole play. The other is in "Desk Set," with Shirley Booth giving a more subtle and resourceful portrayal as she becomes the life of the party at an office Christmas celebration. In each case, the scene is funny, but inconsequential in terms of story, and futile as a show-saver.)

Alice Pearce uncorks several snickers as the maid who is faintly incredulous at the champagne-induced shambles, but the character would be funnier in a sharply deadpan performance. The three men in the cast are competent, but the parts are negligible. William Windom and William LeMassena are the smug husbands (the former should avoid those practice golf swings—they're a dead giveaway that he's not even a duffer), and Efrem Zimbalist Jr. is plausible as the Gallic charmer.

Co-producer Charles Bowden has provided inventively stock direction, with a suitably hideous 1920's apartment setting and painfully garish lighting by Eldon Elder and appropriately period clothes by Patton Campbell.

Hobe.

Shows Out of Town

Middle of the Night

Wilmington, Jan. 19.

Joshua Logan production drama in three acts, by Paddy Chayafsky. Direction, Logan; settings and lighting, Jo Mielziner; costumes, Motley, incidental music, Lehman Engel. Stars Edward G. Robinson; features Gena Rowlands. At the Playhouse, Wilmington, Jan. 19, '56; $4.80 top.

Girl	Gena Rowlands
Mother	June Walker
Kid Sister	Jean Chambers
Manufacturer	Edward G. Robinson
Sister	Nancy R. Pollock
Woman	Betty Walker
Daughter	Anne Jackson
Neighbor	Effie Afton
Friend	Janet Ward
Husband	Lee Phillips
Son-in-law	Martin Balsam

Edward G. Robinson, star; Paddy Chayefsky, author, and Joshua Logan, producer-director, stack up as a triple threat combination which should maneuver this slender but dramatic story of a December-May romance to Broadway success. With some revisions, including toning down the chatter on sex, show impresses as likely material for Hollywood.

It's an absorbing play, dealing with a middle-aged industrialist in love with a 24-year-old girl who has found disillusionment in her marriage to a musician. At the moment the script tends to be lengthy and repetitious, but there's nothing basically wrong that some tightening and sharpening can't fix.

Chayefsky has enlarged his drama, originally done on tv, involving the age differential problem for two hearts in turmoil. Aside from the romantic conflict, there isn't much to the plot, but Chayefsky comes through with a series of scenes of high dramatic content plus some leavening moments of humor.

The characters are thoroughly believable and the writing throughout is up to the high standard of the author's previous works (notably the tv-to-film hit, "Marty").

A play of this type requires superlative acting—and gets it. Robinson, returning to Broadway after a 35-year absence (however, he starred in "Darkness at Noon" on tour several seasons ago), gives an eloquent portrayal as the lonely middleager. His breakdown in the third act, when he fears the girl will jilt him, calls for emoting of a high order. It's a grand performance.

Not far behind him is Gena Rowlands as the bewildered, distraught girl who finds life and a romance with a man twice her age a tough proposition. Lovely and talented, she is a real find for the legit stage. June Walker is fine as the girl's dowdy mother and Nancy R. Pollock turns in an ace performance as the industrialist's possessive sister. Anne Jackson, Janet Ward, Effie Afton, Joan Chambers, Lee Phillips and Martin Balsam rate bows in supporting roles.

Joshua Logan has directed with a keen appreciation of the script's dramatic qualities and Jo Mielziner's two apartment settings are outstanding. Motley's costumes and incidental music by Lehman Engel also count as production assets.

Klep.

Streetcar Named Desire

Miami, Jan. 17.

George S. Engle revival of drama in two acts (11 scenes), by Tennessee Williams. Direction, Herbert Machiz; setting, W. Broderick Hackett; production supervision, Williams. Stars Tallulah Bankhead; features Gerald O'Laughlin, Frances Heflin, Rudy Bond. At Coconut Grove Playhouse, Miami, Jan. 16, '56.

Cast: Tallulah Bankhead, Gerald O'Loughlin, Frances Heflin, Rudy Bond, Vinette Carroll, Jean Ellyn, Bruno Damon, Richard Marr, Lou Gilbert, Sandy Campbell, Edna Thomas, Dorrit Kelton, Bert Bertram.

This Tallulah Bankhead version of Tennessee Williams prize-winner has become a star "vehicle" that's going to provoke plenty of discussion when it hits New York's City Center in February. Presumably with the author's approval, or at least with his implied concurrence, since he is billed a production supervisor, the heretofore pathetic heroine turns out to be the volcanic Miss Bankhead.

The changes wrought in the character of the precariously balanced Blanche by the forthright, lusty Bankhead approach now elicit laughs in earlier moments of the play and occasionally during the latter scenes. The tragic overtones are retained, but expanded to full force by the star as she sweeps from scene to scene, commanding attention even in passages where her driving personality and dynamics obscure the actual dialog. Overall, her playing makes Blanche a more complex, stronger character than originally. The tragedy of her final destruction depends on the emotional pyrotechnics of the climaxing scenes.

It is in these key scenes that Miss Bankhead's complete takeover of the play is most evident. Only Rudy Bond, as the fumbling suitor, manages to hold attention opposite the star.

Gerald O'Loughlin, as Kowalski, is overshadowed by Miss Bankhead's histrionics and flamboyant personality, and reveals none of the violence and brutishness called for by the script. Frances Heflin also tends to fade out in relation to the star, and her playing emerges as merely adequate.

Herbert Machiz, billed as director, seems subordinate to Miss Bankhead, as does the lighting which spots her every move and mood. Setting by W. Broderick Hackett makes full use of the stage limitations.

In short, this tends to be a one-woman "Streetcar."

Lary.

Mother Courage

San Francisco, Jan. 18.

Actor's Workshop of San Francisco production of drama in 12 scenes, by Bertolt Brecht, translated by Eric Bentley. Direction, Herbert Blau; musical director, Wendell Otey; scenery and lighting, Ernest Baron; costumes, Jean Parshall. At Marines Memorial Theatre, San Francisco, Jan. 17, '56.

In the eighth of the 12 scenes of Bertolt Brecht's "Mother Courage," bells ring offstage and the title character shouts, "Don't tell me peace has broken out—when I've just gone and bought all these supplies." That is, perhaps, the touchstone to this sprawling satirical allegory, which received an arresting production from Frisco's Actor's Workshop in its American premiere at the Marines Memorial Theatre.

Mother Courage, the play's central character, is a camp-follower, a canteen woman (possibly symbolizing the spirit of war), during the Thirty Years' War of the early 17th century. From this dusty corner of history Brecht has pulled the membory of Gustavus Adolphus's Swedish empire and fashioned a fascinating play.

From the time of the play's first scene, in 1624, to the last, in 1636, Mother Courage learns nothing. Despite the death of her two sons and daughter in the war, despite hunger, cold and disease, she follows the army (no matter which one) and lives off the privations of war. Indeed it is her whole life, and she enjoys it.

The irony of the sutler's enjoyment of war is, basically, what makes the play such a powerful anti-war preachment. The main characters, in addition to Mother Courage, are the "brave" and "weak" sons, a mute daughter, a renegade chaplain, a renegade army cook and a camp-following chippie.

The brave son enlists in the Swedish Army, becomes a great hero by terrorizing civilians during wartime and, when peace breaks out briefly, is executed for doing the same thing. The weak son, a fairly stupid lad, eventually is drafted, becomes a paymaster, and dies for protecting his regiment's pay box after he has been captured.

Before the play opens, a soldier has brutalized the daughter into speechlessness. Eventually another soldier scars her face horribly and finally she dies for her courage in sounding the alarm which saves the city of Halle.

The chaplain and cook, counterpointing the title character's constancy, are earthy rascals who live with and off her at times until they see better chances elsewhere. The chippie, of course, winds up a lady, married to a colonel and with a servant.

At the end Mother Courage is left alone, hauling the canvas-topped, two-wheel cart from which she peddles her wares. She is following a regiment and reprising the same song with which she opened the play.

Herbert Blau has directed Beatrice Manley to play Mother Courage with a distinct Brooklyn inflection, and she succeeds admirably in conveying both the strength and the middle-European nature of the woman.

The cook, played by Eugene Roche, and the chaplain, by Robert Symonds, are highly satisfactory, an occasional tendency toward caricature. Winifred Mann, as the colonel's lady, is properly unchaste.

The eternal camp follower's sons are adequately handled by Stan Young and Malcolm Smith, while Jinx Hone, in the difficult role of the speechless daughter, works up to an unholy hysteria as her end approaches. The cast numbers 26.

Ernest Baron's two-wheeled cart and tent backdrops are effective (many scenes are played against a plain black backdrop) and the lighting is generally good. Jean

(Continued on page 58)

Boston Spotty; 'Time Limit' $19,900, 'Corner' 7G, 'Kismet' 26G, Adele 30G

Boston, Jan. 24.

Legit is on its uppers here this week, with only one production on the boards, the first time in many weeks that Hub has been without three legit shows. Solo is "Ponder Heart" which arrived at the Shubert last night (Mon.).

Three shows exited town Saturday night (21) and one, "Amazing Adele," folded at the Shubert after 10 days. "Time Limit" left the Colonial for New York after a three-week tryout, "Hot Corner" departed the Wilbur after a fortnight tuneup to poor biz and "Kismet" finished a one-week stand at the Opera House.

"Adele" had a lively folderoo week as Bostonians, starved for girlie shows, and partial to localite Tammy Grimes, perked receipts. NBC execs came up to look at the tuner for possible use as a spectacular, but registered thumbsdown. Dagmar, of the folded "Adele," picked up a one-niter in a Worcester cabaret and Johnny Desmond stayed over for a March of Dimes benefit Sunday (22).

Estimates for Last Week

Time Limit, Colonial (D) (3d wk) ($4.40; 1.590) (Arthur Kennedy). Picked up a nice $19,900 without subscription on its third and final week; headed for New York.

Hot Corner, Wilbur (C) (2d wk) ($3.85; 1,214). Under $7,000 in the finale of tryout for this baseball comedy; also moved to Broadway.

Amazing Adele, Shubert (MC) ($6.60; 1,717). Folded Saturday (21), altho publicity on its flopping didn't deter biz; got nearly $30,000 on the finale.

Kismet, Opera House (OP) (1st wk) ($3.85; 3,000) (Earle MacVeigh, Margot Moser, Martha Errole, Donald Clarke). Touring musical grossed a fair $26,000 on the single stanza.

'Bus' Big $28,700 In 2-Way Split

Columbus, Jan. 24.

"Bus Stop," bringing its own weather with it, played a strong four-performance stand last Thursday-Saturday (19-21) at the Hartman Theatre here. The William Inge comedy-drama grossed $14,900 at a $4 top in the 1,634-seat house.

Local first-nighters walked out of a swirling snowstorm to a play whose opening scene involved blizzard-marooned bus passengers at a midwest lunchroom. The theatrical-effects snowstorm drew an ovation.

The Hartman is dark until Thursday night (26), when Maria Riva and Alan Baxter arrive for a four-performance split-week in "Tea and Sympathy." Following "Bus Stop," that gives the legit-starved town its second stage offering of the season.

$13,800 More, Dayton

Dayton, Jan. 24.

"Bus Stop" took in nearly $13,800 in four performances last Monday-Wednesday (16-18) at the Victory.

'SEED' OK $20,300, DET., AS NEWS STRIKE ENDS

Detroit, Jan. 24.

End of 46-day Detroit newspaper strike hypoed "Bad Seed," starring Nancy Kelly, in the last few days of its first week. The gross was $20,300, excellent after weeks without ad-promotion space. Play looks to pick up on the current finale. Top is $4 weekends, $3.50 other eves, at the 2,050-seat Shubert.

The 1,482-seat Cass relights next Monday (30) with "Bus Stop," with Peggy Ann Garner and Albert Salmi in for a fortnight. Top will be $4 weekends, $3.50 other nights.

Parks-'Teahouse' $34,878, New House Record, Buff.

Buffalo, Jan. 24.

The third company of "Teahouse of the August Moon," starring Larry Parks, playing a full eight-performance stand at the 1,400-seat Erlanger Theatre here last week, registered a towering $34,878 at a $4.40 top. The over-capacity gross was a new house record for a straight play.

The John Patrick-Vern Sneider comedy is playing the Shubert, Cincinnati, this week.

'CAN-CAN' FAST $42,200, MARCEAU 26G, FRISCO

San Francisco, Jan. 24.

Legit is going great in Frisco. All three houses are showing handsome takes and "Anniversary Waltz" at the Alcazar looks set to exceed the run of "Teahouse of the August Moon" here.

Marcel Marceau's take was up $4,000 last week at the Geary on the holdover, and the "Can-Can" gross also was up in its third frame.

Estimates for Last Week

Marcel Marceau, Geary (2d wk) ($3.85; 1,550). Jumped to $26,000 on the repeat session (previous week, $22,000).

Can-Can, Curran (3d wk) ($4.95; 1,752). Zoomed to $42,200 (previous week, $38,600).

Anniversary Waltz, Alcazar (10th wk) ($3,85; 1,147) (Russell Nype, Marjorie Lord). Around $10,800, has been overquoted recently.

'Pajama' 43G, Chi; 'Teahouse' $33,400

Chicago, Jan. 24.

Biz at the two Loop plays climbed again last week. There is an opening this week, "Plain and Fancy."

"Inherit the Wind" is due Feb. 6 at the Blackstone for a run, on subscription. No further arrivals are slated until April when "The Bad Seed" and "The Boy Friend" are due in as subscription offerings.

Estimates for Last Week

Pajama Game, Shubert (10th wk) ($5.50; 2,100) (Fran Warren, Larry Douglas, Buster West). Topped $43,000 (previous week, $41,000).

Teahouse of the August Moon, Erlanger (19th wk) ($5; 1,335) (Burgess Meredith, Hugh Reilly). Nearly $33,400 (previous week, $31,700).

Opening This Week

Plain and Fancy, Great Northern ($5.50; 1,500) (Alexis Smith, Craig Stevens). Opens tonight (Tues.) for a run.

'PLAIN' SEDATE $29,000 ON ST. LOO HOLDOVER

St. Louis, Jan. 24.

Two weeks was apparently too long for "Plain and Fancy" here. The touring musical drew a so-so $29,000 last week on the holdover stanza as the 1,513-seat American Theatre, at a $5.60 top. The initial frame registered a disappointing $22,900. Alexis Smith and Craig Stevens are costarred in the musical.

"Anniversary Waltz" opened last night (Mon.) for a single week at the house, at a $3.36 top.

Touring Shows

(Jan. 23-Feb. 5)

Anniversary Waltz—American, St. L. (23-28).

Bad Seed (Nancy Kelly)—Shubert, Det. (23-28); Shubert, Cincy (30-4).

Boy Friend—Nixon, Pitt (23-28); Her Majesty's, Montreal (30-4).

Bus Stop (2d Co.)—Hanna, Cleve. (23-28); Cass, Det. (30-4).

Can-Can—Curran, S. F. (23-28); Lyceum, Mpls. (1-4).

Damn Yankees (2d Co.) (Bobby Clark)—Shubert, New Haven (23-28); Playhouse, Wilmington (30-4) (Reviewed in VARIETY this week).

Debut (tryout) — McCarter, Princeton (1-4).

Innkeepers (tryout) (Geraldine Page)—Forrest, Philly (23-28) (Reviewed in VARIETY, Jan. 18, '56).

Kismet (Earle MacVeigh, Margot Moser, Martha Erole, Donald Clarke)—Shubert, Wash. (23-4).

Middle of the Night (tryout) (Edward G. Robinson)—Locust, Philly (23-4) (Reviewed in VARIETY this week).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Chi (23-4).

Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens) — Great Northern, Chi (24-5).

Ponder Heart (tryout) (David Wayne)—Shubert, Boston (23-4) (Reviewed in VARIETY, Jan. 11, '56).

Someone Waiting (tryout) (Leo G. Carroll, Jessie Royce Landis)—Walnut, Philly (23-28); Plymouth, Boston (30-4) (Reviewed in VARIETY, Jan. 18, '56).

Tea and Sympathy (Maria Riva, Alan Baxter)—State, Toledo (23-25); Hartman, Columbus (26-28); American, St. L. (30-4).

Teahouse of the August Moon (2d Co.) (Burgess Meredith, Hugh Reilly—Erlanger, Chi (23-4).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Shubert, Cincy (23-28); Murat, Indpls. (30-4).

D'Oyly Tuneful $37,400 On Holdover in Wash.

Washington, Jan. 24.

Second and final week of the D'Oyly Carte Opera at the National Theatre was the biggest the Gilbert & Sullivan troupe has had on its entire North American tour so far, going a good $5,000 better than its first D.C. week. The house gets the touring company of "Damn Yankees" for a four-week stand starting Feb. 6.

The Shubert Theatre, dark last week, relighted last night (Mon.) with a fortnight of "Kismet."

Estimate for Last Week

D'Oyly Carte Opera, National (OP) (2d wk) (1,677; $4.95). Smash $37,400.

'Boy' 47G, Philly; 'Ponder' $13,500, 'Waiting' $11,700

Philadelphia, Jan. 24.

Snow and sleet failed to halt the boxoffice romp of "Boy Friend," which ran well ahead of its first week's figures at the Shubert. Weather and driving conditions, however, apparently hurt other current offerings.

Because it opened against "Someone Waiting" last Monday evening (16) "Innkeepers" drew secondstring critics. Geraldine Page starrer is in for revisions and because no theatre is available in New York, the tryout is holding over a third week, moving to the Forrest. Extra week ads announced special price of $2 for entire orchestra, compared with $3.60-$4.20 scale now obtaining at the Locust.

Two shows departed Saturday evening (21) "Ponder Heart" and "Boy Friend." Week's only newcomer was "Middle of the Night," by Paddy Chayevsky, starring Edward G. Robinson. It opened a tryout last night (Mon.) at the Locust.

Estimates for Last Week

Ponder Heart, Forrest (C) ($4.20; 1,760) (David Wayne). Tryout of the Chodorov-Fields adaptation of Eudora Welty story from the New Yorker mag lost critical decision two-to-one and got only so-so public response; drew $13,500 and exited town Saturday.

Innkeepers, Locust (D) ($4.20; 1,580) (Geraldine Page). Secondstringers blasted this one, and the guilt-by-association drama drew a skimpy $8,000; continues this week and next.

Boy Friend, Shubert (M) ($5.95; 1,870). Local craving for any kind of tuner helped this song-and-dance satire to a bonanza $47,000 on the repeat stanza; moved out Saturday.

Someone Waiting, Walnut (D) ($4.20; 1,340) (Leo G. Carroll, Jessie Royce Landis). London mystery-meller drew two favorable notices (Sensenderfer, Bulletin; Murdock, Inquirer) and pan (Gaghan, News;) modest $11,700 and hold this week.

'Ride' No Joy at $13,000, First Full Week in L.A.

Los Angeles, Jan. 24.

Town's only legit entry, "Joy Ride," sputtered through its first full stanza at the Huntington Hartford Theatre last week to about $13,000 gross. Tally represents around 40% of capacity.

Local legit perks slightly with the rekindling last night (Mon.) of the Biltmore Theatre with French pantomimist Marcel Marceau for a one-week stand.

'Tea' Bubbles to $10,500 In 4-Show Stand, Indpls.

Indianapolis, Jan. 24.

"Tea and Sympathy" did $10,500 in four performances last Thursday-Saturday (19-21) at the Murat Theatre here at $3.50-$4 top. That was profitable. Setup included twi-night doubleheader Saturday.

Advance is good for "Teahouse of August Moon," on the Murat's schedule for all next week.

'Waltz' 15G, Cleve.

Cleveland, Jan. 24.

"Anniversary Waltz" managed to pull enough comedy addicts to offset tepid reviews at Hanna last week. Eight performances at $3 top got almost $15,000, which was okay in the 1,515-seat house.

Current is "Bus Stop," with Peggy Ann Garner and Albert Salmi.

B'way Bright; 'Tamburlaine' 12G (4), 'Angels' $17,300 (8), Welles $28,800, 'Rain' 21G, 'Roses' Folds at $22,300

Business on Broadway continued favorable last week. Most shows held steady, while a few, notably the musicals registered substantial hikes over the previous stanza. Capacity entries were "Cat on a Hot Tin Roof," "Damn Yankees," "Great Sebastians," "Janus," "Matchmaker" and "No Time for Sergeants."

There were two preems last week, "Fallen Angels" and "Tamburlaine the Great." Current frame has two openers, "Time Limit" and "Hot Corner." Sole closing last week was "Red Roses for Me" (which may reopen; if a house becomes available).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta),

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Bus Stop, Music Box (CD) (47th wk; 374; $5.75-$4.60; 1,010; $27,811) (previous week, $15,800; closes Feb. 11). Last week, almost $16,700.

Cat on a Hot Tin Roof, Morosco (D) (44th wk; 348; $6.90- $5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives) (previous week, nearly $31,600). Last week, same.

Chalk Garden, Barrymore (CD) (13th wk; 101; $5.75-$4.60; 1,077; $27,811) (Gladys Cooper, Siobhan McKenna) (previous week, $20,500). Last week, over $20,900.

Damn Yankees, 46th St. (MC) (38th wk; 300; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon) (previous week, $50,600). Last week, over $50,700.

Desk Set, Broadhurst (C) (13th wk; 104; $5.75-$4.60; 1,182; $31,500) (Shirley Booth). Around $19,200; has been overquoted recently.

Diary of Anne Frank, Cort (D) (16th wk; 125; $5.75; 1,036; $28,854) (Joseph Schildkraut) (previous week, $27,800). Last week, nearly $28,300.

Fallen Angels, Playhouse (C) (1st wk; 7; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Opened Jan. 17 to four favorable reviews (Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; Watts, Post) and three pans (Atkinson, Times; Chapman, News; McClain, Journal-American); almost $17,300 for first seven performances and one preview. Capitalized at $70,000, the production cost approximately $33,500 to bring in, including around $14,000 tryout loss, but excluding bonds, and can break even at about $12,500 gross.

Fanny, Majestic (MD) (64th wk; 508; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak) (previous week, $43,400). Last week, almost $48,200.

Great Sebastians, ANTA (C) (3d wk; 21; 1,185; $40,823) (Alfred Lunt, Lynn Fontanne) (previous week, $40,000). Last week, almost $40,300, with theatre parties.

Hatful of Rain, Lyceum (D) (11th wk; 85; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara) (previous week, $21,000; Miss Winters returned to the cast last Wednesday (18) after missing eight performances because of a sprained ankle). Last week, over $21,000.

Inherit the Wind, National (D) (38th wk; 301; $5.75-$4.60; 1,162; $31,300) (Paul Muni) (previous week, $30,600). Last week, nearly $31,200.

Janus, Plymouth (C) (9th wk; 66; $5.75-$4.60; 1,062; $32,700) (Margaret Sullavan, Robert Preston, Claude Dauphin) (previous week, $32,000). Last week, over $32,400.

King Lear, City Center (D) (2d wk; 12; $3.80; 3,090; $45,000) (Orson Welles) (previous week, $22,300 for first four performances, two previews and one reading by Welles). Last week over $28,800.

Lark, Longacre (D) (10th wk; 76; $5.75-$4.60; 1,101; $29,378) (Julie Harris) (previous week, $27,800). Last week, nearly $28,300.

Matchmaker, Royale (C) (7th wk; 56, $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith) (previous week, $32,000). Last week, almost $31,600.

No Time for Sergeants, Alvin (C) (14th wk; 108; $5.75-$4.60; 1,331; $38,500) (previous week, $37,800). Last week, over $39,000.

Pajama Game, St. James (MC) (89th wk; 708; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher) (previous week, $41,200). Last week, over $44,700.

Pipe Dream, Shubert (MD) (8th wk; 61; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson) (previous week, $55,000). Last week, almost $55,000.

Plain and Fancy, Hellinger (MC) (52d wk; 412; $6.90; 1,527; $55,916) (previous week, $33,400; has to vacate theatre March 3). Last week, nearly $36,300.

Righteous Are Bold, Holiday (D) (5th wk; 36; $5.75-$4.60; 834; $28,000) (previous week, $7,200). Last week, almost $8,700.

Silk Stockings, Imperial (MC) (48th wk; 380; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche) (previous week, $36,000). Last week, over $36,800.

Tamburlaine the Great, Winter Garden (D) (1st wk; 4; $5.75-$4.60; 1,494; $43,000). Opened last Thursday (19) to four affirmative notices (Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; one negative (Hawkins, World-Telegram) and two yes-no (Kerr, Herald-Tribune; Watts, Post); nearly $12,000 for first four performances.

Teahouse of the August Moon, Beck (C) (119th wk; 1,057; $6.22-$4.60; 1,214; $33,608 (John Beal, Terrence Kilburn) (previous week, $20,900; closes March 24, to tour). Last week, almost $23,900; Gene Blakely replaces Beal Feb. 6.

Tiger at the Gates, Helen Hayes (D) (16th wk; 128; $5.75; 1,039; $30,845) (Michael Redgrave) (previous week, $21,600). Last week, over $22,200.

View From the Bridge, Coronet (D) (17th wk; 132; $6.90-$5.75-$4.60; 998; $30,000) (Van Heflin) (previous week, $17,000; closes Feb. 4). Last week, nearly $18,200.

Will Success Spoil Rock Hunter, Belasco (C) (15th wk; 116; $5.75; 1,073; $31,582) (previous week, $21,900). Last week, over $21,400.

Witness for the Prosecution, Miller (D) (58th wk; 460; $5.75-$4.60; 946; $23,248) (previous week, $19,300; closes June 30, to tour). Last week, over $20,200.

Miscellaneous

Six Characters in Search of an Author, Phoenix (CD) (6th wk; 48; $3.45; 1,150; $24,067) (previous week, $8,500; closes Feb. 5). Last week, around $7,000.

Closed Last Week

Red Roses for Me, Booth (D) (4th wk; 29; $5.75-$4.60; 766; $22,000) (previous week, $17,000). Last week, almost $22,300, closed last Saturday (21) at an approximate loss of its entire $100,000 investment.

Opening This Week

Time Limit, Booth (D) ($5.75-$5.20; 766; $22,200) (Arthur Kennedy). Play by Henry Denker & Ralph Berkey, presented by the Theatre Guild; production financed at $70,000, cost about $50,000 to bring in, including approximately $5,000 tryout loss, but excluding bonds, and can break even at around $16,000 gross; opened last night (Tues.).

Hot Corner, Golden (C) ($5.75-$4.60; 800; $22,647). Play by Allen Boretz & Ruby Sully, presented by Eleanore Saidenberg; production financed at $64,000, cost about $50,000 to bring in, including approximately $20.000 tryout loss, but excluding bonds, and can break even at around $15,000 gross; opens tonight (Wed.).

OFF-BROADWAY

Cradle Song, Circle in Square (12-1).

Dandy Dick, Cherry Lane (1-10); closed last Sunday (22).

Midsummer Night's Dream, Jan. Hus (1-13).

Threepenny Opera, de Lys (9-20).

Trouble in Mind, Greenwich Mews (11-13); closes Feb. 19.

'Night' $16,400 for 4, Wilmington Breakin

Wilmington, Jan. 24.

"Middle of the Night," starring Edward G. Robinson, drew big $16,400 gross in a four-performance breakin last Thursday-Saturday (19-21) at the 1,223-seat Playhouse. New Paddy Chayefsky drama attracted capacity house at the premiere, despite the first big snowstorm of the season, and there were standees Saturday night. Show moved to Philly for two-week further tuneup prior to Broadway.

Next legiter at the house will be Bobby Clark in the touring "Damn Yankees," due next Monday (30) for a full week.

Legit Bits

Oscar Hammerstein 2d, vacationing for a month in Jamaica, B.W.I., is due back in about two weeks, after which his composer-collaborator and co-producer **Richard Rodgers** will take a month's vacation on the Coast.

Clifford Goldsmith, whose "What a Life" had a substantial run on Broadway and went on to become the "Aldrich Family" radio-tv series, is working on a new play. He returned to his home in La Jolla, Cal., last week after a visit to New York to see the shows and confab with his agents, Brandt & Brandt.

Playwright-scenarist **Robert Ardrey** due east next week for his annual show-catching spree.

A new legit subscription plan is being offered by an organization tagged the Regent Club. Membership costs $15 annually per person, plus $12.50 for individuals desiring to participate in "Champagne Evenings," which take in dinner and partial transportation, but do not include the theatre ticket price.

Signe Hasso will co-star with **Franchot Tone,** in "Uncle Vanya" at the 4th Street Theatre, N. Y.

Geoffrey Keane's "Radiant Sister" has been optioned for Broadway production by a new producing firm, formed by director **Burry Fredriek** and actress **Ruth Newton.**

Yale Drama School honored two longtime faculty members Jan. 11. It tossed a fete for Donald Oenslager and Stanley McCandless on the stage of the University Theatre, New Haven. Gathering drew a number of prominents in show business, also Mrs. Baker, widow of the '47 Workshop founder.

A musical version of **Herbert G. de Lisser's** novel, "White Witch of Rosehall," is planned for Broadway production next season by **Joseph M. Hyman** and **Hope Abelson.**

"Age and Grace," a new play by **Dominic Rover,** is slated for a mid-March preem at the Blackfriars' Guild, N. Y.

Eric Bentley's adaptation of Bert Brecht's "Private Life of the Master Race" begins an off-Broadway run at The Open Stage, N. Y., next Monday (30).

William Marchant, author of "Desk Set," left last week on a Florida-Havana-Caribbean Islands vacation.

Marshall Jamison has joined the Theatre Guild production staff.

William Hawkins, drama critic of the N. Y. World-Telegram, denies a recurrent rumor that he was exiting that post for an executive position with Scripps - Howard, which publishes the sheet.

Anna Russell will sail April 15 to star in her revue at a London theatre, possibly the Criterion.

Ida Martucci, with the Richard Aldrich & Richard Myers production firm, will have her first novel, "Jive Jungle," published in March by Vantage Press.

British film-legit actor **Alec Guinness** has optioned **Bridget Boland's** "Montezuma" as a future stage vehicle.

Daniel Mann left N. Y. for the Coast last week enroute to Japan where he'll direct the filmization of "Teahouse of the August Moon," beginning Feb. 27.

Mary Martin and her producer-manager husband, **Richard Halliday,** planed out of N. Y. last week for a three-month stay at their newly-purchased 300-acre site at the entrance to the Amazon Valley.

Elliott Silverstein will direct **Stephen Rose's** production, "The Best of Steinbeck," due for an eight-week one-niter tour next season prior to a possible Broadway stand.

Tyrone Power left for London last Saturday (21) to appear next May in a West End revival of "The Devil's Disciple."

Charles Morgan's "River Line" is skedded for presentation next season by Lucille Lortel at her off-Broadway Theatre de Lys, N. Y., with **Eva Le Gallienne** staging.

The Producers Theatre plans to import **Eduardo de Filippo's** Italian repertory company for a Broadway run beginning next May.

Juanita Hall has succeeded **Pauline Myers** in "The Ponder Heart," currently breaking in out-of-town.

A legituner version of the film, "Captain's Paradise" is planned for next season by Theatre Corp. of America, a recently formed production-investment firm.

Irving Schneider, general manager for producer **Irene Mayer Selznick,** is vacationing for two weeks in the Caribbean.

The American Theatre Wing is holding registration next Monday-Wednesday (30-1) for all courses for the second term of its 10th year of operation. Classes start Feb. 6.

Melvyn Douglas will get 10% of the gross, with a $1,000 weekly guarantee and $2,000 ceiling, as star of the touring "Inherit the Wind."

"Man on a Tiger," adapted by **Roger O. Hirson** from **David Levy's** Collier's mag story and presented on NBC-TV recently, will be dramatized for Broadway production this season, with **George Abbott, Robert E. Griffith, Harold S. Prince** and **David Susskind** producing. Abbott will also direct.

Edwin Lester, in town to dicker for Broadway shows for the upcoming Civic Light Opera subscription seasons in Los Angeles and San Francisco, discussed his various prospects "off-the-record" only before planing back to the Coast early this week.

Terence Rattigan, whose "Separate Tables" is one of the top current London hits, has arrived with **Stephen Mitchell,** the show's West End producer, to arrange for a Broadway presentation and picture deal (RKO reportedly has the latter about in the bag). Brandt & Brandt agency represents the author.

Edward F. Kook, president of Century Lighting, planed Monday (23) to the Coast for a periodic gander at the firm's plant in Santa Monica.

The Greater New York chapter of the American National Theatre & Academy "assisted" the current Broadway presentation of "Tamburlaine the Great" with a pre-opening dinner and after-the-show party for the company. The spectacle is being presented by Producers Theatre (of which ANTA president **Robert W. Dowling** and ANTA treasurer **Roger L. Stevens** are partnered with ANTA board member **Robert Whitehead**), in association with the Stratford Festival Foundation of Canada.

Gregory Morton, who went to the Coast for a featured role in the "Vagabond King" picture and several television assignments, returned east last week for a Jam Handy industrial film.

Andrea Nomikos, Greek Royal National Theatre stage designer, arrived in the U.S. last week for a six-month stay, during which he'll lecture at drama departments of various universities.

PLANT SOMMER 'ROSES'

Pitt Playhouse Skeds Recent Broadway Play

Pittsburgh, Jan. 24.

"Roomful of Roses," Edith Sommer comedy-drama which recently closed its Broadway run, will have its first stock engagement at the Pittsburgh Playhouse, opening March 22 for three weeks. The spot's director, Fred Burleigh, obtained the rights last week.

Upcoming on the Playhouse schedule is "The Jest," an early John and Lionel Barrymore legit vehicle, opening Feb. 2, with Paul Osborn's "Mornings at Seven" due to follow. Burleigh has already issued a call for songs and sketches for the annual Playhouse revue, a fixture for the season closer.

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Tyrone Power for New Version of 'Disciple'

London, Jan. 24.

Tyrone Power arrived here over the weekend to start rehearsals on a new production of "The Devil's Disciple" which opens a 10- to 14-week out of town tour on Feb. 20 before coming into the West End for a short season. Revival, which will be staged by Noel Willman, is being presented by Tennent Productions to commemorate the centenary of the birth of George Bernard Shaw.

Other productions of Shaw's plays already scheduled for the centenary year are "Caesar and Cleopatra," to be presented by the Birmingham repertory theatre, and a Bristol Old Vic production of "Major Barbara." Both will be seen during the London Old Vic summer season. "Misalliance" also will be done at the Lyric, Hammersmith, a London nabe situation.

CUMMINGS' HULA PLAN FOR LA JOLLA LEGITS

Hollywood, Jan. 24.

Film-tv star Robert Cummings, who's working out a lease of Henry Kaiser's Hawaiian Village, Honolulu, for three or four months a year, hopes to transport productions there from the Actors Theatre, La Jolla. He also figures on presenting second companies of current Broadway hits at the island playhouse.

The actor reveals that if the deal for his Laurel company works out, he may also shoot some intallments of his CBS vidpix series there. Cummings figures on directing and starring in some stage offerings at the spot.

Shows Out of Town

Continued from page 56

Mother Courage

Parshall's costumes seem sufficiently seedy.

This piece easily can fall apart if it isn't paced swiftly, but Blau's direction is incisive and sure. Before each scene Brecht's own resume of the scene, as he wrote it in the script, is flashed on a big screen to one side of the stage.

Paul Dessau's music is modern, searing and important in making "Mother Courage" a complete drama. There are nine songs, several marches, a short overture and a finale, and they keep Wendell Otey busy hopping from Hammond organ to the small piano in the pit. A trumpet is also provided and occasional march music blares over a loudspeaker.

Eric Bentley's translation seems to capture a good deal of both the prose magic and the realism of the original German, though it's possible that some may object to some of the crude language incorporated. The fusion of action, words and music is so complete in "Mother Courage" that it is questionable whether this material could be adapted successfully for films or television. But for Broadway, "Mother Courage" might be a good, if long-shot, bet. The Actor's Workshop might even try it.

Steif

Play Abroad

Whigmaleeries

Glasgow, Dec. 16.

Glasgow Citizens Theatre production of revue, with sketches by Albert D. Mackie, James Gilbert, James Robb, Lea Ashton, Kenneth Dawkins, Valerie Miller, George Carruthers, Eddie Ashton, Arthur Pellissier, Iain Crawford. Direction, Richard Mathews; settings, Nevil Dickin; dances, Jean McLellan; musical direction, Dawkins. Features Madeleine Christie, Paul Curran, Miss Miller, Andrew Keir, Fulton Mackey, Donald Layne-Smith, Roddy Macmillan, Joan Scott, John Grieve, Walter Carr, Aileen O'Gorman, James Stuart, Abe Barker. At Citizens Theatre, Glasgow, Dec. 15, '55; $1 top.

The Citizens Theatre, a leading native legit group here, has a substandard entry in this seasonal revue aptly titled from an ancient Scot word meaning trifles or bits-and-pieces. The material is generally just average, and the piece tends to be slow and lacking in verve.

Scenes are woven into a mock pantomime framework based on a plot of young lovers eloping via space-ship to Italy and other romantic spots.

For the most part, the show offers minimum entertainment and, beyond the holiday trade, seems destined for a limited run.

Gord.

Show Finances

HATFUL OF RAIN

(As of Nov. 19, '55)

(2d week)

Original investment	$55,000
Production Cost	38,384
Profit, five-week tryout tour	8,115
Cost to open on B'way	30,269
Operating profit, first two weeks on B'way	6,867
Sinking Fund	12,500
Bonds	9,500
Unrecouped cost	23,402

Weekly Operating Budget

Theatre Share	30% of first $20,000 gross and 25% of the balance
Cast payroll (approx.)	$3,700 (at $21,800 gross)
(Shelley Winters gets 10% of the gross, against a guarantee)	
Pressagent	$ 250
General manager	300
Stage manager and assistant	435
Stagehands & wardrobe	700
Author royalty	5% of first $5,000 gross, 7½% of next $2,000 and 10% of the balance.
Director royalty	1½%
Advertising share (approx.)	1,900
Departmental & rentals (approx.)	600
Office charge	250
Gross necessary to break even (approx.)	13,000

(Note: The Jay Julien production opened Nov. 9 at the Lyceum, N. Y. The above statement doesn't include the production's 40% share (less commissions) of the revenue from the sale of the film rights to 20th-Fox for $250,000, of which $100,000 is to be paid out over a span of years).

Legit Followups

Bus Stop

(MUSIC BOX, N. Y.)

All but three of the present "Bus Stop" cast have been with the Robert Whitehead-Roger L. Stevens production since its opening last March 2. The trio who've come in as replacements during the show's New York run are Barbara Baxley, Dick Yorke and Kent Smith, succeeding Kim Stanley, Albert Salmi and the late Anthony Ross, respectively. Their handling of major assignments in this lean but enjoyable William Inge play is agreeable and colorful.

Miss Baxley projects simplicity and warmth as the shopworn but poignant honky tonk "chantoosie," while Yorke is likable as the naively boisterous cowboy who wants to carry her off to domesticity, willing or not. Smith's delineation of the alcoholic professor doesn't generate much pathos, but nevertheless is satisfactory.

Of the original cast members, Elaine Stritch gives a broadly relaxed performance as the luncheon owner who takes time out for an affair with the bus driver played by Pat McVey. Recently returned to the show after a film assignment, Phyllis Love is convincing and charming as the young waitress stimulated by the attention paid to her by the professor. Lou Polan is a dominant figure as the sheriff and Crahan Denton is impressive as the cowboy's calm mentor.

The cast has apparently been kept in trim by director Harold Clurman, who's got a hefty stake in the production, with his take totalling 2% of the gross, plus 5% of the profits. "Bus," currently in its 48th week at the Music Box, ends its Broadway run Feb. 1.

Jess.

Silk Stockings

(IMPERIAL, N. Y.)

"Silk Stockings" is a hit musical Currently in its 49th week on Broadway, the Cy Feuer-Ernest H. Martin production has recovered its $360,000 investment and has been operating at a profit for about two months now. The show's success is evident. The reason for it isn't.

After nearly a year on Broadway, "Stockings" shapes up as a generally dull show, slack in humor and short on quality songs and accompanying vocal talent. There've been no major cast changes since the tuner's preem nearly a year ago. Hildegarde Neff and Don Ameche are still costarring, while Gretchen Wyler, George Tobias, Leon Belasco, Henry Lasco, David Opatoshu and Philip Sterling remain as featured players.

The performances aren't particularly exciting. Miss Neff doesn't make much impression and the few tunes given to her are wasted. Ameche is more effective, doing an adequate song-selling job and giving an overall polished portrayal. Miss Wyler's songstering and terping are lively and provide the tuner with an occasional lift. Belasco, Lascoe and Opatoshu tend to become annoying after a while in their determined effort to draw audience laughter from weak material and unfunny antics. Tobias and Sterling are easier to take in the comedy department.

Some of the Cole Porter tunes might stand up as potent musicomedy entries if handled by more proficient singers. However, the book, adapted by George S. Kaufman, from Melchior Lengyel's "Ninotchka," has few redeeming features. Eugene Loring's choreography is only briefly integrated into the proceedings, but offers snappy footwork in the second-act "Josephine" number.

Jess.

Damn Yankees

(SHUBERT, NEW HAVEN)

New Haven, Jan. 21.

Having established a fairly permanent goldmine on Broadway with the original company of "Damn Yankees," its producers are making a pitch for a carbon bonanza on the road. On the basis of the touring breakin here last Saturday (21), they should be successful. Show dittoes its original appeal as a lively tuneterper, and a good cast emphasizes the diversion values.

"Yankees" comes back to town with three new numbers not in the original spawned here last April. They are "A Little Brains—A Little Talent," which gets the Lola character off to a better start than formerly; "Who's Got the Pain," a considerable improvement as an Act One closer, and "The Game," a new, and good, intro to the second stanza.

Bobby Clark is starred in the Satan role and he gives it an interesting interpretation. Clark fans anticipating emphasis on buffoonery won't find it here, as comedian plays it comparitively straight, only occasionally slipping into clowning as the appropriate moment arrives. Top-featured is Sherry O'Neil, as the bewitching sex threat, and she fills the many-faceted role of Lola extremely well. Bows for fine support are due Allen Case as the inspired slugger, Joe, and Rosemary Kuhlmann as the baseball widow, both in good voice solo and duetwise. Sid Stone clicks as the peppy team manager, Jo Hurt dittoes as the femme sportsscribblers, as do Harry P. Stanton as the older Joe and Lucy Greeno as a neighborhood busybody. Al Checco, Burt Bier, Roger Franklin and Joe Flynn (not to be confused with the vet legit pressagent, need it be said?) put the "Heart" song over in a big way. Larry Howard teams well with Miss O'Neil in a mambo number.

Show has all the visual attributes of the original production, together with a capital repeat staging by George Abbott. Principals also include Hildegarde Halliday, Bill McDonald, Julian Noa and Lyn Morgan. Troupe carries 15 dancers and 13 singers.

Bone.

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Inside Stuff Legit

Three of the four Chicago drama critics made followup visits last week to the second company of "Teahouse of the August Moon," currently in its 20th week at the Erlanger. They returned to catch the performance of Hugh Reilly, who has just taken over as costar with Burgess Meredith, succeeding Scott McKay. The aisle-sitters, Claudia Cassidy, of the Tribune; Herman Kogan, of the Sun-Times, and Roger Dettmer, of the American, wrote re-reviews even more laudatory than their original opening night raves. Besides praising Reilly, the notices cited Meredith for special acclaim, and in each instance the critics said, in effect, the production has actually improved since its local opening.

"Red Roses for Me," which folded last Saturday (21), was the first "new" play by Sean O'Casey to be produced on Broadway since "Within the Gates," in 1934-35. The review of the drama in VARIETY (Jan. 11, '56) stated erroneously that it was the first new work by the Irish dramatist to be done in New York in 12 years. "Roses" was first produced 12 years ago—in 1943—in Dublin, the author's birthplace. At least two other O'Casey plays have been aimed for Broadway production in recent seasons—Kermit Bloomgarden tried to do "Purple Dust" and Herman Levin attempted to present "Cock-a-Doodle Dandy," but in each case sufficient financing couldn't be raised.

U. of Minnesota regents have approved the location of a Twin Cities educational tv station on the campus and will negotiate a contract with the Twin Cities Area Educational TV Corp. which has launched the project. It'll be the state's first exclusive such station.

TAEF has announced it lacks only $2,800 of the $349,049 required for tv and studio equipment to start the station broadcasting on Channel 2. Funds have been raised by public subscription. It'll be a non-profit operation. The station's operating costs will be procured separately from the present solicitations, officials say.

Review of "Ponder Heart" in VARIETY (Jan. 11, '56) listed Evelyn Davis as playing the part of Narciss in the play's New Haven tryout. Info was taken from the original programming but a late change brought in Pauline Myers for the role. Incidentally, Miss Myers established something of a local record when she appeared in two successive premieres in New Haven within two weeks. She exited a part in "Fallen Angels" the previous week to take on the "Ponder" assignment, with approximately four days of rehearsal. Miss Myers has since been succeeded by Juanita Hall in the Playwrights Co. production.

Backers of last season's flop musical, "House of Flowers" have been repaid $24,000 on their $240,000 investment. The return was erroneously listed as $4,000 in a recent VARIETY report, which was also off in noting that the balance being retained by the show's producer, Saint-Subber, to cover future or contingent liabilities was $25,623. The figure is actually around $4,900.

Alien Actors

Continued from page 55

extreme was reached several weeks ago when the Government agency refused entry to five London actors to appear in the Orson Welles revival of "King Lear," current at the N. Y. City Center.

Move for Showdown

Possibly in retaliation, the British Ministry of Labor, as always acting on the suggestion of British Equity, last week denied permits for any American actor except Van Heflin, star of the Broadway edition of the show, to appear in a proposed London production of Arthur Miller's "View from the Bridge." That's regarded by Broadway producers and certain members of U. S. Equity as a move for showdown on an international scale.

At last week's luncheon session of Equity and League reps, the union members referred to several of this season's Broadway shows for which, they claim, an unnecessary number of British actors were imported. They cited "Tiger at the Gates," but expressed particular indignation over "Matchmaker," including personal tributes to the imported players.

Producer reps also brought up the generally poor notices given the City Center's "King Lear," declaring that the show would have been much better if Welles had been allowed to import the five British players he sought. A better "King Lear" might have meant more employment for the American actors, was the assumption.

As a bitter tagline to the luncheon, one Equity official threatened that if producers keep on trying to bring in foreign actors, the union will flatly bar any and all aliens from U. S. legit. Ironically, the Equity-League luncheon sessions are for discussion of mutual problems, with the idea of avoiding controversies.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Marcel Marceau, City Center (2-1).
Innkeepers (2-2).
Middle of Night, ANTA (2-8).
Someone Waiting (2-14).
Streetcar Desire, City Center (2-15).
Ponder Heart, Music Box (2-16).
Debut (wk. 3-4).
My Fair Lady, Hellinger (3-15).
Mr. Wonderful, B'way (3-16).
Affair of Honor (wk. 3-26).
Mister Johnson, Martin Beck (4-2).
Strip For Action, Wint. Gard. (4-12).
King and I, City Center (4-25).
Most Happy Fella (wk. 4-29).
Kiss Me Kate, City Center (5-16).
Shangri-La (5-16).
Ziegfeld Follies, Wint. Gard. (5-21).
Carmen Jones, City Center (6-6).

OFF-BROADWAY

Uncle Vanya, 4th St. (1-31).
Miss Julie, Phoenix (2-21).

DISNEYLAND 6-MONTH TAKE HITS $4,594,368

Hollywood, Jan. 24.

Disneyland report on first six months of operation (it opened July 18) shows that 2,006,362 visitors left $4,594,368.98 for admissions, ride, amusements, souvenirs and parking. Business was within 3% of pre-opening estimates. Adults outnumbered moppets four to one, and per capita spending averaged $2.29.

Christmas week attendance was 151,425, second only to opening week. Survey shows about 21% of customers are repeaters. Visitors came from every state, territory and 63 foreign countries. Disney is planning more rides at cost of about $900,000, to be available around May 15.

Rumor Consent Decree In Shubert Trust Suit

Washington, Jan. 24.

Shubert attorneys and officials of the Anti-trust Division of the Dept. of Justice are scheduled to meet here tomorrow (Wed.) or the following day (Thurs.) in an attempt to reach a settlement in the Government's monopoly suit against the theatrical clan. Rumors of an "imminent" agreement have been cropping up of late, but this week's huddle is expected to determine whether the suit will be dropped in favor of a consent decree.

The Government's suit, filed in 1950, originally demanded that the Shuberts either drop their theatres or pull out entirely from the booking business (United Booking Office). However, under the terms of the pending settlement it's understood the Shuberts would have to give up a portion of their theatre holdings and withdraw partially from the booking field.

Defendants in the suit are the late Lee Shubert and his brother, J. J. Shubert, UBO president Marcus Heiman, the UBO, Select Theatres Corp., and the L.A.B. Amusement Corp. In 1953 the anti-trust charges were tossed out by the lower courts, but the Supreme Court reversed the ruling in 1955 on appeal by the Justice Dept.

Equity Show

(Jan. 23-Feb. 5)

My Three Angels—Lenox Hill Playhouse, N. Y. (25-29); Clinton Community Center, Bronx (3-4).

Out on a Limb

There have been the inevitable quips about Orson Welles' current revival of "King Lear," at the N. Y. City Center, mostly stemming from the star's fracture of one ankle and his following day's sprain of the other.

Film-tv scripter Leonard Levinson suggests that the show be subtitled, "The King Who Came to Dinner," and comedian Fred Allen offers simply "Ankles Away."

Susan Strassberg, Star; 'Diary' Billing Says So

Susan Strassberg is now officially Broadway's newest and youngest star. The 17-year-old actress is being raised to costar billing today (Wed.) with Joseph Schildkraut in production of "Diary of Anne Frank." Her performance in the title role was lauded by the first-string critics when the drama opened at the Cort Theatre, N.Y., 16 weeks ago.

Contrasting Miss Strassberg's new star status, Schildraut has been a topliner since 1921, when he was costarred with Eva Le Gallienne in "Liliom."

Plan Co-op Ads

Continued from page 55

setup of newspaper coverage of the various entertainment media is discriminatory. For instance, the papers give generous daily and Sunday space to unpaid tv and radio program schedules, but no such free promotion is according legit.

It's particularly galling, Broadway managers feel, that the tv and radio programming given the free press exploitation is mostly commercially sponsored. Legit, on the other hand, is unsubsidized and has news value for the papers. It's noted that in most cities outside New York, dailies give free space to legit listings in addition to the ads. And in London, the papers regularly list the current stage plays without legit ads at all.

Regardless of the success or failure of the cooperative ad project, certain producers are agitating for some sort of limit on the size of display ads for Broadway shows. The increasing space being taken for such show-plugging, as exemplified in the recent full-page ads for "Matchmaker" and the upcoming "Mr. Wonderful," is making the whole legit exploitation ruinously competitive, it's argued.

Any attempt to put a limit on the size of ads might involve illegal conspiracy, it's feared. But the trend toward jumbo displays, especially in the Sunday drama section of the N. Y. Times and to some extent in the Herald Tribune, is assuming the proportions of a stampede toward legit bankruptcy, it's claimed.

A special committee of the League has been studying the matter and is trying to work out a proposal that would be acceptable to the leading New York dailies. Robert Whitehead, partnered with Rogel L. Stevens and Robert W. Dowling in Producers Theatre, is chairman of the committee.

British Shows

LONDON

(Figures denote opening dates)

Anniversary Waltz, Lyric (11-30-55).
Boy Friend, Wyndham's (12-1-53).
Charley's Aunt, Globe (12-22-55).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Girl Named Jo, Piccadilly (12-15-55).
Hamlet, Phoenix, (12-8-55).
Kettle & Moon, Duchess (9-1-55).
Kismet, Stoll (4-20-55).
Listen to Wind, Arts (12-16-55).
Lucky Strike, Duke York's (9-14-55).
May Fever, New Lindsey (12-28-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
Pajama Game, Coliseum (10-13-55).
Plume de Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Small Hotel, St Martin's (10-12-55).
Spider's Web, Savoy (12-14-54).
*Strong Are Lonely, H'market (1-24-56).
Such Is Life, Adelphi (12-14-55).
Summertime, Apollo (11-9-55).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).
Whole Truth, Aldwych (10-11-55).
Wild Duck, Saville (12-21-55).
*Interrupted run.

SCHEDULED OPENINGS

Plain & Fancy, Drury Lane (1-25-56).
Fresh Airs, Comedy (1-26-56).
Darkling Child, Arts (1-27-56).
She Smiled at Me, St. Mart. (2-1-56).

CLOSED LAST WEEK

King and I, Drury Lane (10-8-53).
Mornings at 7, Comedy (12-14-55).

Off-Broadway Shows

Characters and Chicanery

T. Edward Hambleton & Norris Houghton "Sideshow" production in two parts, with monologues by Cornelia Otis Skinner and magic by Fred Keating. At Phoenix, N.Y., Jan. 23, '55; $3:45 top.

There's an adage that a show's entertainment value can be gauged by the decibel level of intermission chatter. If true, "Characters and Chicanery," Phoenix Theatre's third "Sideshow" of the current season, should be well-remembered, for from minks to T-shirts, they whooped it up at the break.

Monologist Corneila Otis Skinner and magician Fred Keating are experienced hands, so their show has verve aplenty. It's a good wedding conjured up by matchmakers Hambleton-Houghton that ought to rate bookings other than its lower Second Ave. one-nighter.

Alternately holding forth, Keating specializes in making tangibles disappear, while Miss Skinner vice-verses. Each is deft, and the evening's capped by the lady's making a rabbit vanish, but Keating carefully eschews doing anything with Miss Skinner's nine hats.

The "Yearly American Invasion," in fact, in which Miss Skinner, by dint of reshaping a piece of cloth generously called a hat, impersonates a number of American women in Paris, is her particular tour de force of "C & C," whereas Keating's prestidigitational powers are topped by the renowned threading of 24 needles in his mouth (a trick inherited from Houdini) and the enforced disappearance of canary in cage without masking of any kind. The gasps are rated.

As it happens, the program tends to run down hill, both performers hitting their peaks before the respite. What Miss Skinner can do with a mid-Western woman in Europe, however, needs no recapping, and the nostalgic twinge she evokes for even the Parisian smell is prime theatre. Keating m.c.'s, his dry delivery being almost constantly risible as he gallantly downstages for the lady.

It was a treat for the Phoenix faithful and they made no secret of it. Keating dubs the affair "Two Characters in Search of an Audience," but they shouldn't have to look far afield, for whether it's Keating & Skinner or Skinner & Keating, the marriage is legitimate. *Geor.*

He Who Gets Slapped

Actor's Playhouse revival of tragicomedy in four acts, by Leonid Andreyev, translated and adapted by Jed Duane, Alba Ohm and K. W. Collins. Direction, Miss Ohm and Duane; settings, Richard Kirk; lighting, Jack Barber. At Actor's Playhouse, N.Y., Jan. 23, '56; $3.60 top.

Cast: Luis Guss, James Moran, Paul Marin, Pierre Rayon, Philip Minor, Stasio Kos, Al Karvelis, Robert Culp, Josef Elman, Adele Lamont, Alex Tartaglia, Albert Abouaf, John Reeds.

Andreyev's "He Who Gets Slapped" is getting a tidy and frequently affecting production at the Actor's Playhouse. Although the best is deliberate to a fault, and the four-act play division slows down the evening's impact, careful direction, and a warmly intelligent performance of the title role, make the play worth the off-Broadway connoisseur's attention.

Andreyev was a morbid playwright and his "Slapped" is a study in masochism. It is a story of a man who flees to clowndom in a circus because of a faithless wife, preferring to be he who gets slapped, but compensating by stating home truths to one and sundry. This premise is destined for tragedy, and Andreyev moves his characters through a complex labyrinth to their implacable doom.

Robert Culp, as He, carries the brunt of the show and Actor's Playhouse can be grateful for good casting here, for Culp has understanding and conviction. Adele Lamont is the pretty circus rider with whom He falls tragically in love, and while her performance is ingenuously direct, it's possible that Miss Lamont is overdoing the naturalistic approach, even in the tiny basement theatre.

Some of the minor parts are handled with lesser competence, but Philip Minor, as the girl's quondam father has a helpfully supercilious flair, and John Reeds, as filcher of He's wife, has a few quietly moving moments.

The new translation is pleasantly free from labored colloquialisms, and the direction shows taste and skill, albeit at ponderous tempo. The gloomy Andreyev's b.o. prospects would seem problematical, $3.60 being a stiff off-Broadway tab. *Geor.*

Snow White and Red Rose

Equity Library Theatre for Children production of play in three acts by Jack Melanos. Staged by James Paul; settings and lighting, Jean Wilhelm; costumes, coordinated by Ballou, assisted and executed by Jeanne Button. At Lenox Hill, N.Y., Jan. 15, '56.

Cast: Nancy Brougham, Michyl Veach, Monica May, Jacqueline Killen, Ben Hayes.

An offshoot of ELT, Equity Library Theatre for Children is kicking off with a vivid adaptation of the old kiddie favorite, "Snow White and Rose Red." Said to be the only all-Equity Children's Theatre in the country, ELT-C as it's tabbed, is touring locally this spring and is open for bookings on a national scale come the season 1956-57.

Home base being the Lenox Hill Playhouse, a Sunday (15) matinee prevue was given there for a houseful ranging from three to threescore, and it would be tough to say which end of the scale was more impressed. Indeed, it wasn't only the graybeards who were whistling when the prettily blonde Snow White and attractively brunette Rose Red were introduced. (How early do these wolf whistles start, anyhow?)

On the basis of this first effort, ELT-C oughtn't to want for bookings. While this particular moppet tale isn't the best choice for action, director James Paul has pushed things along at a lively clip, inserting little bits of business when the story lags, and Jean Wilhelm has done good picture book sets. The acid test of Jack Melanos' story treatment is that it gets through to a three-year-older without seeming to bore the sophisticated twelves.

A fresh and uncondescending company is debuting for ELT-C. Monica May and Jacqueline Killen are smiling and gay as the put-upon sisters, Nancy Brougham doubles as witch and mother, Michyl Veach is the pixieish dwarf who almost (but not quite!) gets the hidden treasure, while Ben Hayes is the handsome (of course) Prince who gets turned into a bear and back again. An unprogrammed prologue is used to let the kiddies know this is theatre (as distinct from guess what) but it seems neither needed nor yet superfluous.

ELT-C avows it wants to educate future theatregoers, present to youth its literary heritage, stimulate reading, provide consecutive employment to professionals. *Geor.*

London Bits

The **Val Parnell** and **Bernard Delfont** revue, "Painting the Town," starring Norman Wisdom, folds the end of March, after which the Palladium will present vaudeville for about six weeks to two months. Stars already lined up include Martin and Lewis for four weeks. New show starring Harry Secombe is skedded to open the end of May, with Robert Nesbitt to stage.

Peggy Ashcroft underwent a gall bladder operation, requiring the postponement of rehearsals of "Chalk Garden," **Enid Bagnold's** current Broadway comedy hit, in which she'll be costarred with **Edith Evans**, with **John Gielgud** directing and Tennent Productions presenting under Arts Council sponsorship. It goes into the Haymarket Theatre early in March.

"Fresh Airs," the new **Laurier Lister** revue due Jan. 26 at the Comedy Theatre, replaces the **Paul Osborn** play, "Morning's at Seven," which exits next Saturday (21)). The latter show, presented by U.S. producer **Anna Deere Wiman** in association with **E. P. Clift**, reopens next Tuesday (24) at the Haymarket Theatre.

Former Broadway and Hollywood scripter **Hy Kraft** has collaborated with **Eric Machwitz** on the book of "Summer Song," an operetta based on the life of Anton Dvorak, with a score arranged from the composer's works. It opens Feb. 16 at the Princes Theatre, London.

Alfred Drake and **Doretta Morrow**, who withdrew last week from the leading roles in "Kismet," return to the U.S. in March. Their parts in the operetta at the Stoll Theatre have been taken over by **Tudor Evans** and **Elizabeth Larner.**

Elizabeth Seal, British-born dancer who scored a personal click in the featured comedy role in the London edition of "Pajama Game," will be married Feb. 11 to **Peter Townsend.** However, the prospective groom is an ad writer, not the similarly-named Flight Captain who recently did NOT marry **Princess Margaret.**

Local Mgrs. Slow on Booking for Next Season; Call Old Contract Outmoded

By ARTHUR BRONSON

Local concert managers are a little cautious about next season. Although this is normally the time for it, it's been noted that they're not signing up attractions so fast. Explanation is multi-fold.

First, the current season has started slower than last, with biz off in some areas as much as 10%. Then, they don't know the practical upshot of the recent consent decree with the concert bureaus. Coast managers especially, who feel encircled by the bureaus' organized audience movements, have a big stake in the decree, and are watching Community and Civic. Changes at National Artists Corp. intrigue them. Some managers have taken lickings on costs with some of the big attractions and are cautious about new contracts.

These various tangents were gone over in detail at the eighth annual convention of the National Assn. of Concert Managers, held recently in N.Y. The matter of contracts with the bureaus, incidentally, was the chief subject of discussion. The present standard contract, it was pointed out, is one of the main ills of the field. It's behind the times; it hasn't been radically changed in years. Intended originally for solo artists, this contract now covers group attractions and special projects as well, like opera or a Paul Gregory unit, and is held inadequate for the new problems presented.

Tied in with the matter of contracts was the problem of labor costs. Two developments, it was stated, have made the problem of costs most urgent: (a) growing importance of group attractions, which introduced on a larger scale the use of stagehands, pit musicians, loaders, seamstresses, etc., and (b) increaing interest of legit unions in group attractions that played concerts.

Revisions of contracts and labor costs were recommended, as follows:

A. The booking manager must possess the legal right, in writing, to book a given artist or attraction at the specified date and place before submitting a contract to a local manager.

B. The principle of reciprocity must obtain in all cases where the attraction and/or its management ask for special protection. For ex-

(Continued on page 61)

Philly Orch Set for 1957 Coastwide 4-Week Tour

The Philadelphia Orchestra will make a transcontinental tour in the spring of 1957, with the Judson, O'Neill & Judd division of Columbia Artists Mgt. doing the booking. Tour will run four weeks, subsequent to the annual Ann Arbor (Mich.) fest at which the orch plays, and will run from New Orleans to L. A., Vancouver, Salt Lake City, Omaha, etc. Eugene Ormandy will do all the conducting.

This will be first Coast trip for the Philly group in nine years. Full 100-piece orch will travel by special train.

Rounseville Fined $500 Vamping Opera for Pic; Phila. Matter Dropped

Tenor Robert Rounseville was fined $500 and severely reprimanded last week by the exec board of his union, the American Guild of Musical Artists, for walking out of his N. Y. City Opera Co. contract to do the "Carousel" film for 20th-Fox. Charges had been brought by the opera company.

Charges had also been brought up against the tenor by the Philadelphia Grand Opera Co. on grounds of misbevahior last month in a performance of "Faust." These charges, however, were later retracted (after Rounseville had apologized) and the matter dropped.

On the "Carousel" matter, though, it's reported that the union board (which took a serious view of the offense and considered setting an example on it) might have suspended the singer. This would have been very costly, playing havoc with his skedded recital and opera dates. As is, from a straight monetary standpoint, the singer's fine is regarded as a light penalty (he probably got $15,000 or $20,000 for the film stint).

Central City to Preem Moore Opus; Buckley In

Central City, Col., Jan. 24.

Emerson Buckley, N. Y. conductor, has been appointed musical director of the Central City Opera House Assn. for the coming season. He'll direct the annual summer festival, set this year for June 30-July 28.

Two operas will be done, the world premiere of "Ballad of Baby Doe," with music by Douglas Moore and libretto by John Latouche, and "Tosca."

Juilliard School to Bow Bergsma-Lewis Opera

"The Wife of Martin Guerre," new opera with music by William Bergsma and libretto by Janet Lewis, from the latter's novel, will be preemed by the Juilliard Opera Theatre Feb. 15 in the Juilliard School of Music Concert Hall, N.Y. Frederic Cohen is stage director and Frederic Waldman musical director.

Opus is one of the events in the Festival of American Music celebrating Juilliard's 50th anniversary. Bergsma is on the Juilliard faculty.

NAC Lines Up Talent; Salzedo Ensemble to Tour

La Scala baritone Tito Gobbi has signed with National Artists Corp. Gobbi made his N.Y. Metropolitan Opera debut Jan. 13 as Scarpia in Tosca. He returned to Milan Jan. 18, and will be back in the fall for regular dates.

Birgit Nilsson, dramatic soprano of the Stockholm Opera, has been signed by National Artists Corp. and will make her American debut next summer. Also signed for next season are Suzanne Danco and Laura Castellano, sopranos, and Rosalind Nadell, mezzo. Last named used to be with NAC.

Harpist Carlos Salzedo has also been signed for a tour with a femme quartet, comprising another harpist, a flutist, cellist and pianist.

NAC also signed James Pease, former N. Y. City Opera bass-baritone, for next season. Pease has been singing leads with the Hamburg Opera in Germany the past couple of seasons, and will sing at Convent Garden in June-July and at the Edinburgh Fest in August-September.

Can. Nat'l Ballet Neat 21½G on 1st Tor. Week

Toronto, Jan. 24.

With a sellout Saturday night (21), National Ballet of Canada racked up a nice $21,500 on first week of a fortnight's stanza here, with the Royal Alexandra Theatre, 1,525-seater, scaled at $3.50 top. Two new ballets that drew were "Dark Elegies" and "Lady from the Sea," plus a full-length "Nutcracker Suite."

Advance for second week is reputedly $15,000, with sellouts for both Saturday (28) performances, with "Nutcracker" and "Swan Lake."

Hirschmann Preps Music Return; Sets Schnabel

Ira Hirschmann, who founded the New Friends of Music some 15 years ago, is prepping reentry into the concert field. He's working on a new formula for a N.Y. concert series along the old New Friends lines, but doesn't expect it to be ready for another season or two. Meantime, he's presenting pianist Karl Ulrich Schnabel, son of the late Artur Schnabel, in a recital at Town Hall, N. Y., Feb. 19.

Hirschmann, a force in N.Y. music for years, has been busy in radio-tv the past decade. He sold his N.Y. FM station, WABF, some time ago, and has been concentrating on tv work.

Ruth Page's 45G N.Y. 'Beau Geste'

An estimated $45,000 "beau geste" on the part of Chi ballet director Ruth Page is held responsible for Columbia Artists Mgt. taking her ballet company on recently for a tour next season as the Chi Opera Ballet. Miss Page's troupe has been the ballet adjunct of the new Chi Lyric Theatre the past two autumn seasons, and has received generally good press notices.

Choreographer Page and her husband-manager Tom Fisher, a Chi attorney, decided to bring their troupe into N. Y. for a week's showcasing. Only time available was the pre-Xmas week—worst boxoffice week in the year for show biz. Undaunted, Miss Page took the Broadway Theatre for six performances of her two top ballets, "Revanche" and "Merry Widow" (latter starring Alicia Markova as guest artist), under S. Hurok management. Notices were good.

Troupe, however, took in only $10,000 at the b.o., while trade estimates for cost of the attraction run to $55,000 or better. Orch alone numbered 53, or twice the normal roster for a theatre. The N. Y. expenses (excluding salaries) reportedly ran from $35,000 to $38,000, this including orch ($12,000), rent ($8,000), advertising and publicity ($7,000), stage crew, traveling road crew, transfer, etc. Miss Markova received $5,000, while the company cast got an additional $3,500, and management probably another $5,000. Transportation from Chicago and back totalled another $3,000.

MIAMI OPERA SELLS OUT 'COSI' WITH MET STARS

Miami, Jan. 24.

The Opera Guild of Greater Miami opened its season last week with three performances of "Cosi fan Tutte," to sellout biz. Opera, first Mozart to be heard hereabouts, was given Jan. 17 in Dade City Aud., Miami; Jan. 19, at Auditorium, Miami Beach, and Jan. 21, Memorial Aud., Fort Lauderdale.

Arturo di Filippi is impresario. Emerson Buckley conducted, with cast headed by Met Opera stars Eleanor Steber, Blanche Thebom, Virginia MacWatters, Brian Sullivan, Frank Guarrera and John Brownlee. Last-named was also production consultant.

Next event is "La Boheme," with Hilde Gueden and Jan Peerce, slated for Feb. 21-23-25.

Martin Feinstein, Sol Hurok's press head, to Cuba for two weeks' vacation.

Inside Stuff—Concerts

The Zurich Little Symphony, currently making its first tour of America for the David W. Rubin Artists Mgt., ran into a snag at the Canadian border last week. Canadian customs officials, suggesting the orchsters might want to sell their instruments in Canada, halted entry of the 30-member group until Rubin could rush the necessary cash bond up.

The Symphony of the Air, trying to arrange an overseas tour under ANTA's auspices for next month, found it difficult at last-minute to fill necessary dates in time. Orch therefore postponed its trek, and will make a six-to-eight week tour of the Near East and India starting next October.

Roland E. Chesley, of Utica, N. Y., is the new prez of the National Assn. of Concert Managers, repping local impresarios around the country. S. F. Crowe of Michigan State U. is first v.p.; A. K. Gee, Winnipeg, second v.p.; Mrs. Lillian P. Bonney, Baltimore, treasurer, and Julius Bloom, Brooklyn, secretary. Patrick Hayes of Washington was added to the board of directors.

1st Iron Curtain Troupe Bowing Here Sans Govt. Aid; One-Niter Trek Set

Charles E. Green, head of Consolidated Concerts Corp., will present the Yugoslav National Folk Ballet in its American preem at Carnegie Hall, N. Y., Friday night (27). First full dance company to come from behind the Iron Curtain in over 25 years, troupe of 40 will follow this date with a 12-week U. S. tour, mostly one-nighters. Green is pulling a Paul Gregory (as with latter's "Don Juan"). He has option for several more weeks, and if the Carnegie single date is well received, Green will bring troupe back to N. Y. for a theatre run of a few weeks at close of the tour.

Contrary to previous reports, troupe is not being sponsored, or its overseas passage paid for by the Yugoslav government. Troupe is being presented here jointly by Green and Lee V. Eastman, a N. Y. theatrical attorney, latter making his bow as an impresario. Duo took over the attraction on a flat package deal here from Col. David Arnon, an Israeli promoter who presented the troupe in Israel and who paid the transportation here from Naples (around $20,000).

Green-Eastman guaranteed over $100,000 for the 12-week tour, but should do handsomely with it if successful, as the weekly budget is now estimated at only $12,000, and troupe will do six shows or more a week.

Troupe, known as the Tanec in Yugoslavia, is mainly Macedonian and has successfully toured Europe and the Near East. There are two other Yugo troupes performing abroad, the Borba and the Kolo. Latter is expected here next season, under Sol Hurok's management, and with Yugo government assist.

Robbins Devoting Spring To Ballet, for 3 Troupes

Choreographer Jerome Robbins, due in N. Y. from the Coast Friday (27), will devote this winter-spring to ballet. On Jan. 30 he'll begin rehearsals of his new ballet, "The Concert," to Chopin music, for the N. Y. City Ballet's spring season at home. He'll also revamp his "The Guests" for the troupe, restaging the variations and pas de deux and adding new choreography.

When Ballet Theatre returns to N. Y. in March, Robbins will rehearse the company in one or two of his contemporary works in their repertoire for the troupe's overseas tour next fall. Robbins is due in Denmark in April to stage his "Fanfare" for the Royal Danish Ballet. He may also stay on to do a new work for the company.

He'll be back in N. Y. for the summer, to stage the Broadway musical, "The Bells Are Ringing," with rehearsals set for August.

L.A. Orch Set to Tour Far East; U.S. Contribs 300G; Van Beinum New Leader

The L. A. Philharmonic, under Alfred Wallenstein, will make a 10-week tour of the Far East, beginning in April. Goodwill tour will be sponsored by the State Dept.'s International Exchange Program, which is chipping in around $300,000 as major part of the cost. Orch will visit Japan, Korea, Hong Kong, Formosa, Philippines, Thailand, Burma and Indonesia.

(Eduard van Beinum, conductor of the Amsterdam Concertgebouw, will take over the L. A. directorship next season.)

This makes four major U. S. symphs touring overseas in 1956 for IEP, others being New Orleans Symphony (to Latin-America), Boston Symphony (to Europe), and Symphony of the Air (to Near East).

Ballet Theatre Getting Lurie Back on Publicity

Sam Lurie, who quit as promotion director of Ballet Theatre two years ago to open his own public relations office, has signed with BT again, as of Feb. 1, to be in charge of its national publicity. He'll continue handling his own accounts.

Stanley F. Kaminsky has been added to his staff.

Longhair Disk Reviews

Mozart: Concertos No. 20 & 25 (Angel). Walter Gieseking plays the familiar No. 20 (K.466) with refinement, the romanza being subdued and warm. The more genial but no less imposing No. 25 (K.503) is also handled musically, to fine effect. Philharmonia under Rosbaud adds effective accomps.

Mozart: Symphonies No. 36, 39, 40, 41 (Victor). Fritz Reiner and Chi Symph give polished readings to familiar masterworks for a very attractive album.

Mendelssohn: Concertos No. 1 & 2 (Westminster). Reine Gianoli is a sensitive, accomplished French pianist, whose forthright, bold touch suits here in both the G Minor and lesser-known D Minor. Vienna State Opera orch under Horvat in support.

Haydn: Symphonies No. 96 & 102 (Columbia). Bruno Walter and N. Y. Philharmonic in animated, lively readings of matured, melodic, spirited Haydn, the "Miracle" (No. 96 in D) and the B Flat (No. 102).

Beethoven: Violin Concerto (Decca). Highly-skilled, sensitive performance by Wolfgang Schneiderhan that carries authority and weight. Berlin Philharmonic under van Kempen assists.

Other disks of interest: Two Mozart Quartets (K. 465 & 575) by Amadeus String Quartet (Victor); two chamber works of **Janacek**, **"Concertino"** and **"Mladi,"** with Rudolf Firkusny and Philly Woodwind Quintet (Columbia); **Bach Brandenburg Concertos**, with the Basle Chamber Orch under Paul Sacher (Epic).

Boris Ballet To Preem With Winnipeg Troupe

Ballerina-choreographer Ruthanna Boris has completed a one-act classic ballet for the Royal Winnipeg Ballet Co. of Canada. The ballet, "Pasticcio," to music by Vittorio Rieti, will preem in Winnipeg Feb. 27. Ballet was commissioned by the Junior League of Winnipeg.

Miss Boris and her husband Frank Hobi, currently on a Columbia Artists Mgt. tour with their own company, will dance the "Nutcracker" Pas de Deux in Winnipeg same night and the next (28).

Concert Bits

Peter Herman Adler, artistic and music director of the NBC-TV Opera Theatre, will conduct the Baltimore Symphony Feb. 15, for his third such guest stint with that orch.

Baritone **Emile Renan** is singing in "Tosca" for the San Antonio Symph's opera fest Feb. 11 and 13, and in "Boheme" for the Miami Opera Guild Feb. 21, 23 and 25.

Giorgio D'Andria, N. Y. artists' personal manager, leaves for Italy Feb. 28 on a three-week scouting trip for talent. Will also try get some overseas dates for his U.S. singers.

Pablo Casals refused an honorary doctorate from the U. of Puerto Rico last weekend because another such degree was going to a Franco dignitary.

Woodwind Ensemble of Paris arrived in N.Y. Sunday (22) and opened its first tour of the U.S. in Evanston, Ill., last night (Tues.). Then it heads to the Coast. It's touring for David W. Rubin Artists Mgt.

J. Herman Thuman, of Cincinnati, is celebrating his 50th anni in the concert biz as a local manager.

Claire Coci, N.Y. Philharmonic organist, has signed with Vox Records. For her first disking, Vox got permission to use the huge cadet chapel organ at West Point.

Gian-Carlo Menotti has completed the libretto for a full-length opera, titled "Vanessa." This time, however, he won't compose the score. **Samuel Barber** will write it.

Laszlo Krausz has been engaged for his third season as conductor of the Akron (O.) Symphony Orchestra, which will give four concerts in the 1956-1957.

Gino Penno, who sang at the Metropolitan during 1953-54, will return this winter. He'll fill some of the commitments of Mario Del Monaco, who won't be back until 1956-57.

Literati

National Book Award Week

National Book Award Week, which runs from Feb. 6 through Feb. 9, will be kicked off by a Publisher's Adclub meet and cocktailery to be held Feb. 6 at the Advertising Club of N. Y. Scheduled to address the conclave are authors Patrick Dennis and Marchette Chute.

Differences between reviewing a play as literary material and as a production will be explored the following day at the Women's National Book Assn. meeting at the Midston House, N. Y. Among those on the probing panel will be John Chapman, N. Y. News drama critic, and Richard Bissell, author of "7½ Cents," from which "Pajama Game" was adapted.

Presentation of NBA awards is set for the Commodore Hotel, N.Y., on Feb. 7 and an informal Dutch Treat supper is to follow at Luchow's Restaurant. Events listed for Feb. 8 include a book clinic luncheon for reviewers at the Hotel Shelburne, N.Y., and an open meeting of the Author's Guild at a place as yet to be announced. Week winds up with a P.E.N. Club cocktail party Feb. 9 at the Hotel Pierre, N.Y.

TV Guide's 39th

TV Guide started distribution of its 39th regional edition with issue of January 14.

The new Louisiana edition, with headquarters in New Orleans, carries listings for seven television stations, WBRZ and WAFB, Baton Rouge; WDSU and WJMR, New Orleans; KALB, Alexandria; KTLC, Lake Charles, and KLFY, Lafayette.

British 'Theatre World'

London, Jan. 17.

The sixth edition of the "Theatre World Annual" (published in London by Rockliff and in the United States by Macmillan at $3.75) is the British equivalent of David Blum's "Theatre World" and serves the same useful purpose. The latest number embraces all new West End productions from June 1, 1954 to May 31, 1955, giving full details of each presentation and is generously illustrated.

The annual is written and compiled by Frances Stephens, editor of "Theatre World," and the introductory review of the year gives a comprehensive precis of the major events in the West End scene. One chapter is devoted to play casts, but the major part of the book is given over to a detailed summary of the year's theatrical presentation. *Myro.*

Chum To Somerset

"Theatrical Companion to Maugham" by Raymond Mander and Joe Mitchenson, with notes by J. C. Trewin (Macmillan; $8.50), is successor to the same team's similar book on Shaw. Tome contains a pictorial record of first performances, revivals and film treatments of Maugham plays here and in England, with synopses, selected reviews, and cast credits. It is published on Maugham's 82nd birthday (Jan. 25).

Saluting the authors from his south-of-France villa, Maugham writes this preface: "Your industry is as staggering as your accuracy is impressive." Book is an important addition to modern theatre libraries. *Downing.*

CHATTER

Martin Abramson profiling Red Skelton for Cosmopolitan.

Carolyn S. Murray, previously executive assistant to the editor-in-chief of House Beautiful, named Coast editor of the mag.

The Jan. 28 Saturday Evening Post issue profiles Nanette Fabray in an article by Cameron Shipp entitled "Girl In High Gear."

Dorothy Friedman, formerly food editor of Seventeen mag and associate food editor of Today's Woman, joined publicity dept. of BBD & O.

Donald Wayne's screen treatment of "Look Homeward, Angel" added to the Thomas Wolfe Collection at Peck Memorial Library, Asheville, N. C.

Ralph H. Major Jr., BBD & O publicity director, named editor of Public Relations Memo, N. Y. chapter publication of the Public Relations Society of America.

Tim Little, veteran newsman and one of the Canadian army's original public relations staffers, retired at 70 in Ottawa. His correct monicker is Percival Mortimer.

Alastair MacTavish Dunnett, who recently was editor of Scottish Daily Record, new editor of The Scotsman, Edinburgh. He's also radio and film scripter and during war broadcast to America and Canada.

Irving S. Manheimer, prez of Macfadden Publications and publisher of Photoplay mag, planed to the Coast last week prior to Photoplay's Gold Medal Award Banquet presentation at the Beverly Hilton Hotel, Feb. 9.

Oliver Pilat, public information officer for State Comptroller Arthur Levitt and the Dept. of Audit and Control since January, 1955, has resigned the $11,000-a-year post, effective March 31, to rejoin the New York Post.

Ruth Whitney, former managing editor of Better Living mag, has been upped to editor-in-chief. She succeeds Barbara Hewson, who resigned to become women's editor of Collier's. Before joining BL, Mrs. Whitney was copy chief of Time and Life.

Ottawa Press Club initiates a new award to be presented at the club's annual dinner to whom a jury of reporters and editors decides is the person who "contributed greatly and without fanfare to the welfare and well-being of Ottawa's people."

Toronto Star Sale

Continued from page 1

former son-in-law of Atkinson, would apparently continue in the presidency of the Star under the Taylor purchase. All hope has been abandoned that the Ontario Charitable Foundations Act can be modified. Star long baited Conservative Party and bad blood remains. Government officials say Star editorially supported the very inheritance taxes for others which Atkinson's foundation setup sought to evade for his own estate. Whole situation is apparently charged with Conservative-Liberal party feuding and personal animosity against the tough, alert, hard-hitting daily (Canada's largest circulation, 400,000) which Atkinson and Hindmarsh jointly built up after 1911.

E. P. (Edward Plunkett) Taylor, now 54, was born of Canadian parents in Missouri. He owns Toronto radio station CFRB, two restaurant chains, three softdrink companies (one, Orange Crush with States and Latin subsids) and is in the flour, sugar, salt, candy, soybean, dyestuff, paper and building material businesses, among probably others. Close to Odlum, one of the latter's Atlas veeps, Roger Gilbert, is on Taylor's Argus Corp. through which Taylor manipulates most of his properties.

Oddly enough the only visible flops of this remarkable Canadian have been in publishing—he having bought two magazines, New World and National Home Monthly, and nursed both to an early demise.

If acquiring the Toronto Star he'll face the rivalry of the Telegram and the Globe-Mail. It happens that these, too, were recently sold, the first to the syndicate of John Basset Jr. of the Montreal Gazette for $9,000,000 and the Globe & Mail for a reputed $10,300,000 to R. Howard Webster, a Montreal financier.

If the $23,000,000 buy of the Star materializes it may be the highest price ever paid for any newspaper property. The $18,642,000 Samuel I. Newhouse paid last month for the Birmingham News included the nearby Huntsville Times, one television and three radio stations plus a freight company.

Toronto Star deal would include Star Weekly, Canada's largest separately sold periodical — nearly 1,000,000. (Its rival, Weekend, is owned like Montreal Star and Herald, dailies by Montreal sugar baron J. W. McConnell, and runs 1,500,000 via Saturday insert in about 25 dailies.) Two Star syndicates, one tied in with Chicago Sun Syndicate and the large downtown Toronto Star Building, only partly occupied by the Star and its subsidiaries, are included. Star owned one of Toronto's early radio stations, CFCA, but gave it up years ago.

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Meanwhile, In Cincinnati

Cincinnati, Jan. 24.

Battle for Cincinnati Enquirer management control is still up in the air, although temporarily stalled by last week's meeting of stockholders. That two-day session, inreality a skirmish of proxies, left scars on both sides.

Eugene S. Duffield, executive vice president and assistant publisher, resigned. He was a target of attack with Roger H. Ferger, president and publisher, by a large group of employe shareholders in the self-termed "employe and community-owned newspaper." Duffield said he is going into another field.

Main differences were over last year's high salaries pulled down by Ferger and Duffield, which surpassed total dividends to 4,222 stockholders.

Anti-Ferger group scored a victory in the election of James Ratliff to the board of directors from which he was ousted two months ago at the outset of the open fight. Ratliff also was bounced as columnist and vice president and secretary.

New 12-man board, which includes three employes, has not yet indicated whether Ratliff will be rehired as a staffer, or if Jack Cronin, a Ratliff supporter who likewise was axed, will regain his job as city editor. Ferger was reelected president and Charles W. Staab, circulation director and pro-Ferger, was elected vice-president and secretary.

Controlling proxies defeated Hal Metzger, assistant city editor, after he had been elected to the board, on the premise that he was unseated by "employe-backed" Ratliff.

Announcement of Metzger's defeat, in second balloting, brought protests on the floor from four employes. Al Schottlekotte, reporter, chairman of the pro-Ratliff block, called it "indefensible." Chester Davis, printer, charged "We've been doublecrossed," to which Ferger shouted: "No you haven't!" E. B. Radcliffe, amusement editor, and Libby Lackman, society reporter, were the other protesting employes.

Local Mgrs.

Continued from page 60

ample, the so-called "Act of God" clause should absolve not only the attraction but the local manager as well from liability for out-of-pocket loss or other damages. Or, if the attraction prohibits the recording, broadcast or televising of its performance without its permission in writing, then the local manager should have the same right reciprocally.

Labor Charges

C. In regard to labor charges, the basic rule should be that costs inherent in the attraction are paid in full by the attraction, and those inherent in the local presentation are paid in full by the local manager. The rule is applied to specific cases as follows: Teamster and loader charges and a traveling stage crew, even though assigned by a local union, are paid by the attraction. All other stage labor is paid by the local manager, unless excess costs are negotiated in advance. Boxoffice personnel, ushers, doormen and other house attaches are paid by the local manager. Union or other labor obligations towards chorus members, dancers, seamstresses, presser, publicity agents and road managers are assumed by the attraction.

D. The cost of equipment is defrayed under the same basic rule that applies to labor charges.

E. The local manager is entitled to an exclusive appearance for the season in his community or immediate area by a given artist or attraction, unless the local manager waives that privilege in writing.

No final recommendations were reached on cancellations although a sliding-scale basis of indemnity was suggested. Other touchy issues were raised, such as the competition of certain symphony orchestras in presenting recitals and special attractions, and the saddling of unfair labor charges onto the local manager. Matter of a basic fair play code for the concert field was also mulled.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

It would be nice if this monograph were called "Disneyland Revisited." And it would be—except that the Scully Circus never visited Disneyland before. We have a strong instinct for survival, and openings which have got out of hand and are verging on riots are not our idea of entertainment.

Those who did brave the opening last July, you may remember, came away with a taste bitterly reminiscent of pre-war castor oil. The Coney Island of Anaheim, as a result, got the worst press imaginable. If it had been a Broadway opening on that sort of notices, its closing and short run would have been printed simply for the record.

But Walt Disney is made of sterner stuff. All that the bad notices did was to delay the ultimate liquidation of the nut from three years to possibly five or at most seven. From doing $350,000 a week, the gross has leveled off nearer $200,000, but anything over $125,000 a week is on the violet side of the ledger. Besides, 65% of the investment coin is ABC's, which you will discover if you read the fine print.

What stirred us out of our winter quarters at Palm Springs (and on a day when all nature had combined to try for perfection) was a telephone call from Les Lear. He's the guy who welcomed all those travelers in Chicago for about eight years and made it the most attractive bubblebath of daytime shows. Then Procter & Gamble wanted to move the show to New York. Lear wanted to move it to L. A. So they compromised. It went to N. Y., was embalmed and in that melancholy state was returned to Lear for burial.

By then, however, he had got a load of Disneyland and between him, Disney and ABC, they cooked up a cutie. In its first six months, bad notices to the contrary, Disneyland had attracted 2,000,000 "people," let's call them. They came from the 48 states and 60 foreign countries. And 96% of them said they planned to come back.

Now, this means that they had not been clipped as badly as earlier reports indicated. And they weren't either. Prices had been dropped all along the line and the management had worked out one of those "the price of the entree includes the entire dinner" formulas. Now you can buy books, from $1.50 for kids to $2.50 for adults.

What, No Barkers?

From the number of pennants, Crockett coonskins and other pitchmen's byproducts one sees trailing from cars along the highways, one would imagine that Disneyland had hired all the barkers ever stranded by circus sideshows. Actually the park does not have one. If you buy these things, it's your own fault. Nobody pushes them on you.

By far the most attractive feature, and it does not cost a dime extra, is the Golden Horseshoe tab show. It runs about 40 minutes, features Donald Novis, the silver-toned tenor; Wally Boag, as a travelling salesman circa 1890; Judy Marsh as Slue Foot Sue, and a chorus of as beautiful and gaily-costumed group of gals as you will find anywhere. They have three costume changes and each time look as if they had just stepped out of a bandbox.

This revue is paid for by Pepsi-Cola, the only drink served at the bar, which skirts the right side of the hall. It is performed four times daily and five times weekends. Lear puts his radio show on between performances of the troupe, and uses Boag and Novis as co-emcees.

It's called "Magic Kingdom" and goes coast-to-coast from L. A. mornings at 10:30 five times a week over ABC. Lear uses the same technique he used on "Welcome Traveler," except that he does not have to comb bus lines, trains and hotels for likely material. And whereas "W. T." was sort of soupy, "Magic Kingdom" is an exceedingly gay show.

Two families are picked, their stories told and then each member—papa, mommer and the children—gets a chance at the prizes in a sort of two-team competition. They line up on opposite sides of the stage. Whoever thinks he has the right answer rushes to the center and rings a bell on his side.

The day we caught the show a Lieut. Commander George Hecker, his charming Eurasian wife and three children grabbed off most of the prizes. A submarine officer, Hecker leaped for the bell as if it were a valve and something had gone wrong with the ship. Loaded with loot, he was leaving the next day for New London and by summer time would be in Mediterranean waters, with his family awaiting his return at a Riviera villa. Nice work, and he has it. And none more deserving.

We sat through two shows and the Lear Interlude. The house was packed each time. I have rarely seen people having such a good time. Most of them spend about five hours in Disneyland and spend under $10. Frontierland, where the Golden Horseshoe is housed, seems the most popular part of the park. This is where the Mississippi paddleboat, the Mark Twain, plies its trade. About that I know a secret and if anybody has $100,000 he might pry it from me.

Next I suspect in popularity is Tomorrowland, chiefly because of Autopia, where kids can drive cars around a miniature freeway at the dazzling speed of five m.p.h., bump into each other and have all the thrills of a wreck and none of its painful consequences. Next, it seemed to me in interest, was Fantasyland, which has a couple of horror rides that kids like. Adventureland didn't seem to attract me for some reason. Maybe by that time I was benumbed.

Horse Power Comes High

The park in winter time remains open till 8 p.m., but by 5 o'clock, the trippers are heading toward the exits. It's a family show, a daytime show, and visitors want to get home in time for dinner apparently. Even one of the horsecars goes to the barn at that time. It's a popular ride down Main Street, U. S. A., at that hour, because by then everybody's dogs are tired and though it's only a ride of two blocks, it seems like a dime well spent.

I tried the extremes of transportation and settled for those. I rode a stagecoach that seemed to have left its springs in Saratoga and I took a rocket to the moon and back, (T.W.A., this on a day when the line didn't even have a shuttle plane out to Palm Springs because of a strike of baggage-smashers.) We made the lunar leap of 477,714 miles round trip in about 10 minutes, and I have a flight certificate signed by Rocket Ship Captain P. J. Collins to prove it. Collins flies a pretty good script.

In Tomorrowland they were also tossing flying saucers around with great skill. Had I not been an old Saucerian still bearing wounds from combat with the Pentagonians, I would have been fascinated by this gimmick. I found they were plastic jobs and unsinkable as well as indestructable. They cost only a buck. I would have bought one but they were all out of them.

Still, my spawn were bulging with small purchases and loot. Each had a French poodle made by Wally Boag out of varicolored balloons. Never have I seen a balloonatic with such deft hands at fashioning these toys as this comic. He's worth his wage for entertaining kids with this bag of tricks alone.

Though no Tommy Bartlett as a radio m.c., he is a gay blade and when this "Magic Kingdom" shakes down for a long cruise, which it is sure to do, he will improve. As it is now, in trying to tape enough shows ahead, nobody gets time off. Bob Buck, an ABC engineer, has been trying to get married since the show began but he can't get off long enough to do it.

I'd like to see the show in color and tv backed by the Frontierland Golden Horseshoe Review. In fact, if the Misses Shirley Towers, Gloria Watson, Glenda Guilfoyle and Susan Read will turn their backs long enough at the end of their gay version of Offenbach's Can-Can, I'd like to give Miss Judy Marsh my Lunar Flight Certificate. She really sent me.

Broadway

Gracie Fields in from London Sat. (21) on the Britannic.

Fortunio Bonanova, Italian actor, off to Naples last week on the Andrea Doria.

Blanche Livingston, publicist for RKO out-of-town theatres, engaged to Albert H. Levi.

Paul Denis in Feb. American Mercury with piece on Sullivan, you know which one.

Alec Guinness and comedienne Joyce Grenfell among those on the Queen Mary to Britain.

Writer Mike Stern Italian airlining to Rome today (Wed.) to resume journalistic chores.

Loew's prexy Arthur Loew and board chairman Nicholas M. Schenck back from Coast confabs.

Marty Abramson planes to Hollywood to profile Ann Southern and Red Skelton for Cosmopolitan mag.

Steve Allen to emcee the Mark of Achievements luncheon of the Federation of Jewish Charities Tuesday (31) at Sheraton Astor.

Joe Lopez, former headwaiter at the Copacabana, indicates a return to the business shortly. He's been resting at a farm at Hemlock Creek, Pa.

Bill Ewald, television editor of United Press for afternoon papers, readying six-part history of the homescreen medium, due in a month or so.

Joseph Seider, prez of Associated Prudential Theatres, sailed Friday (20) on the Caronia accompanied by Mrs. Seider for a 108-day world cruise.

The birthday of Emmet N. O'Brien, chief of the Gannett News Service Albany Bureau, was hailed as "a red letter day in the annals of America" by Senate Majority Leader Walter J. Mahoney, of Buffalo, in a speech on the House floor last week.

City Investing Co. topper Robert W. Dowling, General Teleradio prexy Thomas F. O'Neill and Randforce Amusement Corp. chief Samuel Rinzler named recipients of annual Brotherhood Awards of National Conference of Christians and Jews, it was revealed by William J. Heineman and Spyros S. Skouras Jr., national co-chairman of the 1956 Brotherhood Week Drive sponsored by the amusement industry. Awards will be made Jan. 31 at Waldorf-Astoria dinner.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

CCC to do a remake this year of Walter Reisch's film, "Count of Monte Cristo."

Stan Kenton due back in Germany for a tour in April, after absence of two years here.

"Rainmaker," German version of the Ogden Nash comedy, to open March 1, in Hamburg.

"Holiday on Ice" opened Jan. 15, with the first week of its two-week run a complete sellout.

Otto Klemperer directing the Berlin radio station RIAS symphony orch in concerts Feb. 12-13.

Eric Mueller named general director of Columbia Films in Germany by Columbia veepee, Nick Pery.

Margarete Melzner playing lead in William Faulkner's "Requiem for a Nun" at the Wuppertal City Theatre.

Oscar Karlweis doing the German translation of "No Time for Sergeants," to play next fall in Germany.

Maxwell Anderson's "Winterset" being translated into German by Hans Sahl for its first German production at Essen.

German actress Marianne Koch changed her name to Marianne Cook for U.S., since signing the contract with Universal.

John Wayne due in Germany at the end of January for the opening of his film, "Der Eroberer" (The Conqueror), which RKO is releasing here.

Andre Cluytens directing the Bavarian State Opera in Munich in first German performance of opera, "Don Juan of Manara," by Henri Tomasi.

Ingrid Andree, Rosemarie Gerstenberg and Gisela Peltzer playing under direction of Leo Mittler in Arthur Miller's "The Crucible" at Hamburg's Thalia.

Gloria Pall, the former "Voluptua" on Hollywood tv, here with the Maxie Rosenbloom USO show, and enroute to London to appear on several tele shows.

Marianne Koch (known in Hollywood as Marianne Cook) just signed a contract with Universal to make two pictures a year in Hollywood, and two with German producers in Germany.

Ernst Schroeder is latest of German film and stage stars to sign a Hollywood contract. Now appearing in the play, "Georges Dandin," at Berlin's Theatre am Kurfuerstendamm, he has been offered a Metro contract. His recent films include "The Captain and His Heroes" and "20th of July."

Carl Szokoll chosen to be in charge of Columbia productions in Germany. He was formerly chief manager for Cosmopol Films in Vienna, which produced "The Last Bridge" for Columbia.

Philadelphia

By Jerry Gaghan

Nicky DeMatteo, H&H Children's Hour alumnus, now singing with Johnny Austin's band.

Jimmy Padgett, formerly with Elliot Lawrence, joined George Sommers' Band as first trumpet.

Lee Guber bringing double concert, with Louis Armstrong and Woody Herman, to Academy of Music in March.

Tom Allen, scenic designer for Valley Forge Music Fair, pacted by Joe Helprin, manager of Willow Grove Park.

Dennis Sandole, leader of a progressive jazz group, gave concert last week at the Phila. Museum School of Art.

Joe Veteri, cellist and vet contractor for Shubert Theatre orch, seriously ill. Violinist Efrem Birch represents the musicians in his absence.

Minneapolis

Edyth Bush Little Theatre holding over "Night of Jan. 16."

Pianist Carmen Cavallaro at Hotel Radisson Flame Room.

Persian Palms has "Girl on Flying Trapeze" an all-femme show.

Leo Carrillo inked for St. Paul Winter Carnival's children's variety show Feb. 4.

St. Paul Civic Opera had importees Robert Wright and Helene Bliss for its "Kiss Me Kate."

"Can-Can," at Lyceum Feb. 1-4 for six performances, scaled at $4.95 top. Jim Hughes here ahead of show.

Earl Wingard quit as Minneapolis Tribune assistant city editor to become Metro senior studio publicist in Hollywood.

Zurich

By George Mezoefi

(*Florastr.* 32; 34-70-32)

Number of tv subscribers in Switzerland has reached 10,507.

New Swiss pic, "Uli the Tenant" (Praesens), doing smash biz at Scala Zurich, Capitol Basle and Capitol Berne.

Stadttheatre preemed a ballet gala with its own troupe, featuring "Swan Lake" and De Falla's "Thre-Cornered Hat."

"Glass Slipper" (M-G), a hit in several Swiss cities, is now in its fourth week at the Rex here, Studio Berne and Bourg Lausanne.

U.S. Negro singer Lenora Lafayette made Swiss debut at Stadttheatre as "Aida;" also featured as a specialty in "Die Fledermaus."

German screen star Gustav Froehlich guesting in G. B. Shaw's "Candida" at Theatre am Central, with Swiss actress Anne-Marie Blanc in lead.

Grace Kelly starrer, "To Catch A Thief" (Par), picking up at the wickets, playing the Capitol here and ABC Geneva because of star's recently announced engagement.

This season's fourth presentation of Paris road company Galas Karsenty at Schauspielhaus will be Claude-Andre Puget's and Pierre Bost's "A Man Named Judas," with Paul Meurisse, star of "Les Diaboliques."

Current U.S. pix on Zurich first-run screens are "Catch A Thief" (Par.), "Lady and Tramp" (Disney), "Glass Slipper" (M-G), "Interrupted Melody" (M-G), "Big Combo" (AA) and "To Hell and Back" (U).

Santiago

Nataniel Yanez snared National Theatre Prize.

Roberto Inglez and his new orch opening Hotel Carrera's rooftop boite.

Tia Paulina radio show changed sponsors, from Canners' Association to Nestle.

Buddy Day lining up tour of Peru, Ecuador and Venezuela for his Bim-Bam-Bum variety troupe.

Gustavo Campana, writer-producer of Chilean Family ozoner, tabbed for State Department trip to U.S.

Americo Vargas, who set a new record here with 2,000 performances of "Crimen Perfecto" (Dial M for Murder), snagged the National Art Prize.

Supreme Court upheld claim of Folies Bergere star, Xenia Monty (real monicker, Gabrielle Blanchot), against F. B. impresario, Jules Borkon, for return passage to Paris.

London

(*Temple Bar* 5041-9952)

Helen Clement opened a cabaret run at the Colony this week.

Bob Hope is to speak for the cinema industry at the Critics Circle annual luncheon next week.

Tom O'Brien, MP, who received a Knighthood in the New Year's Honors List, to be feted at a CEA luncheon Feb. 8.

Princess Margaret attending a charity preem of "Helen of Troy," sponsored by the London tent of the Variety Club.

Charles Goldsmith, Metro's managing director in Britain, convalescing at home after undergoing surgery in a London hospital.

Leslie Norman stepped in as director of "X-the Unknown" when megger Joseph Warton was taken ill on the eve of production's start.

Actor Gerry Campion launched the Key Club with a champagne party last Sunday. Each member will have his own key to the club premises.

Paul N. Lazarus, Columbia veepee in charge of advertising, here last week with Jonas Rosenfield for three days of talks with Mike J. Frankovich.

Paul Dudley is to introduce the first recordings of the Allied Expeditionary Force Band which was conducted by the late Glenn Miller via a BBC radio program.

Edward L. Kingsley, head of the recently formed Columbia division for presentation of foreign pix in the U.S., arrived here last weekend on the prowl for likely product.

Arthur Watkins, British film censor, authored a new play, "Autumn Affair," and is now dickering for a West End run. His last effort, "For Better, For Worse," was a longrun hit, and was subsequently filmed.

Scotland

By Gordon Irving

(*Glasgow; Kelvin* 1590)

"Geordie" (British-Lion) drawing solid biz at Scot cinemas.

Ballet Montmartre in nitery stint at Piccadilly Club, Glasgow.

Tom Arnold's "Just Daft" revue notching solid biz at Empire, Glasgow.

Bernard Delfont reported as possible summer show promoter at Glasgow.

Robert Wilson, Scot singer, will do rural tour with bandleader Jimmy Shand.

Alec Finlay strained leg muscle and temporarily out of "Cinderella" at Alhambra, Glasgow.

"Wedding in Paris," starring Evelyn Laye and Barry Sinclair, to Gaumont Theatre, Dundee.

Stanley Baxter, actor-comedian, bowing out of "Five-Past Eight" revue to play legit this summer.

Official okay given for interior reconstruction of Gaiety Theatre, Ayr, destroyed by fire in August.

Jess Parker set for Glasgow visit on nationwide United Kingdom on bally tour for "Davy Crockett."

Pittsburgh

By Hal V. Cohen

Andre Philippe back at his No. 1 spot in Pittsburgh, the Copa, again this week.

Mel Davidson, local boy, back home in dancing ensemble of "Boy Friend" at Nixon.

Corinne Grekila, Playhouse costumiere, sporting a new convertible Volkswagon.

Jack Kalmenson, WB exchange manager, and his wife celebrated their 20th wedding anni.

Budd Granoff flew in for the cafe debut of his Dream Weavers at Lenny Litman's room.

Walter Gieseking concert at Carnegie Music Hall postponed from March 12 to May 19.

Singing team of Mary Martha Briney and Bob Carter home this week to work annual Auto Show.

Sharon Knight off to nitery booking in Oakland, Calif., and then to Las Vegas Show Boat for six weeks.

Hillevy Rombin, "Miss Universe," here tomorrow to plug "Benny Goodman Story," in which she has a role.

Australia

By Eric Gorrick

(160 *Castlereigh St., Sydney; MA* 7778)

Ned Clarke, RKO topper, planed in here for extended looksee.

Vic Green, Republic rep here, is in Rome for the Rep product confabs.

"Man Called Peter" (20th) comes out of Hoyts' Century, Sydney, after six months.

Judith Anderson aired "Medea" for the non-commercial Australian Broadcasting Commission.

"East of Eden" (WB) is pulling top biz at Century, Sydney, for Hoyts. Pic drew crix raves.

Olympic Games tickets will be offered for sale in Britain and U.S. Games start next November.

"Teahouse of August Moon" chalking up solid business at Royal, Sydney, for J. C. Williamson.

Rank has terrific winner in "Doctor At Sea" current at State, Sydney, for Greater Union Theatres.

Frank Selleck, top indie showman and present Lord Mayor of Melbourne, knighted by Queen Elizabeth.

Googie Withers and John McCallum roadshowing "Simon and Laura" and "Deep Blue Sea" in New Zealand for J. C. Williamson.

Barcelona

By Joaquina C. Vidal-Gomis

(*Angli* 43; *Tel.* 23-00-18)

Erwin Laszlo, piano soloist, for one Chopin recital at the Palacio de la Musica.

Steve Cochran, in from Madrid, looking for some location spot at the Costa Brava where he can produce a pic.

Enrique Vargas, advertised as the Gypsy Prince, reappears in a musical show, "Song and Sigh," at the Calderon.

The Liceo Opera House's Mozart Festival has the operas, "Figaro's Wedding," "Magic Flute" and "Don Juan," by the Opera Vienna Singers.

Legit author Academician Joaquin Calvo Sotelo presents his new play, "Story of Resented Man," at the Comedia theatre. Sotelo last year had a big success with his drama, "The Wall."

Havana

By Jay Mallin

(*Calle G No.* 159, *Vedado;* F-6579)

Tony Gorody at Mes Amis.

"Diabolique" at Atlantic and Astral.

Dudley Pix veep Bruce Newbery in town.

Carnival season to begin in February.

Dorothy Lamour opening (27) at Montmartre.

Nat "King" Cole due in March at Tropicana.

Ilona Massey followed Edith Piaf at Sans Souci.

Johnny Puleo & Harmonica Gang at Tropicana.

Cuban pic, "Treasure of Isle of Pines," to open soon.

Alberto Alonso signed as Sans Souci choreographer.

Bola de Nieve ("Snowball") at Montmartre and at Turf.

Pianist Alexander Uninsky concertizing twice at Auditorium.

Spanish dancing and singing group opened (20) at Sports Palace.

TEDA group presenting Tennessee Williams' "Cat on a Hot Tin Roof."

Former Plaza film house converted to video auditorium for Telemundo.

Ireland

By Maxwell Sweeney

(22 *Farney Pk; Dublin* 684506)

Catholic Stage Guild to sell part of its Dublin headquarters.

Hilton Edwards-Micheal MacLiammoir Co. sail for Egypt tour Feb. 22.

Boston Symphony Orch invited to do one-night stand at Theatre Royal, Dublin, this summer.

John Ford due here next month to shoot "Three Leaves of a Shamrock" for Four Provinces Films.

20th-Fox has skedded "The Painted Day," from script by John Byrne, to be lensed here in April.

Re-edited version of "Wild One" (Col) okayed by censor Martin O'Brennan, he nixed original.

Dan O'Herlihy confabbed with brother Michael during former's stopover at Shannon on possible lead in pageant at Dublin next May. Actor was on his way to Nice.

Three foreign-language films playing currently in Dublin firstruns: "Marcellino" (Spanish), "Bread, Love, Dreams" (Italian) and "Sheep Has 5 Legs" (French). All rate 50% cutback on entertainment tax.

Cleveland

By Glenn C. Pullen

"Ice Follies" was boffo at Cleveland Arena last week.

Erroll Garner trio doing extra matinee at Cotton Club Sunday for juveniles.

Variety Club and local exhibs postponing testimonial party for W. Ward Marsh, Plain Dealer's film critic celebrating 40th anni in newspaper biz, until April 9.

Dave Frankel, talent booker for Gene Carroll studios, signed Eve Roberts, Play House singing actress who made nitery bow at Kornman's Back Room club.

Hollywood

Alice Faye on the mend after appendectomy.

Ginger Rogers' home robbed of $30,000 in gems and furs.

Jock Mahoney off to Cleveland to promote his tv series.

Merle Chamberlain re-elected president of Metro Studio Club.

Ronald Reagan elected prexy of Motion Picture Industry Council.

Pier Angeli broke a bone in right ankle in a fall at her home.

Ken Clark injured in an equine accident on set of "The Proud Ones."

Boston

By Guy Livingston

Four Lads current at Blinstrub's.

Bill St. Clair current at Guys and Dolls.

Red Barn in Shrewsbury now booking acts as a nitery.

Ralph Edwards readying a "This Is Your Life" show to originate from Boston.

Al Donahue Band now at Statler Terrace Room with Charlene Bartley chirping.

Colonial Theatre stays dark through March 12 when "Bus Stop" arrives.

Bob Dini, Boston singer with the Army Band until recently, to break in a nitery act at the Frolics in Revere.

Helen Rose, Manhattan family relations expert, in town for bally on "There's Always Tomorrow" at Metropolitan.

Boston's top disk jocks and Johnny Desmond, Kitty Kallen, Four Aces and Four Lads held a jamboree for March of Dimes at Boston Arena Sunday (22).

Totem Pole Ballroom and Norumbega Park, which exchanged hands in a million dollar deal, looking for record names in policy set by new owner, Douglas F. Farrington.

Miami Beach

By Lary Solloway

Jane Kean resting here before opening at Latin Quarter with sister Betty later in month.

Walter Winchell extending his stay at the Roney Plaza, utilizing MBS affiliate station WKAT's studios for his Sunday night airers.

Jan Murray playing ten night date at Driftwood Room of the Nautilus while soaking up the sun daytimes. He's on leave from his tv show.

Jack Paar and Toni Gilman headed up Cerebral Palsy 24 hour fund raising telethon on WTVJ Jan. 21-22. All acts working in area appeared.

Jack Carter heading back to Manhattan and rehearsals of "Mr. Wonderful." Sammy Davis Jr., star of musical, also planed back on Sunday (22) upon completion of date at Ciro's.

Pan American Airways junketed Miami area delegation of press, hotel and travel agency reps to preem of Wilbur Clark's new International Casino in Hotel Nacional in Havana Friday (20).

Portland, Ore.

By Ray Feves

Moon Mullins and Al Davis ankle from KEX as diskers.

Marty Foster, Guild manager, back at desk after month biz trip to California and N. Y.

Peggy Mann, Charley Chaney, Les Marcellis and Los-Zeas in at Amato's Supper Club for two weeks.

Carl Hawley doing a big job for RCA Victor and KPTV in his statewide "Search for Talent" show. Tours entire state, giving all a showcase on the stage and then on tele.

Producer Al Learman inked Frankie Laine, Vickie Young, Clark Bros., Curtis Marionettes and George Arnold's Orchestra for the Home Show March 23-April 1. Myron Martin is the new prexy.

Bogota, Colombia

Bogota's two big circulation dailies, El Tiempo and El Espectador closed because of censorship difficulties with the government.

Felix Gamboa, booker-manager of San Miguel Circuit consisting of Mogador, Aladino, San Jorge and San Carlos firstruns, added the firstrun El Dorado and Americano houses to his chain.

"20 Thousand Leagues Under Sea" (RKO) doing terrific business at Mogador-San Carlos combination. First week's gross looks to top the record of "The Robe," first CinemaScoper released here two years ago.

Robert L. Schmitt, Metro manager here for the last two years, transferred to similar post at Buenos Aires. Replacement is Edward Zobel, onetime 20th-Fox manager here, but most recently working at Metro's N. Y. office.

OBITUARIES

SIR ALEXANDER KORDA

Sir Alexander Korda, 62, one of the leading figures in Britain's motion picture industry, died at his home at Kensington Gardens, London, England, Jan. 23. Death came from a heart-attack.

Korda's filming activities, closely identified with some of the best Britain has had to offer to the screen, really spanned two continents and employed the top talent in both the British and American industries. While pursuing his own production via London Film Productions, he was at one time or another affiliated with top Hollywood companies, including United Artists, on whose board he served for nine years; Metro, Paramount and, at the time of his death, 20th-Fox for whom he was to produce a series of CinemaScope pictures, and had already delivered one, "The Deep Blue Sea."

Born in Turkeve, Hungary, in 1893, Korda started out on a journalistic career but, in 1915, switched to films. Following World War I he went to Vienna where he made his first successful film, "The Prince and the Pauper." It was one of 112 feature pictures he was to produce or direct in his lifetime, among them such hits as "The Ghost Goes West," "The Private Life of Henry VIII," "That Hamilton Woman" (which established the Laurence Olivier-Vivien Leigh team), "The Third Man," "Rembrandt," "The Thief of Bagdad," 'The Scarlet Pimpernel" (with Leslie Howard), "Catherine the Great" (1934) and, his latest with Olivier, "Richard III."

After working for 10 years with European filmmakers, Korda in the mid-twenties arrived in Hollywood where he failed to click in his association with First National and Fox but did turn out some notable productions, such as "The Private Life of Helen of Troy." Returning to Europe, he had little luck until he produced "Marius" for Paramount at its Joinville studios. In 1931 he arrived in England and, a year later, with his brothr Vincent and author Lajos Biro, he established London Film Productions with himself as chairman and managing director. Under his aegis, outfit gave Hollywood a healthy run for its money and served to invigorate the British industry.

In 1935, partly to facilitate the distribution of his pictures in the U.S., he joined Mary Pickford, Charlie Chaplin and Douglas Fairbanks Jr. as a partner in UA, delivering to the company "Knight Without Armor," "Fire Over England," "Ghost Goes West," "Things to Come," "The Man Who Could Work Miracles," etc. Increasingly, Korda became a citizen of two continents, spending as much time in the U.S. as at his London headquarters. In 1936, reaping the fruits of his success, he financed construction of the Denham Studios, later sold to J. Arthur Rank.

During the war, Korda served his adopted homeland well, working in close cooperation with the British Government. In March of 1943, Korda amalgamated his London Film Production division, but the association lasted for only two years. In 1946, he organized London Film Productions which held a controlling interest in British Lion Film Corp. Ltd. When the latter went into receivership, and a new British Lion was formed, Korda returned to his indie status.

Last summer, Korda suffered his first heart attack. However, recently, he had rcovered sufficiently to visit the U.S. and again attend to his business. Korda was knighted in June of 1942 for his contributions to the British industry. He was also an Officer of the French Legion of Honor and held Italy's Al Merito della Repubblica, bestowed in 1954.

Korda was married three times. His first wife was Maria Farkas, a Hungarian film player, and his second Merle Oberon. Both marriages ended in divorce. His widow is Alexandra Irene Boycun, whom he married in 1953. Sir Alexander also leaves a son, Peter, by his first marriage, and two brothers—Vincent and Zoltan—both associated in the business with him.

IN MEMORIAM

Just two years ago . . .
January 26, 1954 . . .

MIKE CULLEN

passed away.

I want to thank the many friends, who,
knowing Mike . . . have not forgotten.

MRS. MIKE CULLEN.

JOHN A. COOPER

John A. Cooper, 87, former chairman of the Canadian Motion Picture Distributors Assn. for 23 years until his retirement 12 years ago, died Jan. 18 in Toronto. In 1953, he was presented with a plaque by the Canadian Picture Pioneers at a banquet for his "distinguished contribution" to the advancement of film industry in his country.

After graduation in law from the U. of Toronto, Cooper joined the MacLean Publishing Co. as editor of the Canadian Magazine and, 10 years later, became managing editor of the Canadian Courier. Sir Robert Borden, then prime minister of Canada, appointed Cooper director of the newly-formed Canadian Bureau of Information in New York City in 1919. Col. Cooper left this post two years later to return to Toronto to partner his own advertising agency.

He was president of The Canadian Press (wire service) for several years and entered the film industry in 1929 as Canadian counterpart to the late Will Hayes. Cooper, who was active Colonel of the Queen's Own Rifles for 20 years, was also a director of the Canadian National Exhibition and the Musical Protective Society (musicians union) of Canada.

Survived by daughter and two sons.

CHARLES W. DINGLE

Charles W. Dingle, 68, legit, film, radio and tv actor, died Jan. 19 in Worcester, Mass. In ill health for several months, he moved to Shrewsbury, Mass., at Christmas time to live with his son, John. A native of Wabash, Ind., he had been an actor for 53 years, playing leads by the time he was 19.

Dingle appeared in a total of 54 films. His latest is Warners' "Court Martial of Billy Mitchell," in which he played Senator Fullerton. His last Broadway show was "The Immoralist," produced by Billy Rose. He created the part of Ben Hubbard in "The Little Foxes" with Tallulah Bankhead on Broadway about 15 years ago, and made his screen debut with Bette Davis in the same role.

In later years Dingle acted on many radio shows and had the steady role of Conrad Overton in "The Road of Life." He also had a part in "The FBI in Peace and War."

Surviving are his wife and another son.

STEVE COCHRAN

Steve Cochran, 63, former stage producer and manager of Washington's National Theatre, was killed by an automobile Jan. 21 in New Orleans. During his career, he saved the National from foreclosure and started the Olney Theatre, strawhatter between Washington and Baltimore.

Cochran, a native Washingtonian, began as mascot for the Washington Senators baseball team, then got a winter job passing out programs at the old National. Later he sold gallery tickets at the theatre and instituted the policy of reserved seats there. He subsequently rose to house manager.

During the 1920's when the National ran into financial difficulties, Cochran kept it going by establishing a stock company, the National Theatre Players, in 1925. Later he established The National Academy of Stage Training in Washington and, in 1937, started Olney Theatre.

He moved to the Coast in 1947.

FRANK WARNER

Frank Warner, 64, vaude performer who was a veteran of some 55 years in show business, died Jan. 13 in New York after a several months' illness. Starting his career at the age of 11 with Sammy White in a dancing act known as Warner & White, he later teamed with his wife Rae in an eccentric terp turn tagged Frank & Rae Warner.

Subsequently, The Four Warners, a family act which included father, mother, daughter and son Arthur, was formed under the aegis of the late film producer, William Jacobs. Turn trouped together until World War II. Miss Warner, who joined the Four Warners at the age of four, is still active as a dancer.

Surviving besides his wife, son and daughter, is another son, Mickey.

LOUISE CARVER

Louise Carver, 87, one of the earliest screen comediennes, died Jan. 18 in Hollywood. As a girl in her teens she made her debut in grand opera at the Auditorium Theatre, Chicago, in 1892 and later appeared in silent pictures produced by Mack Sennett.

In 1912-13 Miss Carver appeared with Lew Fields in "Mrs. Henpecks" on the New York stage and later held leading roles with Al Jolson, W. C. Fields and Irene and Vernon Castle.

In private life the widow of actor Tom Murray, she is survived by a stepson and a stepdaughter.

DANIEL SILVESTER

Daniel Silvester, 92, professional musician for 50 years and organizer of the Worcester (Mass.) Symphony Orch in 1914, died Jan. 16 in Worcester. Born in England and educated in Scotland, he was a member of the Royalty Theatre Orchestra in Glasgow before coming to the U. S. in 1877.

Silvester directed theatre orchs for 31 consecutive seasons. After organizing the Worcester Symphony, he served as its manager and conductor, and later was named conductor emeritus.

Surviving are two sons and two daughters.

OSCAR KARLWEIS

Oscar Karlweis, 60, Viennese actor who played leading roles in many Broadway productions, died Jan. 24 in New York. He was one of the top actors in Austria in the 1930's.

He was seen on Broadway in "Rosalinda," "Jacobowsky and the Colonel," "Once Upon a Tailor," "Ring Around the Moon" and others. Between engagements he translated U. S. hit shows into German and returned once to Vienna to play Elwood P. Dowd in an Austrian version of "Harvey."

A. F. ERICKSON

A. F. "Buddy" Erickson, 58, motion picture production pioneer, died Jan. 15 in Hollywood after a long illness. His film career began with Thomas Ince at the old Inceville Studios.

Erickson was later associated as assistant director and production manager with Paramount, Metro, Columbia and 20th-Fox. He was with the Hal Roach Studios when he became ill last October.

Survivors include his wife, mother, two brothers and a sister.

GEORGE BARKER

George Barker, 61, vaude and concert comedian and piano-entertainer, died recently in Birmingham, Eng. He was a longtime member of Harold Montague's "Vagabonds" company, later presenting his songs and stories at the piano in vaude.

Barker joined his wife, Jean Harley, in a double act until her death in 1951. Four years ago he joined the staff of British Broadcasting Corp.

BARRY REGAN

Barry Regan, 42, screen actor, died Jan. 16 in Hollywood, following an operation for brain tumor.

Surviving are his wife, five children and his brother, actor Phil Regan.

MAYME LaRUE

Mayme LaRue, vaudeville performer who toured the Orpheum circuit during and after World War I, died of a heart attack Jan. 17 in Oakland, Cal. The widow of Thomas J. McCoy, she was known in vaudeville principally as the member of the Four Buttercups, a women's quartet.

She leaves a daughter and three brothers.

HARRY ROCHEZ

Harry Rochez, 86, creator of the animal act known as "The Monkey Music Hall," died Jan. 14 at Addington, Kent (England). Before he introduced his own act he appeared in his mother's circus, billed as the "Famous English Jockey." In 1907 he appeared in a Command Performance in the grounds of Buckingham Palace.

Survived by two sons and a daughter.

HAROLD GOLDMAN

Harold Goldman, 66, onetime architect who became a writer of short stories, plays, songs and films as "Beast With Five Fingers" and "The Big Clock." One of his many detective stories, "The Key in the Lock," was recently produced on tv. His plays included "Twice and Forever" and "Themes and Variations."

GEORGE S. BECHARAS

George S. Becharas, 69, owner of four Chicago theatres, died Jan. 19 in that city. He owned the Montclair, Englewood, Linden and Elm Theatres. He also founded the Chicago wholesale coffee firm of Becharas Bros.

Surviving are his wife, a son and four brothers.

VIOLET W. PIERSON

Violet Warren Pierson, 74, who formerly toured with Shakespearean plays, died Jan. 15 in Washington. She toured with Charles Hanford half a century ago, and became a teacher of expression. Among her pupils was Ina Claire.

For a while, Miss Pierson was in vaudeville.

DR. S. H. A. FUEHR

Dr. S. H. A. Fuehr, 52, Warner Bros. publicity chief in West Germany, died Jan. 9 in Frankfurt after a long illness. He was a veteran of 22 years in the German film industry, principally with Metro and Warners.

His wife survives.

BUD DENNY

Hosea (Bud) Denny, 55, model maker in Hollywood studios for 20 years, died Jan. 17 at the Motion Picture Relief Fund Sanitarium on the Coast after a long illness.

His wife and two step-children survive.

Benjamin Gusikoff, 55, cellist with the Philadelphia Orchestra for 36 years, died Jan. 20 in Philly. He was also personal manager for the Reading, Pa., Symphony Orchestra.

Alexander Karl Karnbach, 68, member of the Los Angeles Philharmonic Orchestra for 37 years, died Jan. 20 in that city. His wife, two sons and four daughters survive.

Charles Francis (Bat) Nelson, 72, stage manager of the Majestic Theatre, East St. Louis, Ill., was burned to death Jan. 10 in a fire at the home of his daughter in Memphis.

Lucy Marsh Gordon, 77, soprano, known for her many disk recordings between 1910-30, died Jan. 20 in Providence, R. I. She also sang for a brief time with the Metropolitan.

Earl Mills, 57, specialist with Warners' wardrobe department for 14 years, died Jan. 18 in Hollywood. His wife, son and daughter survive.

Clifford Call, 60, sound engineer, died Jan. 21 in Hollywood following a heart attack on the Warner lot, where he had been working for 16 years. His wife survives.

Wastl Witt, 65, noted character actor of the Bavarian folk theatre who also appeared in a number of films, died Dec. 21 in Harlachinger, West Germany.

Bert Lester (Arthur Herbert Tattersall), comedian who had been appearing in pantomime in Wolverhampton, Eng., died Jan. 8 in that city.

James J. Russell, 61, vet vaudeville performer, died Jan. 19 in Brooklyn. Mother and two sisters survive.

Charles J. Spittle, 71, chairman of the Preston Entertainment Managers' Assn., died Jan. 12 in Preston, Eng.

Jack Cox, 67, show promoter, died recently in Glasgow.

William Campbell, retired Calgary, Alta., newsman who was drama editor of the Albertan in Calgary for some 30 years, died recently in Vancouver, B.C. His wife, two sons and two daughters survive.

Mother of Blas Lopez Fandos, general manager of Peliculas Nacionales, distributor of Mexican films, died Jan. 9 in Mexico City.

Father of Millie Logue, assistant to Ray Neumann, cooking expert on KDKA-TV, Pittsburgh, died of a heart attack Jan. 16 in that city.

John W. Madden, retired musician who conducted his own band for years, died Jan. 19 in Manchester, N. H.

Nino Ghio, 69, former actor and operatic singer and lately a vocal coach, died Jan. 15 in Culver City. A son and daughter survive.

Luis Mateys Garcia, veteran Mexican film cartoonist, died Jan. 8 in Mexico City after a long illness.

Willi Albrecht, circus artist and head of the Mars Troupe, died Dec. 30 of heart attack in Zagreb, Yugoslavia.

Wife, 49, of film executive Robert Newman, died Jan. 13 in Hollywood following a heart attack.

Harry Lewis, former acrobat and circus artist, died Jan. 8 in Edinburgh, Scot.

Father, 70, of Paul Long, veteran KDKA radio, Pittsburgh, newscaster, died Jan. 20 in Como, Tex.

MARRIAGES

Renate Mannhardt to L. Dennison Bement, Berlin, Jan. 12. Bride is an actress.

Marlyn Mathesen to John A. Ettlinger, Manchester, N. H., Jan. 7. Bride is a time-buyer for Reddi-Whip Corp. on Coast; he's president of Medallion Productions & TV Sales Corp. on Coast.

Patricia Mathews to Willie Brady, Dublin, Jan. 12. He's a stage and radio comedian.

Elizabeth Ryan to Michael O'Herlihy, Dublin, Jan. 19. He's a scenic designer for the Abbey Theatre.

Janice Pickard to Anthony Ellis, Van Nuys, Cal., Jan. 21. He's a television producer.

Mrs. Evelyn Mack Carnill to Jack A. Pegler, New York, Jan. 19. He's president of Television Zoomar Corp., and brother of columnist Westbrook Pegler.

Cindy Bayes to Jack Sobel, Detroit, Jan. 12. He's with General Artists Corp. tele department in New York.

Hedy Ross to Erwin Rosner, Philadelphia, Jan. 13. He is WPEN general sales manager; bride is the station's former traffic manager.

Babs MacKinnon to William Crawford, Glasgow, Dec. 31. Bride is an Australian stage soubrette.

Rosemarie Bowe to Robert Stack, Beverly Hills, Jan. 23. Both are film actors.

Janis Paige to Arthur Stander, Las Vegas, Jan. 18. Bride is an actress; he's a tv producer.

BIRTHS

Mr. and Mrs. Bill Veeck, son, Tucson, Jan. 11. Mother is former Mary Frances Ackerman, one-time Pittsburgh Playhouse actress and ex-p.a. for "Ice Capades;" father's the baseball man.

Mr. and Mrs. Rowe Wallerstein, daughter, Encino, Cal., Jan. 16. Father is film assistant production manager.

Mr. and Mrs. Tony Redmond, daughter, Glasgow, Jan. 11. Father is revue and pantomime actor.

Mr. and Mrs. Royce W. (Mike) Jackson, son, New York, Jan. 13. Father is a radio-tv director of the Roy S. Durstine ad agency; mother is actress Maggie Grindell.

Mr. and Mrs. Bill Yurasko, daughter, Philadelphia, Jan. 15. Father is assistant film buyer for the Stanley-Warner Theatres.

Mr. and Mrs. Raymond Palmer, daughter, Greenwich, Conn., Jan. 19. Mother is Annette Vito, harpist with N. Y. Philharmonic (Symphony of the Air).

Mr. and Mrs. Ernie Ziegler, daughter, Albany, Jan. 18. Father is a Universal-International salesman.

Mr. and Mrs. John Hoban, son, Philadelphia, Dec. 31. Father is a WFIL-TV director.

Mr. & Mrs. Anthony Saffer, daughter, New York, Jan. 13. Mother is a singer; he's a musician.

Mr. and Mrs. Albert Hague, son, Jan. 23, N. Y. Father is composer of the legit musical, "Plain and Fancy"; mother is singer Renee Orin, formerly in the Broadway cast of the show.

Mr. and Mrs. Paul Sparer, daughter, Jan. 6, N. Y. Mother is Nancy Marchand; both are actors.

"de premier ordre . . . clowns non grimes . . . beaucoup de dynamisme" *

Le Figaro

"REMARQUABLE" Paris-Presse

"ETONNANT" France Soir

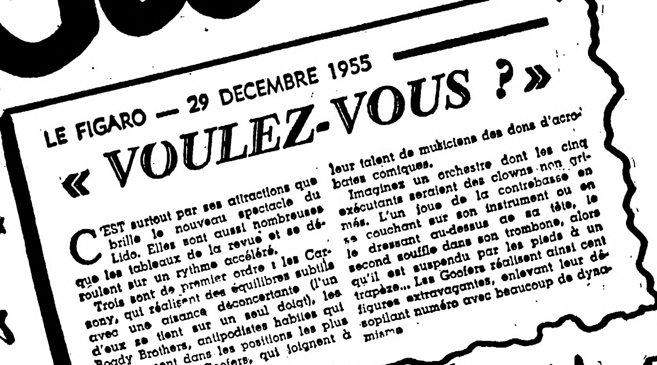
"EXTRAORDINAIRE" Le Monde

"MAGNIFIQUE" L'Aurore

"UNIQUE" L'Express

"FORMIDABLE" Combat

the GOOFERS



LE FIGARO — 29 DECEMBRE 1955

« VOULEZ-VOUS ? »

C'EST surtout par ses attractions que brille le nouveau spectacle du Lido. Elles sont aussi nombreuses que les tableaux de la revue et se déroulent sur un rythme accéléré.

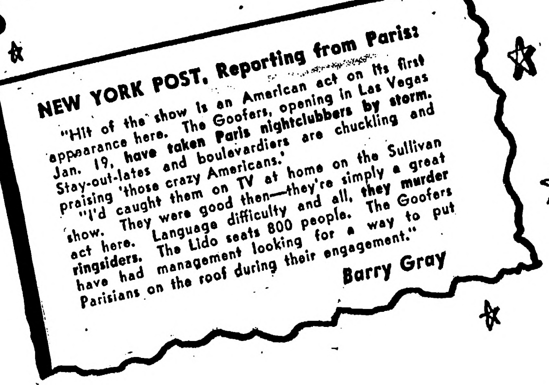
Trois sont de premier ordre : les Carsony, qui réalisent des équilibres subtils avec une aisance déconcertante (l'un d'eux se tient sur un seul doigt), les Bogdy Brothers, antipodistes habiles qui se rattrapent dans les positions les plus difficiles et les Goofers, qui joignent à leur talent de musiciens des dons d'acrobates comiques.

Imaginez un orchestre dont les cinq exécutants seraient des clowns non grimés. L'un joue de la contrebasse en se couchant sur son instrument ou en le dressant au-dessus de sa tête, le second souffle dans son trombone, alors qu'il est suspendu par les pieds à un trapèze... Les Goofers réalisent ainsi cent figures extravagantes, enlevant leur désopilant numéro avec beaucoup de dynamisme

CAPTURE PARIS!

Acclaimed by the European Press as the MOST SENSATIONAL AMERICAN ACT ever to play the LIDO, PARIS —the World's most magnificent Nite Club.

Just Concluded 5 WEEKS as STARS of "Voulez-Vous?" **LIDO, PARIS**



NEW YORK POST, Reporting from Paris:

"Hit of the show is an American act on its first appearance here. The Goofers, opening in Las Vegas Jan. 19, **have taken Paris nightclubbers by storm.** Stay-out-lates and boulevardiers are chuckling and praising 'those crazy Americans.'

"I'd caught them on TV at home on the Sullivan show. They were good then—they're simply a great act here. Language difficulty and all, **they murder** ringsiders. The Lido seats 800 people. The Goofers have had management looking for a way to put Parisians on the roof during their engagement."

Barry Gray

and AGAIN on the ED SULLIVAN SHOW

CBS-TV, February 19

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